

# Digital Music Experience Overview

Content Area: **Music**  
Course(s): **MUSIC TECHNOLOGY AND COMPOSITION**  
Time Period:  
Length: **N/A**  
Status: **Published**

## Cover

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**EAST BRUNSWICK PUBLIC SCHOOLS**

**East Brunswick, New Jersey**

**Music (AAAV)**

**Digital Music Experience**

**Grades 10-12**

**Course No. 2513 (HS 1549)**

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**Course Adoption: 7/19/2016**

**Curriculum Adoption: 7/11/2017**

## **Course Overview**

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**Prerequisite:** None

Digital Music Experience is designed for students who love music but have little or no formal training. Students will explore music arranging, mixing, sampling, and live performance using computers, keyboards, drum pads, and other devices. The course will feature solo and collaborative music production, and students will leave the course with a portfolio of 5-8 finished tracks. This course may serve as a prerequisite for Music Technology and Composition.

## **Textbooks and other resources**

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### **COURSE RESOURCES**

SoundTree Music Technology Lab with MIDI Keyboards, Ableton PUSH units, and electronic instruments including

touchpad synthesizers and theremins.

Computers with internet access and music software (loop-based music production, multitrack audio recording/editing and music notation software including but not limited to Ableton Live).

## **Standards**

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### **COURSE SCOPE AND SEQUENCE CHART**

Unit 1: Workstation Orientation: Basic care functionality of computer & keyboard workstation, essential

music tech vocabulary, and music reading/performance skill assessment and review.

<b>Unit 1 Objectives</b>	Associated CPI's to be Achieved	Instructional Methods and Activities	Marking Period Guide	Other Pacing Guide References	P A
<b>Students will be able to:</b>					
Identify and manipulate workstation functional controls	8.1.12.D.5 (D)	Teacher demonstration and coaching; student hands-on practice	1	1-2 days	P A
Demonstrate and articulate proper digital citizenship, and equipment use and care.	8.1.12.D.1 (D) 8.1.12.D.2 (D) 8.1.12.D.5 (D)	Teacher demonstration; student peer discussion; student journal	1	1-2 days (concurrent)	P A S a j c
Demonstrate current level of music technology and reading competencies	1.3.12.B.1 (M)	Student pre-assessment; Music technology vocabulary review and music notation overview	1	1-2 days (concurrent)	V a
Manipulate clips within session and arrangement views of software	1.1.12.B.2 (M) 1.3.12.B.1 (M) 1.3.12.B.4 (M) 8.1.12.A.1 (D) 8.1.12.A.3 (D)	Teacher demonstration and coaching; student arranging and improvisation	1	1-2 days (concurrent)	P A S a j c V n a

Unit 2: **Clips and Samples:** Arrange and create multi-track compositions using pre-existing loops and clips. Capture, edit and manipulate original audio samples, and use them in original composition and improvised performance.

<b>Unit 2 Objectives</b>	Associated CPI's to be Achieved	Instructional Methods and Activities	Marking Period Guide	Other Pacing Guide References	P A
<b>Students will be able to:</b>					
Arrange clips within a provided session to create a new final product.	1.1.12.B.1 (M)	Teacher demonstration and coaching; teach/review core skills for software;	1	2-3 days	S a

	1.1.12.B.2 (M)  1.3.12.B.1 (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)  8.1.12.A.1 (D)	individual student project development; peer coaching and critique			jc S c R p
Capture, import, edit, and process new audio samples from electronic, instrumental, vocal, and environmental sources.	1.3.12.B.4 (M)  8.1.12.A.3 (D)	Teacher demonstration and coaching; peer collaboration	1	2-3 days	S a jc S c R p
Create original arrangement in ABA form using clips and loops from software library, and class-created library of sampled sounds.	1.1.12.B.1 (M)  1.1.12.B.2 (M)  1.3.12.B.1 (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)  8.1.12.A.1 (D)  8.1.12.A.3 (D)	Teacher demonstration and coaching; individual student project development; peer collaboration, coaching, and critique	1	4-6 days	S a jc S c R p

Unit 3: **Commercial Applications Including Live Audio:** Create radio commercials and other media for commercial applications. 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, college degree programs, and skills transferable to other career paths.

