West Windsor-Plainsboro Regional School District
Music Technology II
Grades 10-12

Unit 1: Sound Design/Effects

Content Area: Music
Course & Grade Level: Music Technology II, Grades 10-12

Summary and Rationale
The purpose of this course is to understand the creation of recorded music. Students will study the integration of music and technology, and how this combination can enhance 21st century skills. Students will be given the opportunity to discover and understand the creative processes and roles within the music industry. This includes songwriting, producing, engineering, mixing, mastering, and publishing musical works. Students will create projects both individually and with their peers, emphasizing the collaborative process that is standard within the music industry. Sound design and the use of effects are essential concepts for creating music in the 21st century. Students will build on skills learned in Music Technology I. This includes generating synthesized instruments, enhancing audio signals through the use of audio effects, reproducing instrumental arrangements, and completing interdisciplinary projects related to digital media. This unit surveys professions in film, game design, television, and the music industry, and will allow students to explore the different functions that sound design serves in these mediums.

Recommended Pacing
30 days

New Jersey Student Learning Standards for Visual and Performing Arts

Creating	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cr1a	Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources
1.3E.12acc.Cr2a	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and/or analog tools.
1.3E.12acc.Cr3a	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations
1.3E.12acc.Cr3b	Share compositions and improvisations that demonstrate musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.

Performing	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Pr4a	Develop and apply criteria to select sound resources to study and perform based on interest, an understanding of musical characteristics of the music, and the performer's musical skill using digital tools and resources.
1.3E.12acc.Pr4b	Describe and provide examples of how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.
1.3E.12acc.Pr4c	Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers" ability to connect with audiences.
1.3E.12acc.Pr6a	Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3E.12acc.Pr6b	Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.

Responding	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Re8b	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
1.3E.12acc.Re9a	Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities

Connecting	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cn10a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	**Cumulative Progress Indicator (CPI)**
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	**Cumulative Progress Indicator (CPI)**
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	**Cumulative Progress Indicator (CPI)**
8.2.12.NT.2	Redesign an existing product to improve form or function.

Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

Instructional Focus	

Unit Enduring Understandings

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Musicians judge performance based on criteria that vary across time, place, and cultures.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Objectives

When CREATING, we are learning to/that:
- Compose and reproduce instrumental arrangements
- Record musical passages using different microphones and techniques
- Arrange compositions utilizing loops in Logic Pro X
- Develop digital instruments or sounds through the manipulation of various parameters
- Create works through blending acoustic, electric, and digital tools
- Demonstrate understanding of signal flow through the creation of sounds on a synthesizer
- Create and record a composition using non traditional instruments.
- Create and record a composition in response to non musical stimuli (paintings, poems, stories, etc.)
- Score original music to a short film clip or advertisement
- Compose and record an original work in a popular genre
- Create sound effects to accompany visual media utilizing foley and sound design techniques
- Refine works through peer and teacher feedback
- Consider the acoustical properties of a recording to assess elements of sound design.
- Critically evaluate the sonic composition as it relates to non-musical properties (EQ, compression, reverb, etc)
- Discuss how creative choices, technology, and digital resources helped shape the composition.
- Publish recorded compositions using a digital medium such as Soundcloud, Bandcamp, etc.)

When PERFORMING, we are learning to/that:
- Select musical and sonic elements which reflect your own musical goals and vision.
- Discuss the sonic structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to sonic style, history, and context.
- Produce a musical work through collaboration with a peer.
- Produce a composition in designated softwares, considering musical, technical, and sonic elements.
- Refine works based on individual and peer feedback

When RESPONDING, we are learning to/that:
- Evaluate and critique peer compositions in advance of classroom presentations.
- Evaluate and critique peer compositions based on the included sonic elements (effects, mixing characteristics, mastering, etc.)
- Use critical listening skills to analyze the overall balance of a musical work.
- Analyze sonic qualities of a musical work. (Mix, Equalization, Effects, etc.)

