

# Advanced Music Studio Overview

Content Area: **Music**  
Course(s): **ADVANCED MUSIC STUDIO**  
Time Period:  
Length: **N/A**  
Status: **Published**

## Course Overview

Students will expand skill in music composition to reflect the needs of live performers on various instruments and of various skill levels. Composition practice will review the basics of melody and harmony; expand to writing for three and four part ensembles. Attention will be given to the needs and characteristics of different vocal classifications, as well as symphonic brass, woodwind and string instruments. Students will receive instruction in microphone selection and placement, including opportunity for extensive hands-on practice. This course is recommended for those students who intend to continue musical study at the college level and for those intending to pursue a music-related career.

## PRIMARY CONTENT AREA AND SECONDARY AREAS OF FOCUS

NJ Student Learning Standards		NJ Student Learning Standards		NJ Student Learning Standards	
1. Visual and Performing Arts	P	5. Science		9. Career Education and Consumer/ Family/ Life Skills	S
2. Health and Physical Education		6. Social Studies			
3. Language Arts Literacy		7. World Languages			
4. Mathematics		8. Technology Literacy	S		

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## Textbooks and other resources

### COURSE RESOURCES

## SoundTree Music Technology Lab with Korg Triton Le Keyboards

Computers with internet access and music software (loop-based music production, multitrack audio recording/editing and music notation software)

### Standards

Students will demonstrate the ability to use computers to arrange, compose, record, mix and edit music in digital audio and musical notation forms (1.1.12.B.1)(M), (1.1.12.B.2)(M), (1.3.12.B.4)(M). Projects will be oriented toward marketable, real-world music applications, particularly for live musicians and electronic media (1.1.12.B.2)(M), (1.4.12.B.3)(M) (9.2.12.A.5)(D). Literature and musical styles to be included in the course of study will represent varied cultures and time periods. (1.2.12.A.2)(M).

Students will use keyboards, computers and internet-based applications for music creation, arranging, collaboration, career exploration and self-assessment (1.1.12.B.2)(M), (8.1.8.A.5)(D), (8.1.12.A.3)(D), (9.1.12.C.4)(D).

### COURSE SCOPE AND SEQUENCE CHART

Sequential Unit Description:	Associated CPI's to be Achieved	Marking Period Guide	Other Pacing Guide References	Proficiency (Summative) Assessments
<u>Unit 1 Workstation Orientation &amp; Music Notation Review</u>  Basic care functionality of computer & keyboard workstation, and music reading/performance skill assessment and review.	1.1.12.B.1 (M) 1.1.12.B.2 (M) 1.3.12.B.1 (M) 1.3.12.B.3 (M) 8.1.8.A.5 (D) 9.1.12.A.1 (D)	1	1-2 days	Performance Assessment  Written/electronic music notation assessment
<u>Unit 2 Composing and Harmonizing Original Melodies</u>  Review, instruction and practice utilizing standard chord progressions and methods for melody improvisation and composition across various genres and historical time periods	1.1.12.B.1 (M) 1.1.12.B.2 (M) 1.3.12.B.2 (M) 1.3.12.B.3 (M)	1	3-5 classes	Written & electronic music composition exercises

	1.3.12.B.4 (M) 1.4.12.B.1 (M) <i>9.1.12.A.1 (D)</i> <i>9.1.12.F.2 (D)</i>			
Unit 3 <u>Arranging for Beginner (2-part), Intermediate (3-part) and</u>  <u>Advanced (4+ parts) level performers</u>  Creating multiple versions of the same song for players of different experience and ability levels, as would be needed for educational or community music groups.	1.1.12.B.1 (M) 1.1.12.B.2 (M) 1.3.12.B.2 (M) 1.3.12.B.3 (M) 1.3.12.B.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) <i>9.1.12.A.1 (D)</i> <i>9.1.12.F.2 (D)</i>	1	10 classes	Self- and peer critique  Rubric-based project  evaluation
Unit 4 <u>Intro to Orchestration: Qualities, Ranges &amp; Characteristic of</u>  <u>Voices and Instruments</u>  Exploring the sounds and performance techniques of voices and instruments, and composing specifically for their idiomatic needs.	1.1.12.B.1 (M) 1.1.12.B.2 (M) 1.3.12.B.2 (M) 1.3.12.B.3 (M) 1.3.12.B.4 (M) 1.4.12.B.1 (M) <i>9.1.12.A.1 (D)</i> <i>9.1.12.F.2 (D)</i>	1	5-10 classes	Written/electronic instrument survey/notes  Self- and peer critique  Rubric-based project  evaluation
Unit 5 <u>Music Industry – Live Audio and Career Paths</u>  Hands-on practice with standard types of microphones and cables to gain experience handling equipment and setting up for the best sound relative to microphone pick-up patterns. Exploration of music industry career options including professional training and college degree programs.	1.2.12.A.2 (M) 1.4.12.B.3 (M) <i>8.1.8.A.5 (D)</i> <i>8.1.12.A.3 (D)</i> <i>8.1.12.D.2 (D)</i> <i>9.1.12.A.1 (D)</i> <i>9.1.12.C.4 (D)</i> <i>9.1.12.F.6 (D)</i>	1	3-5 classes, then ongoing	Written/electronic equipment survey/notes  Performance Assessment, Rubric-based recording  evaluation  Written/electronic survey