Unit 3 Objectives	Associated CPI's to be Achieved	Instructional Methods and Activities	Marking Period Guide	Other Pacing Guide References	P A
<b>Students will be able to:</b> Create a radio web-based commercial to promote a fictional but plausible product or service	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.A.1. (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M) 8.1.12.A.1 (D) 8.1.12.A.3 (D) 8.1.12.D.1 (D) 8.1.12.D.2 (D) 8.1.12.D.5 (D)	Teacher demonstration and coaching; individual student project development; peer coaching and critique	1	2-3 days	S a j c S c R P
Create a promotional commercial for a	1.1.12.B.1	Teacher demonstration and	1	2-3 days	S

music technology training or degree program highlighting the skills and benefits to be acquired	(M) 1.1.12.B.2 (M) 1.3.12.B.3 (M) 1.3.12.B.4 (M) 1.4.12.A.1. (M) 1.4.12.B.1 (M) <i>8.1.12.A.1 (D)</i> <i>8.1.12.A.3 (D)</i> <i>8.1.12.D.1 (D)</i> <i>8.1.12.D.2 (D)</i> <i>8.1.12.D.5 (D)</i> <i>9.2.12.C.1 (D)</i> <i>9.2.12.C.3 (D)</i>	coaching; individual student project development; peer coaching and critique			a jc S c R p
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Unit 4: **Original Composition with Controllers and Keyboards:** Create and recreate drum-beats representative of varied time periods and cultures. Create and recreate chord progressions and bass lines. Compose and improvise melodic lines including instrumental, vocal, and rap tracks.

<b>Unit 4 Objectives</b>	Associated CPI's to be Achieved	Instructional Methods and Activities	Marking Period Guide	Other Pacing Guide References	P A
<b>Students will be able to:</b> Create drum-beats from templates that represent varied cultural styles including hip-hop, house, and reggae.	1.1.12.B.1 (M) 1.1.12.B.2 (M) 1.2.12.A.2 (M)	Teacher demonstration and coaching; listening examples; internet exploration; music software exercises; individual student project development; peer collaboration and critique	1	3-4 days	S a jc S c R

	1.3.12.B.1 (M)  1.3.12.B.2 (M)  1.3.12.B.3 (M)  1.3.12.B.4 (M)  1.4.12.A.1 (M)  1.4.12.B.1 (M)  1.4.12.B.2 (M)  1.4.12.B.3 (M)  8.1.12.A.1 (D)  8.1.12.A.3 (D)				p
Create, perform, and record bass lines and chord progressions within specified guidelines	1.1.12.B.1 (M)  1.1.12.B.2 (M)  1.2.12.A.2 (M)  1.3.12.B.1 (M)  1.3.12.B.2 (M)  1.3.12.B.3 (M)  1.3.12.B.4 (M)  1.4.12.A.1 (M)  1.4.12.B.1 (M)	Teacher demonstration and coaching; listening examples; internet exploration; individual student project development; peer collaboration and critique	1	3-4 days	S a j c  S c  R p

	1.4.12.B.2 (M)  1.4.12.B.3 (M)  8.1.12.A.1 (D)  8.1.12.A.3 (D)				
Create, perform, and record melodic elements to fit with bass lines chord progressions using instruments and vocals	1.1.12.B.1 (M)  1.1.12.B.2 (M)  1.2.12.A.2 (M)  1.3.12.B.1 (M)  1.3.12.B.2 (M)  1.3.12.B.3 (M)  1.3.12.B.4 (M)  1.4.12.A.1 (M)  1.4.12.B.1 (M)  1.4.12.B.2 (M)  1.4.12.B.3 (M)  8.1.12.A.1 (D)  8.1.12.A.3 (D)	Teacher demonstration and coaching; listening examples; internet exploration; individual student project development; peer collaboration and critique	1	3-4 days	S a j c  S c  R p

Unit 5: **Collaborative Performance**: Use electronic instruments and software to collaboratively produce and perform an original piece.