When CONNECTING, we are learning to/that:
- Critique pre-existing musical works to determine the musical, sonic, and aesthetic elements that contribute to its success.
- Critique the work of peers to determine the musical, sonic, and aesthetic elements that contribute to its success.

Evidence of Learning

☑ Formative Assessment
☑ Summative Assessment
☑ Alternative Assessment
☑ Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources
Core Text: There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 2: Accompanying Instrument Review
Content Area: Music
Course & Grade Level: Music Technology II, Grades 10-12

Summary and Rationale
The purpose of this course is to understand the creation of recorded music. Students will study the integration of music and technology, and how this combination can enhance 21st century skills. Students will be given the opportunity to discover and understand the creative processes and roles within the music industry. This includes songwriting, producing, engineering, mixing, mastering, and publishing musical works. Students will create projects both individually and with their peers, emphasizing the collaborative process that is standard within the music industry. Basic proficiency on an accompanying instrument is essential to the creative process. Students will review musical concepts on an instrument of their choice that will assist them in the creative process. This includes but is not limited to piano, guitar, ukulele, and electronic instruments.

Recommended Pacing
15 days

New Jersey Student Learning Standards for Visual and Performing Arts

Creating	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cr1a	Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources
1.3E.12acc.Cr2a	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and/or analog tools.
1.3E.12acc.Cr3b	Share compositions and improvisations that demonstrate musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.

Performing	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Pr5a	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
1.3E.12acc.Pr6a	Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

Responding	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Re8b	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Connecting	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cn10a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	**Cumulative Progress Indicator (CPI)**

NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	**Cumulative Progress Indicator (CPI)**
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	**Cumulative Progress Indicator (CPI)**
8.2.12.NT.2	Redesign an existing product to improve form or function.

Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

Instructional Focus

Unit Enduring Understandings

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do we discern the musical creators' and performers' expressive intent?
- How do musicians make meaningful connections to creating, performing, and responding?

Objectives

When CREATING, we are learning to/that:
- Compose chord progressions using various voicings
- Compose melodies using tonal framework
- Improvise melodies over various harmonic contexts
- Compose and reproduce instrumental arrangements
- Record musical passages using different microphones and techniques
- Develop digital instruments or sounds through the manipulation of various parameters
- Create works through blending acoustic, electric, and digital tools
- Apply common chord functions to a creative work, such as I - V7 - vi - IV
- Compose and record an original work in a popular genre
- Publish recorded compositions using a digital medium such as Soundcloud, Bandcamp, etc.)

When PERFORMING, we are learning to/that:
- Rehearse and prepare music to record during a live performance or studio session.
- Prepare, perform, and record prescribed repertory on an accompanying instrument.

- Refine works based on individual and peer feedback

When RESPONDING, we are learning to/that:
- Evaluate and critique peer compositions in advance of classroom presentations.

When CONNECTING, we are learning to/that:
- Critique pre-existing musical works to determine the musical, sonic, and aesthetic elements that contribute to its success.
- Critique the work of peers to determine the musical, sonic, and aesthetic elements that contribute to its success.

Evidence of Learning
☑ Formative Assessment
☑ Summative Assessment
☑ Alternative Assessment
☑ Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources

Core Text:
There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 3: Songwriting and Composition Techniques	

Content Area: Music	
Course & Grade Level: Music Technology II, Grades 10-12	

Summary and Rationale
The purpose of this course is to understand the creation of recorded music. Students will study the integration of music and technology, and how this combination can enhance 21st century skills. Students will be given the opportunity to discover and understand the creative processes and roles within the music industry. This includes songwriting, producing, engineering, mixing, mastering, and publishing musical works. Students will create projects both individually and with their peers, emphasizing the collaborative process that is standard within the music industry.

