PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

MUSIC TECHNOLOGY CLASS

Length of Course:	Semester (Full Year)
Elective / Required:	Elective
Schools:	High Schools
Student Eligibility:	Grade 9-12
Credit Value:	5 credits
Date Approved:	September 30, 2013

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APPENDICES

Modifications will be made to accommodate IEP mandates for classified students as well as differentiated instruction for students who have varying levels of music technology experience.

STATEMENT OF PURPOSE

Music and Visual Arts are a significant and integral part of our culture. It is therefore, the responsibility of every visual art and music educator to help students become more appreciative of all styles. Doing so will contribute to the success of the students as we forge ahead into the millennium.

The High School Music Technology Program is passionate about providing a variety of opportunities to its student musicians. Music is everywhere, in all nations and cultures, in all segments of society, media, and nature. Whether it's serving the community at local tree-lightings, township parades, or competing at local and statewide festivals (concert, marching & jazz), the students are dedicated to interacting with the world around them as well as with the person within.

Music is a natural form of expression of the human spirit that nourishes the mind, body, and soul. Ever committed to a well-rounded music education, the High School Music Technology Program develops its students into well-rounded, innovative human beings.

Our school district provides an extensive arts program, which will enable students to succeed and compete in the global marketplace using the New Jersey Core Curriculum Content Standards in conjunction with the New Jersey Visual and Performing Arts Curriculum Frameworks and technological exploration.

In addition, the purpose of the High School Music Technology program is to introduce and foster the study and practice of where the technology and music worlds intersect. This program can serve all of the following: the student with no prior musical experience, for students who already study an instrument in the school system, for students who take private lessons or for students who have learned about music or an instrument in a less formal fashion.

This program seeks to expand the students' horizons as far as musical taste and exposure, while honoring the need for reciprocity. Students will be provided hands-on experience with the technology in order to gain a first hand understanding of the cutting-edge innovations that exist in the Music Technology realm. They will be able to demonstrate how technology can be used to aid in the recording and presentation of acoustic instruments as well as how electronic music can be produced or recorded. Such music creation will be explored for the variety of purposes in which it can be heard today: live performance, recorded performance, as a soundtrack to videos footage, along with other inventive avenues.

This curriculum guide was prepared by:
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Coordinated by: Robert Pispecky, Supervisor of Music and Visual Arts

COURSE OBJECTIVES

Students will:

1. Discover how technology is used in the production of music. Discover how technology fits invisibly into the recording and production of non-electronic and electronic music.
    - To utilize music as a form of communication, self-expression, and creativity.
    - To enjoyably develop a sense of the disciplined process and to reap the rewards of learning about music.
    - To express thoughts, ideas and emotions through a musical means.
    - How technology aids in live music performance: the synthesizer & other MIDI controllers.
    - Proper management, care and operation of music technology devices and peripheral equipment.

    National Standards: 6, 8 & 9
    NJCCS: 1.2.12.A.2, 1.3.12.B.3, 1.4.12.B.3
    21st Century Skills -- Critical Thinking and Problem Solving: use systems thinking. Communication and Collaboration – Communicate Clearly: Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact. Information, Communications and Technology) Literacy - Apply Technology Effectively.

2. Develop a conceptual and deep framework of knowledge and understanding surrounding the legal and ethical issues of digital music creation, sharing, distribution and consumption. As well as know or be able to:
    - How to share, purchase and sell digital music responsibly.
    - What “fair use” is.
    - Understand the concept of intellectual property.
    - Take a critical and informed stance on the use and commerce of digital music. To appreciate the historical context and social significance of music.

    National Standards: 6, 8 and 9
    NJCCS: 1.2.12.A.2, 1.2.12.A.1, 1.4.8.A.3
    21st Century Skills: Financial, Economic, Business and Entrepreneurial Literacy. Critical Thinking and Problem Solving – Make Judgments and Decisions. Information Literacy – Access and Evaluate Information.

3. Produce basic-level music technology projects such as Mash-ups and Podcasts.
    - Use entry-level music technology programs to create new original projects.
    - Learn how original music creations can be made on the computer by using pre-recorded music.
    - How to import, modify, combine and save pre-existing sound files.
    - How to operate a Digital Audio Workstation (DAW), specifically Pro Tools Express.

    National Standards: 2, 3, 4, 6 & 7
    NJCCS: 1.1.12.B.1, 1.2.12.A.1, 1.3.12.B.1, 1.3.12.B.3\

21st Century Skills -- Media Literacy: Create Media Projects. Life and Career Skills: Initiative and Self-Direction. Productivity and Accountability: Manage Projects and Produce Results.