	<p>9.2.12.A.1 (D)</p> <p>9.2.12.A.5 (D)</p> <p>9.3.8.B.3 (D)</p> <p>9.4.12.A.16 (D)</p>			<p>Student journal (blog) entries</p>
<p>Unit 6 <u>Composing and Arranging for Student Performers</u></p> <p>Interviewing and writing music specifically for peers (EBHS students) who play orchestral instruments, as if writing on “commission” or for a school music publisher. Recording and mastering the students’ performance into a standard audio file.</p>	<p>1.1.12.B.1 (M)</p> <p>1.1.12.B.2 (M)</p> <p>1.3.12.B.4 (M)</p> <p>1.4.12.B.1 (M)</p> <p>1.4.12.B.2 (M)</p> <p>9.1.12.A.1 (D)</p> <p>9.1.12.F.2 (D)</p> <p>9.4.12.B.(1).1(D)</p>	1	15-20 classes	<p>Journal records and notes</p> <p>Self- and peer critique</p> <p>Rubric-based recording evaluation</p>
<p>Unit 7 <u>Music for Commercial Purposes</u></p> <p>Creating jingles and advertisements within the time and marketing constraints of radio advertising.</p>	<p>1.1.12.B.1 (M)</p> <p>1.1.12.B.2 (M)</p> <p>1.3.12.B.2 (M)</p> <p>1.3.12.B.3 (M)</p> <p>1.3.12.B.4 (M)</p> <p>1.4.12.A.1. (M)</p> <p>1.4.12.B.1 (M)</p> <p>1.4.12.B.2 (M)</p> <p>1.4.12.B.3 (M)</p> <p>9.1.12.A.1 (D)</p> <p>9.1.12.F.2 (D)</p>	1	<p>5 classes</p> <p><i>concurrent with later phases of unit 6</i></p>	<p>Self- and peer critique</p> <p>Rubric-based evaluation</p>
<p>Unit 8 <u>Music for Video/Film</u></p> <p>Selecting a short video and scoring music for it with respect to its setting, theme and visual hit points.</p>	<p>1.1.12.B.1 (M)</p> <p>1.1.12.B.2 (M)</p> <p>1.3.12.B.2 (M)</p> <p>1.3.12.B.3 (M)</p> <p>1.3.12.B.4 (M)</p> <p>1.4.12.A.1. (M)</p>	1	<p>5 classes</p> <p><i>concurrent with later phases of unit 6</i></p>	<p>Self- and peer critique</p> <p>Rubric-based evaluation</p>

	1.4.12.B.1 (M)			
	1.4.12.B.2 (M)			
	1.4.12.B.3 (M)			
	9.1.12.A.1 (D)			
	9.1.12.F.2 (D)			

VPA.1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
VPA.1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.
VPA.1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
VPA.1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
VPA.1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
VPA.1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
VPA.1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
VPA.1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
VPA.1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
VPA.1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
VPA.1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.
TECH.8.1.8.A	Technology Operations and Concepts: Students demonstrate a sound understanding of technology concepts, systems and operations.
TECH.8.1.12.A.3	Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a problem or issue.
TECH.8.1.12.D.1	Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

## Grading and Evaluation Guidelines

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### GRADING PROCEDURES

Marking period grades will be based on the average of:

- Class participation (individual time on task)
- Individual music production assignments
- Tests and quizzes
- Original song composition projects.

Final course grades will be based on:

- Marking period grade (weighted 90% )
- Final music composition & recording project (weighted 10%)

In terms of proficiency level the East Brunswick grades equate to:

A	Excellent	Advanced Proficient
B	Good	Above Proficient
C	Fair	Proficient
D	Poor	Minimally proficient
F	Failing	Partially Proficient

### COURSE EVALUATION

In Music Technology and Composition, the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLS set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

**Other Details**

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**1029 Advanced Music Studio (East Brunswick High School)**

Projected Number of Students	School #'s	Course Level	Course Length	Grade Level	Credits	Min. Per Week	Elective/ Required	Initial Course Adopted
40	50	A	Q	10-12	1.25	210	E	11/03/2005