Songwriting and compositional techniques are the crossroads between music theory and music technology. In this unit, students will explore common practices in creating organized music. This includes the study of musical form, harmonic structures, melodic development, instrumentation, and lyricism. Students will use these techniques to create original works independently and collaboratively. |

Recommended Pacing
30 days

New Jersey Student Learning Standards for Visual and Performing Arts
Creating

CPI #	Cumulative Progress Indicator (CPI)
1.3E.12acc.Cr1a	Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources
1.3E.12acc.Cr2a	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and/or analog tools.
1.3E.12acc.Cr3a	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations
1.3E.12acc.Cr3b	Share compositions and improvisations that demonstrate musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.

Performing	

CPI #	Cumulative Progress Indicator (CPI)
1.3E.12acc.Pr4a	Develop and apply criteria to select sound resources to study and perform based on interest, an understanding of musical characteristics of the music, and the performer's musical skill using digital tools and resources.
1.3E.12acc.Pr4b	Describe and provide examples of how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.
1.3E.12acc.Pr4c	Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers" ability to connect with audiences.
1.3E.12acc.Pr5a	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
1.3E.12acc.Pr6a	Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3E.12acc.Pr6b	Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.

Responding	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Re7a	Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.
1.3E.12acc.Re7b	Explain how an analysis of the structure, context, and technological aspects of the music informs the response.
1.3E.12acc.Re8a	Connect the influence of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.
1.3E.12acc.Re8b	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
1.3E.12acc.Re9a	Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities

Connecting	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cn10a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
1.3E.12acc.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	**Cumulative Progress Indicator (CPI)**
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	**Cumulative Progress Indicator (CPI)**
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	**Cumulative Progress Indicator (CPI)**
8.2.12.NT.2	Redesign an existing product to improve form or function.

Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

Instructional Focus

Unit Enduring Understandings

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures.

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Objectives

When CREATING, we are learning to/that:

- Compose chord progressions using various voicings
- Compose melodies using tonal framework
- Improvise melodies over various harmonic contexts
- Compose and reproduce instrumental arrangements
- Record musical passages using different microphones and techniques
- Arrange compositions utilizing loops in Logic Pro X
- Develop digital instruments or sounds through the manipulation of various parameters
- Create works through blending acoustic, electric, and digital tools
- Create musical works using common forms.
- Develop lyrics which adhere to artistic vision and musical structure.
- Apply common chord functions to a creative work, such as I - V7 - vi - IV
- Create and record a composition using non traditional instruments.
- Create and record a composition in response to non musical stimuli (paintings, poems, stories, etc.)
- Score original music to a short film clip or advertisement
- Compose and record an original work in a popular genre
- Create sound effects to accompany visual media utilizing foley and sound design techniques
- Refine works through peer and teacher feedback
- Consider musical composition choices through aural analysis
- Share compositions or improvisations that demonstrate a accomplished level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- Present recorded compositions in class for critique.

- If possible, perform compositions live in class prior to recording.
- Discuss how creative choices, technology, and digital resources helped shape the composition.
- Publish recorded compositions using a digital medium such as Soundcloud, Bandcamp, etc.)

When PERFORMING, we are learning to/that:
- Select a musical work from your preferred genre to recreate with digital tools and explain your reasoning.
- Create a set of guidelines for selecting musical works to present which reflect your musical goals and vision.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Discuss the musical structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to musical style, history, and context.
- Discuss the sonic structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to sonic style, history, and context.
- Produce a musical work through collaboration with a peer.
- Interpret how audiences connect with musical works based style, genre, and context
- Rehearse and prepare music to record during a live performance or studio session.
- Prepare, perform, and record prescribed repertory on an accompanying instrument.
- Refine works based on individual and peer feedback
- Analyze historical and current listening trends to present a work or performance which reflects an understanding of the respective style or genre.
- Select, prepare, and present a musical work while considering how it will connect with the audience.