4. Begin to understand the vast science of sound and sound transmission. Identify and explain the nature and behavior of sound as a mechanical wave and describe how sound may be transmitted via mechanical and electronic means.
    - Examine various methods of sound transmission and analyze benefits and limitations of various methods.
    - Compare and contrast various methods of sound transmission used in common modern consumer electronics.
    - Evaluate methods of sound transmission for various real-world applications in terms of practicality, reliability, and versatility.

   National Standards: 6 and 8
   NJCCS: 1.3.12.B.3, 1.4.12.B.3
   21st Century Skills – Critical Thinking and Problem Solving: reason effectively, use systems thinking & make judgments and decisions. Information Literacy: access and evaluate information.

5. Sound Reproduction - From Edison to MP3. Identify and explain the mechanics of sound reproduction and explore history of recorded sound. To develop a rich understanding on the nature of recorded sound, including stylistic and historical traits and cultural preferences.
    - Examine various methods of sound recording and analyze benefits and limitations of various methods.
    - Compare and contrast various methods of sound recording used in common modern consumer electronics.
    - Make judgments as to best methods of sound recording for various real-world applications in terms of practicality, reliability, and versatility.

   National Standards: 6, 7, 8 and 9
   NJCCS: 1.4.12.B.3, 1.4.12.B.1, 1.4.12.A.3
   21st Century Skills – Critical Thinking and Problem Solving: using systems thinking and making judgments and decisions. Communication and Collaboration: communicate clearly. Media Literacy: analyze media.

6. Acquiring a foundation in electronic composition. Common methods of digital music composition. Methods of composition and advantages and limitations of each.
    - Use tools to create original works.
    - Understand the various methods of composition and arranging in use in current popular music.
    - Use electronic composition and arranging tools selectively to create original musical works.

   National Standards: 4, 5 and 6
   NJCCS: 1.3.12.B.3, 1.4.12.B.3, 1.4.12.A.2, 1.3.12.B.4
   21st Century Skills – Productivity and Accountability: manage projects and produce results. Social and Cross-Cultural Skills: interact effectively with others and work effectively in diverse teams. Flexibility and Adaptability: adapt to change and being flexible. Information, Communication, Technology Literacy: apply technology effectively.

7. To begin working with a professional grade Digital Audio Workstation (DAW). To provide students with an overview of Pro Tools Express design, function and features.
    - Enable the use of a Pro Tools software and hardware suite for multi-track recording, mixing and mastering.
    - Understand the process of digital music distribution.

   National Standards: 4, 6 and 7
   NJCCS: 1.3.12.B.3, 1.4.12.B.3, 1.4.12.A.2, 1.3.12.B.2.
   21st Century Skills – Productivity and Accountability: manage projects and produce results. Information, Communication, Technology Literacy: apply technology effectively. Media Literacy: create media products

8. Understand and succeed in the process of matching sight to sound: pairing sound or music to video and film. To provide students with an overview of Pro Tools design, function and features.
    - Creating auditory material on the PC and synching it to visual material.
    - Understand the variety of techniques to create musical soundtracks or scores.
    - The relevance of different historical trends in creating sound/music to accompany video & film.

   National Standards: 4, 8 & 9
   NJCCS: 1.3.12.B.3, 1.4.12.B.2, 1.4.12.B.1
   21st Century Skills – Productivity and Accountability: manage projects and produce results. Information, Communication, Technology Literacy: apply technology effectively. Media Literacy: create media products

Unit 1: Grade 9-12 – THE USE OF MUSIC TECHNOLOGY LAB

Targeted Standards: Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship. **(NJCCCS 1.2.12.A.2)** Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. **(NJCCCS 1.3.12.B.3)** Art and art-making reflect and affect the role of technology in a global society. **(NJCCCS 1.4.12.B.3)**

Unit Objectives/Conceptual Understandings: How technology is used in the production of music. How technology fits invisibly into the recording and production of non-electronic and electronic music. How technology aids in live music performance: the synthesizer & other MIDI controllers. Our Projects and Course Goals for the Course. Hardware Overview: Keyboard and PC, Computer & Equipment care, Computer Navigation (shortcut commands, proper software care, file saving and workspace management protocol). Overview and brief walk through of computer programs.