Unit 5 Objectives  Students will be able to:	Associated CPI's to be Achieved	Instructional Methods and Activities	Marking Period Guide	Other Pacing Guide References	P A
Collaborate to produce a live session including beats, bass lines, chord progressions, and melodic elements.	1.1.12.B.1 (M) 1.1.12.B.2 (M) 1.3.12.B.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 8.1.12.A.1 (D) 8.1.12.A.3 (D) 8.1.12.D.1 (D) 8.1.12.D.2 (D) 8.1.12.D.5 (D)	Teacher demonstration; peer collaboration/project development	1	2-3 days	S a j c  S c  R p
Improvise using electronic, acoustic instruments and vocals to add melodic elements to saved session during performance.	1.3.12.B.3 (M) 1.3.12.B.4 (M)	Teacher demonstration; student hands-on practice; peer collaboration/project development	1	2-3 days	S a j c  S c  R p
Document skills used in collaborative live performance evidenced by self, classmates, and professional producers and performers	8.1.12.A.1 (D) 8.1.12.A.3 (D) 8.1.12.D.1 (D) 8.1.12.D.2 (D) 8.1.12.D.5 (D) 9.2.12.C.3 (D)	Online research and collaboration; creation of short presentation to be given as commentary after performance	1	1 day	S a j c  S c  R p

Unit 6: **Mixing and Remixing:** Fundamentals of mixing including EQ and effects. Techniques for remixing pre-existing music and beat-matching. Creation of remixes, including final project.

Unit 6 Objectives	Associated CPI's to be Achieved	Instructional Methods and Activities	Marking Period Guide	Other Pacing Guide References	P A
<p><b>Students will be able to:</b></p> <p>“Mix” legally obtained pre-existing tracks by using faders, EQ, compression, and limiters to add sense depth and space</p>	<p>1.1.12.B.2 (M)</p> <p>1.2.12.A.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>8.1.12.A.1 (D)</p> <p>8.1.12.A.3 (D)</p> <p>8.1.12.D.1 (D)</p>		1	2-3 days	S a j c S c R p
<p>Manipulate beat matching and tempo warp applications to mix and remix legally obtained pre-existent music of varied styles, genres, and time periods.</p>	<p>1.1.12.B.1 (M)</p> <p>1.1.12.B.2 (M)</p> <p>1.2.12.A.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>8.1.12.A.1 (D)</p> <p>8.1.12.A.3 (D)</p>	<p>Listening examples; teacher demonstration and coaching; student exploration; peer coaching and critique</p>	1	3-4 days	S a j c S c R p

	<i>8.1.12.D.1 (D)</i>				
Create a larger work (2-3 minutes in total length) using original music and samples, and remixed, legally obtained pre-existent music. This larger project will demonstrate competency in core skills previously learned. Student self-reflection will include correlations to transferable career applications.	1.1.12.B.1 (M) 1.1.12.B.2 (M) 1.2.12.A.2 (M) 1.3.12.B.1 (M) 1.3.12.B.2 (M) 1.3.12.B.3 (M) 1.3.12.B.4 (M) 1.4.12.A.1 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M) <i>8.1.12.A.1 (D)</i> <i>8.1.12.A.3 (D)</i> <i>8.1.12.D.1 (D)</i> <i>8.1.12.D.2 (D)</i> <i>8.1.12.D.5 (D)</i> <i>9.2.12.C.3 (D)</i>	Individual student project development; teacher and peer coaching	1	5-8 days	S a j c  S c  R p

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.

## **Grading and Evaluation Guidelines**

### **GRADING PROCEDURES**

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The assessment of student achievement will be accomplished by gathering observable evidence of desirable musical behaviors.

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.

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 Digital Music Experience, 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

#### #2513 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
80	50	A	Q	10-12	1.25	210	E	7/19/2016

## 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. 21 <sup>st</sup> Century Life and Careers	S
2. Comprehensive Health and Physical Education		6. Social Studies			
3. Language Arts Literacy		7. World Languages			
4. Mathematics		8. Technology	S		