When RESPONDING, we are learning to/that:
- Select a musical work from your preferred genre to recreate with digital tools and explain how it compares to other genres.
- Create a set of guidelines for selecting musical works to present which reflect your musical goals and vision.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Discuss the structure, medium, and intent of a musical work, and synthesize an understanding of how those elements combine to deliver a musical message.
- Create a piece of music which reflects your own musical goals and vision, and explain how it relates to a selected genre.
- Discuss the social, emotional, and artistic context in which a piece of music is created.
- Analyze musical and sonic elements, and how they contribute to the intention of a musical work.
- Evaluate and critique peer compositions in advance of classroom presentations.
- Evaluate and critique peer compositions based on the included musical elements (melody, harmony, rhythm, tone, etc).
- Analyze harmonic, melodic, rhythmic, and structural elements of a musical work.
- Differentiate between personal interests and objective quality of a musical work.

When CONNECTING, we are learning to/that:
- Identify how everyday experiences shape the creation of music.
- Explain how music compositions can facilitate or enhance emotional response to other art forms or experiences.
- Explain how a musical work reflects personal perspectives or beliefs towards societal, cultural, or historical constructs.

Evidence of Learning
☑ Formative Assessment
☑ Summative Assessment
☑ Alternative Assessment
☑ Benchmark
Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers

will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources
Core Text: There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 4: Producing and Audio Engineering

Content Area: Music
Course & Grade Level: Music Technology II, Grades 10-12

Summary and Rationale
The purpose of this course is to understand the creation of recorded music. Students will study the integration of music and technology, and how this combination can enhance 21st century skills. Students will be given the opportunity to discover and understand the creative processes and roles within the music industry. This includes songwriting, producing, engineering, mixing, mastering, and publishing musical works. Students will create projects both individually and with their peers, emphasizing the collaborative process that is standard within the music industry. Producing and audio engineering are essential skills for music technology students, as it helps them understand that modern music production is a team effort. Students will gain a wealth of employable skills from the producing and engineering unit, which will help them in music technology contexts and mixed media environments. Furthermore, this unit will explore essential interdisciplinary topics for students to relate their work to physics, mathematics, technology design, and other physical sciences.

Recommended Pacing
30 days

New Jersey Student Learning Standards for Visual and Performing Arts

Creating	
CPI #	Cumulative Progress Indicator (CPI)
1.3E.12acc.Cr1a	Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources
1.3E.12acc.Cr2a	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and/or analog tools.
1.3E.12acc.Cr3a	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations
1.3E.12acc.Cr3b	Share compositions and improvisations that demonstrate musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.

Performing	
CPI #	Cumulative Progress Indicator (CPI)
1.3E.12acc.Pr4a	Develop and apply criteria to select sound resources to study and perform based on interest, an understanding of musical characteristics of the music, and the performer's musical skill using digital tools and resources.
1.3E.12acc.Pr4b	Describe and provide examples of how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.
1.3E.12acc.Pr4c	Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers" ability to connect with audiences.
1.3E.12acc.Pr5a	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
1.3E.12acc.Pr6a	Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

1.3E.12acc.Pr6b	Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.
Responding	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Re7a	Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.
1.3E.12acc.Re7b	Explain how an analysis of the structure, context, and technological aspects of the music informs the response.
1.3E.12acc.Re8a	Connect the influence of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.
1.3E.12acc.Re8b	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
1.3E.12acc.Re9a	Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities
Connecting	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cn10a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
New Jersey Student Learning Standards for English Language Arts **Companion Standards**	
Standard:	
CPI #	**Cumulative Progress Indicator (CPI)**
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	**Cumulative Progress Indicator (CPI)**
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	**Cumulative Progress Indicator (CPI)**
8.2.12.NT.2	Redesign an existing product to improve form or function.
Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
Instructional Focus	
Unit Enduring Understandings	

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures.