Essential Questions: Why and how has technology become inextricably linked to the creation of and recording of music, even for acoustic or traditional styles of music? What are the areas we will cover in this course? Why is it important for proper care and use of the technology within the workspace?

Unit Assessment: Class discussion regarding music and technology. Quiz on equipment care. Formative assessment on program walk-through.

	Core Content Objectives		**Instructional Actions**	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
• Create 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. • 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. • Understand the use of	• The myriad of ways music technology can be used. • The contents and purpose of this course. • How to properly care for and use the equipment in the lab. • The technology and gear used in the lab.	• Articulate how technology is used in the production of music. • Explain how technology aids in live music performance: the synthesizer & other MIDI controllers. • Commit to our Projects and Course Goals for the Course. • Properly and carefully handle and care for all equipment in the lab: Keyboard and PC, Computer & Equipment care, Computer Navigation (shortcut commands, proper software care, file saving and workspace management protocol). • Navigate at an intermediate level all elements of the course's computer programs.	• Teacher demonstration and student exploration of devices and software.	• Class discussion regarding music and technology. • Quiz on equipment care. • Formative assessment on program walk-through. • Troubleshooting of technological issues

Unit 1: Grade 9-12 – THE USE OF MUSIC TECHNOLOGY LAB (con't)

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
hardware and software in the lab. Recognize and solve issues using proper techniques.				
Resources: Sibelius 7, Protools Express			**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings • Immersion for ESL students • IEP adjustments as needed per student	

Unit 2: Grade 9-12 – CURRENT LEGAL ISSUES OF THE MUSIC INDUSTRY

Targeted Standards: Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship. **(NJCCCS 1.2.12.A.2)** Cultural and historical events impact art-making as well as how audiences respond to works of art. **(NJCCCS 1.2.12.A.1)** Performance technique in dance, music, theatre, and visual art varies according to historical era and genre. **(NJCCCS 1.4.8.A.3)**

Unit Objectives/Conceptual Understandings: Sharing music digitally and responsibly. What fair use is. Rise of digital music and the decline of traditional sales. The concept of intellectual property. Take a critical and informed stance on the use and commerce of digital music.

Essential Questions: What are the legal/ethical rights and responsibilities associated with the creation, production, and consumption of music? What is my role in the use of music in a legal and ethical manner? How does the study of music provide essential ways to understand and express life experiences?

Unit Assessment: Position paper on legal and ethical issues related to the music industry.

	Core Content Objectives		**Instructional Actions**	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
• Understand the correct use of copyrighted and public domain material. • Become familiar with the documents and process to copyright material • Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. • Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.	• Why it is important to share digital music responsibly. • What fair use is. • Understand the evolving technology of music distribution. • What intellectual property is. • The use and commerce of digital music. • The limitations of music sharing and copyright	• How to share music responsibly, legally and ethically. • How to comply with Fair Use guidelines and all intellectual property law. • How to articulate what intellectual property and also its importance not only for musicians and the music business, but our entire form of economy. • How to take a critical and informed stance on the use and commerce of digital music	• Presentation of facts regarding declining record sales • Illustration of funding and capital expenditures on "new" artists when record companies thrive. • Presentation of specific cases in which digital music caused legal disputes. • Class discussion on ethical considerations regarding taking what is not freely given.	• Outline of position paper on legal and ethical issues related to the music industry. • First draft of paper. • Revision and or final draft of position paper.
Resources: US Copyright office - http://www.copyright.gov/, ASCAP - http://www.ascap.com/, BMI http://www.bmi.com/. Billboard Charts http://www.billboard.com/.			**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings • Immersion for ESL students • IEP adjustments as needed per student	

Unit 3: Grade 9-12 – MASH-UPS, PODCASTS AND COMMERCIALS

Targeted Standards: Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres. **(NJCCS 1.1.12.B.1)** Cultural and historical events impact art-making as well as how audiences respond to works of art. **(NJCCCS 1.2.12.A.1)** Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era. **(NJCCCS 1.3.12.B.1)** Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. **(NJCCCS 1.3.12.B.3)**

Unit Objectives/Conceptual Understandings: To use a Digital Audio Workstation (DAW), such as Pro Tools Express to create new original projects. Students will learn that they can make original creations on the computer by using pre-recorded music. Create a Mash-up: a song or composition created by blending two or more pre-recorded songs. Create a Podcast. Create a commercial with a Sound Logo

Essential Questions: How can a DAW be used to import existing sound sources to create an original sounding "sound-scape". What qualities does a Mash-up have that make it sound like a new and cohesive whole? What makes a Podcast enjoyable or interesting to listen to? What are reasons that Podcasting and listening to Podcasts has become such a popular activity? What are the characteristics of a sound logo? What are the elements of a radio commercial?