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Objectives

When CREATING, we are learning to/that:
- Compose and reproduce instrumental arrangements
- Record musical passages using different microphones and techniques
- Arrange compositions utilizing loops in Logic Pro X
- Develop digital instruments or sounds through the manipulation of various parameters
- Create works through blending acoustic, electric, and digital tools
- Demonstrate understanding of signal flow through the creation of sounds on a synthesizer
- Create and record a composition using non traditional instruments.
- Create and record a composition in response to non musical stimuli (paintings, poems, stories, etc.)
- Score original music to a short film clip or advertisement
- Compose and record an original work in a popular genre
- Create sound effects to accompany visual media utilizing foley and sound design techniques
- Edit audio recordings to enhance the final product.
- Refine works through peer and teacher feedback
- Mix original or existing works using digital audio effects (EQ, compression, reverb, etc)
- Consider the acoustical properties of a recording to assess elements of sound design.
- Consider musical composition choices through aural analysis
- Critically evaluate the sonic composition as it relates to non-musical properties (EQ, compression, reverb, etc)
- Share compositions or improvisations that demonstrate a accomplished level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- Quantize midi recordings to enhance the final product.
- Present recorded compositions in class for critique.
- Discuss how creative choices, technology, and digital resources helped shape the composition.
- Publish recorded compositions using a digital medium such as Soundcloud, Bandcamp, etc.)

When PERFORMING, we are learning to/that:

- Select a musical work from your preferred genre to recreate with digital tools and explain your reasoning.
- Create a set of guidelines for selecting musical works to present which reflect your musical goals and vision.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Discuss the musical structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to musical style, history, and context.
- Discuss the sonic structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to sonic style, history, and context.
- Produce a musical work through collaboration with a peer.
- Interpret how audiences connect with musical works based style, genre, and context
- Rehearse and prepare music to record during a live performance or studio session.
- Prepare, perform, and record prescribed repertory on an accompanying instrument.
- Produce a composition in designated softwares, considering musical, technical, and sonic elements.
- Collaborate with a performing artist to create a digital or acoustic recording of prepared or improvised repertory.
- Refine works based on individual and peer feedback
- Analyze historical and current listening trends to present a work or performance which reflects an understanding of the respective style or genre.
- Select, prepare, and present a musical work while considering how it will connect with the audience.

When RESPONDING, we are learning to/that:
- Select a musical work from your preferred genre to recreate with digital tools and explain how it compares to other genres.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Compare and contrast traits of both acoustic and digital music production and assess the merits of each.
- Create a piece of music which reflects your own musical goals and vision, and explain how it relates to a selected genre.
- Analyze musical and sonic elements, and how they contribute to the intention of a musical work.
- Evaluate and critique peer compositions in advance of classroom presentations.
- Evaluate and critique peer compositions based on the included musical elements (melody, harmony, rhythm, tone, etc).
- Evaluate and critique peer compositions based on the included sonic elements (effects, mixing characteristics, mastering, etc.)
- Analyze sonic qualities of a musical work. (Mix, Equalization, Effects, etc.)
- Differentiate between personal interests and objective quality of a musical work.

When CONNECTING, we are learning to/that:
- Critique pre-existing musical works to determine the musical, sonic, and aesthetic elements that contribute to its success.
- Critique the work of peers to determine the musical, sonic, and aesthetic elements that contribute to its success.

Evidence of Learning
☑ Formative Assessment
☑ Summative Assessment
☑ Alternative Assessment
☑ Benchmark
Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources
Core Text:

There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 5: Mixing Techniques	
Content Area: Music	
Course & Grade Level: Music Technology II, Grades 10-12	
Summary and Rationale	

The purpose of this course is to understand the creation of recorded music. Students will study the integration of music and technology, and how this combination can enhance 21st century skills. Students will be given the opportunity to discover and understand the creative processes and roles within the music industry. This includes songwriting, producing, engineering, mixing, mastering, and publishing musical works. Students will create projects both individually and with their peers, emphasizing the collaborative process that is standard within the music industry.

Mixing audio is the final step in the creative process for various forms of media. In this unit, students will develop skills in critical listening to assess a musical work on a purely sonic level. Students will apply audio processing techniques to enhance the sonic quality of a musical work. Students will study the similarities and differences between mixing audio for music and audio for other forms of media. This unit will cover common practices, such as routing, bussing, signal flow, and processing order with the intention of producing a professional quality product.

Recommended Pacing
30 days

New Jersey Student Learning Standards for Visual and Performing Arts	
Creating	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cr1a	Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources
1.3E.12acc.Cr2a	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and/or analog tools.
1.3E.12acc.Cr3a	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations
1.3E.12acc.Cr3b	Share compositions and improvisations that demonstrate musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.
Performing	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Pr4a	Develop and apply criteria to select sound resources to study and perform based on interest, an understanding of musical characteristics of the music, and the performer's musical skill using digital tools and resources.
1.3E.12acc.Pr4b	Describe and provide examples of how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.
1.3E.12acc.Pr4c	Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers" ability to connect with audiences.
1.3E.12acc.Pr5a	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
1.3E.12acc.Pr6a	Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

1.3E.12acc.Pr6b	Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.

Responding	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Re7a	Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.
1.3E.12acc.Re7b	Explain how an analysis of the structure, context, and technological aspects of the music informs the response.
1.3E.12acc.Re8a	Connect the influence of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.
1.3E.12acc.Re8b	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
1.3E.12acc.Re9a	Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities

Connecting	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cn10a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	**Cumulative Progress Indicator (CPI)**
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	**Cumulative Progress Indicator (CPI)**
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	**Cumulative Progress Indicator (CPI)**
8.2.12.NT.2	Redesign an existing product to improve form or function.

Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.

Instructional Focus	
Unit Enduring Understandings	

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures.

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

Objectives

When CREATING, we are learning to/that:
- Record musical passages using different microphones and techniques
- Create works through blending acoustic, electric, and digital tools
- Create and record a composition using non traditional instruments.
- Create and record a composition in response to non musical stimuli (paintings, poems, stories, etc.)
- Score original music to a short film clip or advertisement
- Compose and record an original work in a popular genre
- Create sound effects to accompany visual media utilizing foley and sound design techniques
- Edit audio recordings to enhance the final product.
- Refine works through peer and teacher feedback
- Mix original or existing works using digital audio effects (EQ, compression, reverb, etc)
- Critically evaluate the sonic composition as it relates to non-musical properties (EQ, compression, reverb, etc)
- Share compositions or improvisations that demonstrate an accomplished level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- Quantize midi recordings to enhance the final product.
- Present recorded compositions in class for critique.
- Discuss how creative choices, technology, and digital resources helped shape the composition.
- Publish recorded compositions using a digital medium such as Soundcloud, Bandcamp, etc.)

When PERFORMING, we are learning to/that:
- Select a musical work from your preferred genre to recreate with digital tools and explain your reasoning.
- Create a set of guidelines for selecting musical works to present which reflect your musical goals and vision.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Discuss the sonic structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to sonic style, history, and context.
- Produce a musical work through collaboration with a peer.

- Refine recordings through proper routing and bussing of audio signals.
- Refine vocal recordings through the use of vocal tuning software, such as Melodyne.
- Refine recordings through common processing orders. (EQ first, then comp, then time effects, etc.)
- Produce a composition in designated softwares, considering musical, technical, and sonic elements.
- Collaborate with a performing artist to create a digital or acoustic recording of prepared or improvised repertory.
- Refine works based on individual and peer feedback
- Analyze historical and current listening trends to present a work or performance which reflects an understanding of the respective style or genre.

When RESPONDING, we are learning to/that:
- Select a musical work from your preferred genre to recreate with digital tools and explain how it compares to other genres.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Compare and contrast traits of both acoustic and digital music production and assess the merits of each.
- Analyze musical and sonic elements, and how they contribute to the intention of a musical work.
- Evaluate and critique peer compositions in advance of classroom presentations.
- Evaluate and critique peer compositions based on the included sonic elements (effects, mixing characteristics, mastering, etc.)
- Use critical listening skills to analyze the overall balance of a musical work.
- Analyze sonic qualities of a musical work. (Mix, Equalization, Effects, etc.)
- Differentiate between personal interests and objective quality of a musical work.