Unit Assessment: Students will produce their own Mash-up, Podcast, Commercial and Sound Logo which the teacher will listen to for quality and workmanship. (rubric in appendix B)

	Core Content Objectives		**Instructional Actions**	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
• Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to put together a mash-up • Determine the elements that make up professional podcast. • Measure the length and contents of a commercial to produce an effective piece of advertisement.	• What readily available and relatively easy to use programs can be used to create new music projects. • What existing sound sources can be imported and used as "sound materials" for projects. Recording new music is not the only option. • The traits of a quality Mash-up • The traits of a quality Podcast • The traits of a commercial	• How to navigate and utilize a Digital Audio Workstation. • How to select cohesive song excerpts for use in a Mash-up. • How to import and edit music files to create a Mash-up. • How to select a Podcast topic. • How to select, import and edit music files for use in a Podcast • How to record and edit a "voice over" style narration for the Podcast	• The teacher will provide a demonstration of each project; include desirable traits and standards for each project type. • Students will use the DAWs in a hands-on fashion to create the projects. • Teacher will be available to help students and share useful tips and tricks.	• Formative listening sessions given by teacher. • Summative listening session with completed rubric with notes and comments.

Unit 3: Grade 9-12 – MASH-UPS, PODCASTS AND COMMERCIALS (con't)

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
	• The traits of a sound logo or sound branding	• How to record sound to create a sound logo		
Resources: Professional mash-up: DJ Earworm, Professional Podcast: NPR Programs, as well as teacher created versions to model.			**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings. • Immersion for ESL students • IEP adjustments as needed per student	

Unit 4: Grade 9-12 – PRE-PRODUCTION, PRODUCTION AND POST-PRODUCTION

Targeted Standards: Understanding of how to manipulate the elements of music is a contributing factor to musical artistry. **(NJCCS 1.3.12.B.3)** Art and art-making reflect and affect the role of technology in a global society. **(NJCCS 1.4.12.B.3)**

Unit Objectives/Conceptual Understandings: Identify and explain the nature and behavior of sound as a mechanical wave, and describe how sound may be transmitted via mechanical and electronic means. Examine various methods of sound transmission and analyze benefits and limitations of various methods. Compare and contrast various methods of sound transmission used in common modern consumer electronics. Evaluate methods of sound transmission for various real-world applications in terms of practicality, reliability, and versatility.

Essential Questions: How to plan for a recording session? What should elements be ready to make session more effective? How should a budget be managed?

Unit Assessment: Full Production Project of a song of standard commercial radio length.

	Core Content Objectives		**Instructional Actions**	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
• Determine the necessary steps to begin a full production of a musical project • Develop ideas to start a project and complete it effectively in a determined amount of time and stay within a budget. • Arrange the logistics to record a full production from beginning to end. • Define the steps and standards to finalize the full production project • Critique the outcome of the project and the possible improvements for future assignments	• How to prepare all elements to begin a recording session • Plan recording session according to the material being recorded • Manage recording time effectively. • The setup of a studio to record specific instruments, parts or sections. • Set expectations for a recording date and plan accordingly • Analyze recorded material to begin editing • Finalize recorded material into a product that could be distributed as a commercial item.	• Construct and plan a project and successfully produce it using the lab • Put all the correct elements together in order to have a successful and effective process • Use all the tools available in the lab to maximize the effectiveness of their work. • Become aware of all alternatives in case of unplanned events during production	• Students will debate the most effective ways to achieve their goals • Students will compare various ways to produce their work and choose which will be a better option to accomplish a desired result. • Various technologies and methods will be combined or altered to fit the production.	• Classroom discussion and debate • Research paper on album of choice: paper will research and reveal recording processes, location(s), technology and relevant facts and stories. (See Appendix B) • Present full project and have every step documented and approved.
Resources: Protools and Sibelius. Manuscript paper. Microphones		**Instructional Adjustments:** Modifications, student difficulties, possible misunderstandings • Immersion for ESL students • IEP adjustments as needed per student		

UNIT 5: GRADE 9-12 – STUDIO SET UP AND LIVE SOUND

Targeted Standards: Art and art-making reflect and affect the role of technology in a global society. **(NJCCS 1.4.12.B.3)** Formulate criteria for music evaluation using the principles of positive critique and observation of the elements of music 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. **(NJCCS 1.4.12.B.1)** Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. **(NJCCS 1.4.12.A.3)**

Unit Objectives/Conceptual Understandings: Identify and learn to use all equipment use in a professional recording studio. Recognize various types of connections between devices. Understand the proper care of equipment. Identify and learn to use all sound reinforcement equipment in a live venue such as a theater, concert hall, etc. Learn to find the balance between acoustic sound and amplified sound.

Essential Questions: What are the necessary pieces of equipment in a recording studio to produce an specific style of music? What are the proper connections between devices? How to recognize various types of cables and connections?

Unit Assessment: Set up studio devices and connect to DAW. Provide sound reinforcement for a school performance.

	Core Content Objectives		**Instructional Actions**	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
• Determine the correct ways to connect devices and their proper setup • Understand the correct way to identify the functions and capabilities of every device needed in the studio as well as in a live situation • Learn proper ways to store equipment	• How to set up a stationary recording studio as well as a mobile studio based on a DAW setup. • How to position microphones for the most effective and best sound possible in a studio and live situation • Students will learn to troubleshoot common problems found during recording or live situations	• Set up connections effectively and safely • Recognize and utilize equipment in different situations • Set up and store all equipment properly	• Set up studio for different types of recording such as voice-overs, instrumental solo and ensemble and ambience sound. • Set up live sound reinforcement for a school concert.	• Classroom discussion and debate • Students must recognize all types of cables and their purpose.

Resources: DAW. Different types of cables used for recording and live setups.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

APPENDIX A

PERFORMANCE ASSESSMENTS

NAME: _____

DATE: _____

MUSIC DEPARTMENT AUDITION WORKSHEET

MUSICIANSHIP

Characteristic tone quality/timbre

- ❑ Consistently demonstrates tones of a superior tone color.
- ❑ Usually demonstrates a strong concept of tone color, except at extreme ranges of tessitura.
- ❑ Has a concept of characteristic tone quality, but is not able to demonstrate consistently.
- ❑ Does little to demonstrate a characteristic tone color.
- ❑ Has trouble making a characteristic sound.

Intonation

- ❑ Consistently demonstrates understanding of intervallic relationships between notes in all ranges.
- ❑ Usually demonstrates understanding of intervallic relationships between notes except at extreme ranges of tessitura.
- ❑ Makes an effort to demonstrate ability to hear intervallic distances but is not always successful.
- ❑ Does little to adjust between pitches.
- ❑ Is not aware of any pitch alterations that are necessary.

Expression, Phrasing, & Dynamics

- ❑ Consistently demonstrates an understanding of musical expression, with and without markings. Breathes/pauses musically.
- ❑ Follows all markings found in the music, but performance seems contrived. Breathes/ pauses are usually placed musically.
- ❑ Makes an effort to demonstrate some expression, but lacks maturity to express consistently. Breathing/pauses somewhat arbitrary.
- ❑ Does little to follow the written markings. Breathing/pauses are arbitrary.
- ❑ Is not aware of the need for musical expression or proper breathing or phrasing.

Stylistic Accuracy

- ❑ Consistently demonstrates an understanding of the proper style required for the music.
- ❑ Usually performs music with proper style.
- ❑ Has a concept of stylistic consideration but is not always able to demonstrate it.
- ❑ Does little to perform with any degree of style.
- ❑ Is not aware of the necessity to perform with proper style.

TECHNIQUE

Rhythmic Accuracy

- ❑ Consistently demonstrates an understanding of pulse control and rhythmic placement.
- ❑ Demonstrates an understanding of rhythmic relationships, but unable to maintain steady beat.
- ❑ Has some difficulty in performing rhythms accurately. Steady beat is usually not present.
- ❑ Has great difficulty in performing rhythms accurately. Steady beat is usually not present.
- ❑ Is unable to perform many rhythms accurately. Has a great deal of trouble keeping a steady beat.

Melodic Accuracy

- ❑ Consistently performs with accurate pitches.
- ❑ Usually performs with accurate pitches.
- ❑ Has some difficulty in performing accurately.
- ❑ Has great difficulty in performing with correct pitches.

Articulation

- ❑ Consistently performs with proper articulation.
- ❑ Usually performs with proper articulation.
- ❑ Has difficulty in performing proper articulation.
- ❑ Is not able to perform the written articulation.