When CONNECTING, we are learning to/that:
- Critique pre-existing musical works to determine the musical, sonic, and aesthetic elements that contribute to its success.
- Critique the work of peers to determine the musical, sonic, and aesthetic elements that contribute to its success.

Evidence of Learning
☑ Formative Assessment
☑ Summative Assessment
☑ Alternative Assessment
☑ Benchmark
Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources

Core Text:
There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 6: Portfolio	
Content Area: Music	
Course & Grade Level: Music Technology II, Grades 10-12	
Summary and Rationale	

The purpose of this course is to understand the creation of recorded music. Students will study the integration of music and technology, and how this combination can enhance 21st century skills. Students will be given the opportunity to discover and understand the creative processes and roles within the music industry. This includes songwriting, producing, engineering, mixing, mastering, and publishing musical works. Students will create projects both individually and with their peers, emphasizing the collaborative process that is standard within the music industry.

The Music Technology Portfolio Unit is an opportunity for students to create a collection of works that represents their own artistic vision. Students may choose to compose new works, revise existing projects, or a combination of the two. The goal of the unit is for students to display their musical growth and demonstrate how technology was an integral part of their artistic process. Students will perform and/or publish their portfolios for the community as a final assessment task.

The musical portfolio is a chance to leverage the highest rungs of Bloom's Taxonomy, synthesis and creation. Students must both demonstrate mastery of musical and technological concepts, as well as demonstrate an understanding for the critique process. Finally, students must experience presenting their works to individuals outside of the classroom as an essential component of music industry participation.

Recommended Pacing
45 days

New Jersey Student Learning Standards for Visual and Performing Arts

Creating

CPI #	Cumulative Progress Indicator (CPI)
1.3E.12acc.Cr1a	Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources
1.3E.12acc.Cr2a	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and/or analog tools.
1.3E.12acc.Cr3a	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations
1.3E.12acc.Cr3b	Share compositions and improvisations that demonstrate musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.

Performing

CPI #	Cumulative Progress Indicator (CPI)
1.3E.12acc.Pr4a	Develop and apply criteria to select sound resources to study and perform based on interest, an understanding of musical characteristics of the music, and the performer's musical skill using digital tools and resources.
1.3E.12acc.Pr4b	Describe and provide examples of how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.
1.3E.12acc.Pr4c	Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers" ability to connect with audiences.

1.3E.12acc.Pr5a	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
1.3E.12acc.Pr6a	Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3E.12acc.Pr6b	Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.

Responding	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Re7a	Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.
1.3E.12acc.Re7b	Explain how an analysis of the structure, context, and technological aspects of the music informs the response.
1.3E.12acc.Re8a	Connect the influence of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.
1.3E.12acc.Re8b	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
1.3E.12acc.Re9a	Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities

Connecting	
CPI #	**Cumulative Progress Indicator (CPI)**
1.3E.12acc.Cn10a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
1.3E.12acc.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

New Jersey Student Learning Standards for English Language Arts **Companion Standards**	
Standard:	
CPI #	**Cumulative Progress Indicator (CPI)**
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	**Cumulative Progress Indicator (CPI)**
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	**Cumulative Progress Indicator (CPI)**
8.2.12.NT.2	Redesign an existing product to improve form or function.
Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
Instructional Focus	

Unit Enduring Understandings
- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.

- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Unit Essential Questions

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Objectives

When CREATING, we are learning to/that:
- Compose chord progressions using various voicings
- Compose melodies using tonal framework
- Improvise melodies over various harmonic contexts
- Record musical passages using different microphones and techniques
- Arrange compositions utilizing loops in Logic Pro X
- Develop digital instruments or sounds through the manipulation of various parameters
- Create works through blending acoustic, electric, and digital tools
- Demonstrate understanding of signal flow through the creation of sounds on a synthesizer
- Create musical works using common forms.
- Apply common chord functions to a creative work, such as I - V7 - vi - IV
- Create and record a composition using non traditional instruments.
- Create and record a composition in response to non musical stimuli (paintings, poems, stories, etc.)
- Score original music to a short film clip or advertisement
- Compose and record an original work in a popular genre

- Create sound effects to accompany visual media utilizing foley and sound design techniques
- Edit audio recordings to enhance the final product.
- Refine works through peer and teacher feedback
- Mix original or existing works using digital audio effects (EQ, compression, reverb, etc)
- Consider the acoustical properties of a recording to assess elements of sound design.
- Consider musical composition choices through aural analysis
- Critically evaluate the sonic composition as it relates to non-musical properties (EQ, compression, reverb, etc)
- Share compositions or improvisations that demonstrate a accomplished level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- Quantize midi recordings to enhance the final product.
- Present recorded compositions in class for critique.
- If possible, perform compositions live in class prior to recording.
- Discuss how creative choices, technology, and digital resources helped shape the composition.
- Publish recorded compositions using a digital medium such as Soundcloud, Bandcamp, etc.)

When PERFORMING, we are learning to/that:
- Create a set of guidelines for selecting musical works to present which reflect your musical goals and vision.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Discuss the musical structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to musical style, history, and context.
- Discuss the sonic structure and medium of a work you will present, and the precedent (or lack thereof) for those elements with regard to sonic style, history, and context.
- Produce a musical work through collaboration with a peer.
- Interpret how audiences connect with musical works based style, genre, and context
- Rehearse and prepare music to record during a live performance or studio session.
- Refine recordings through proper routing and bussing of audio signals.
- Refine vocal recordings through the use of vocal tuning software, such as Melodyne.
- Refine recordings through common processing orders. (EQ first, then comp, then time effects, etc.)
- Produce a composition in designated softwares, considering musical, technical, and sonic elements.
- Collaborate with a performing artist to create a digital or acoustic recording of prepared or improvised repertory.
- Refine works based on individual and peer feedback
- Analyze historical and current listening trends to present a work or performance which reflects an understanding of the respective style or genre.
- Select, prepare, and present a musical work while considering how it will connect with the audience.

When RESPONDING, we are learning to/that:
- Create a set of guidelines for selecting musical works to present which reflect your musical goals and vision.
- Select musical and sonic elements which reflect your own musical goals and vision.
- Discuss the structure, medium, and intent of a musical work, and synthesize an understanding of how those elements combine to deliver a musical message.
- Compare and contrast traits of both acoustic and digital music production and assess the merits of each.
- Create a piece of music which reflects your own musical goals and vision, and explain how it relates to a selected genre.
- Discuss the social, emotional, and artistic context in which a piece of music is created.
- Analyze musical and sonic elements, and how they contribute to the intention of a musical work.
- Evaluate and critique peer compositions in advance of classroom presentations.
- Evaluate and critique peer compositions based on the included musical elements (melody, harmony, rhythm, tone, etc).
- Evaluate and critique peer compositions based on the included sonic elements (effects, mixing characteristics, mastering, etc.)

- Use critical listening skills to analyze the overall balance of a musical work.
- Analyze harmonic, melodic, rhythmic, and structural elements of a musical work.
- Analyze sonic qualities of a musical work. (Mix, Equalization, Effects, etc.)
- Differentiate between personal interests and objective quality of a musical work.

When CONNECTING, we are learning to/that:
- Critique pre-existing musical works to determine the musical, sonic, and aesthetic elements that contribute to its success.
- Critique the work of peers to determine the musical, sonic, and aesthetic elements that contribute to its success.
- Identify how everyday experiences shape the creation of music.
- Explain how music compositions can facilitate or enhance emotional response to other art forms or experiences.
- Explain how a musical work reflects personal perspectives or beliefs towards societal, cultural, or historical constructs.

Evidence of Learning

☑ Formative Assessment
☑ Summative Assessment
☑ Alternative Assessment
☑ Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources

Core Text:
There is no textbook for this course, teachers use a variety of printed and digital resources.