Sight-Reading Accuracy

1 2 3 4 5 6 7 8 9 10

Rubric Construction Form

Performer's Name _____

Construct your own rubric by determining which features you will assess, then name at least three levels of competence, from less to more skilled. Determine the maximum number of points which may be received from each feature. Then add these for the total possible number of points.

Use this rubric to score performances.

Performance Feature	**Maximum Points**	**Score**
Overall Score	Possible Total:	Actual Score:

Evaluator _____ Class _____ Date _____

Self-Observation/Self-Assessment

Listen to your performance and then answer the following:

1. This is what I did well.

_____
_____
_____

2. This is what I think I need to improve.

_____
_____
_____

3. This is my recommendation for a plan for improvement.

_____
_____
_____

Other Comments/Observations:

_____
_____

_____

APPENDIX B

COURSE TEXTS & SUPPLEMENTAL MATERIALS

BASIC AND SUPPLEMENTAL MATERIAL

BASIC

Avid. Pro Tools 9 and 10 Reference Guides http://avid.force.com/pkb/articles/en_US/User_Guide/en379111

SUPPLEMENTAL

Keane, J., The Musician's Guide to Pro Tools. New York, NY: McGraw-Hill Osborne Media

Strong, J., Pro Tools All-in-One Desk Reference for Dummies. Hoboken, NJ: Wiley Publishing, Inc.

Baldwin, N., Edison: Inventing the Centur. New York, NY: Hiperion. ISBN-10: 0786881194

Guidelines for Unit 5 Research Paper: Classic Album of Choice

For this paper, the student will choose a "favorite" album, which they will research. This paper is designed to have the student discover and reveal the album's recording processes, location(s), technology and relevant facts and stories. The choice of album should be agreed upon between the teacher and student. Guidelines for choosing an album would generally be to pick a "land mark" recording that is well known, well documented and upon which sufficient data can be discovered. Some examples might be: The Beatles "Sgt. Peppers Lonely Hearts Club Band", Pink Floyd's "Dark Side of the Moon", Led Zeppelin "IV" or U2's "The Joshua Tree" or Miles Davis "Kind of Blue", to name a few. Some other examples can be found in the TV series "Classic Albums": http://en.wikipedia.org/wiki/Classic_Albums

Sample Rubric for Mash-up Project

Note: rubric originally designed for GarageBand but can be modified for any Digital Audio Workstation, such as Pro Tools Express.

Category	Advanced – 20 points	Proficient – 17 points	Progressing – 15 points	Incomplete – 13 points
Ability to use GarageBand	Student understands most of the tools in GarageBand and can apply them to his/her project.	Student has a basic knowledge of the tools in GarageBand can apply them to his/her project.	Student understands most of the tools in GarageBand but has difficulty applying them to his/her project.	Student has only a general knowledge of GarageBand and cannot apply it to his/her project.
Originality	Product shows a large amount of original thought. Ideas are creative and inventive.	Product shows some original thought. Work shows new ideas and insights.	Uses other people's ideas (giving them credit), but there is little evidence of original thinking.	Uses other people's ideas, but does not give them credit.
Cohesiveness	The song is seamless and appears to be it's own new song.	The song is somewhat seamless and appears to present a new song with this combination.	The song is somewhat disjointed but works as an entertaining experiment.	The song is disjointed and does not make musical sense.
Requirements	All requirements are met and exceeded.	All requirements are met.	One requirement was not completely met.	More than one requirement was not completely met.
Work/Time	Student used all of the time that was given to them and was on task during the entire class time.	Student used the time wisely and was on task during for the majority of the class time.	Student was off task during part of this assignment and did not use their time wisely. The student seemed to rush through the project to just get it done.	Often the student was found off task. The student did not use their time wisely. The student seemed to rush through the project to just get it done.

Name:

Total Points 100

Total Earned: _____

Sample Rubric for Podcast Project

Note: rubric originally designed for Garage Band but can be modified for any Digital Audio Workstation, such as Pro Tools Express.

Student Name:

Music Artist Podcast – Total Max Points = 100 Total Points Earned - _____

Category	Advanced – 20 points	Proficient – 17 points	Progressing – 15 points	Incomplete – 13 points
Set-Up/Pre-Production	Podcast was set up correctly and saved to Student Project Folder. Tracks were properly labeled and recording process was enabled correctly. Team gathered valid research and saved to Word doc.	Most of the podcast was set up correctly. Recording functions were mostly set-up correctly. Team gathered some information but was not long enough.	Podcast was not set up correctly. Some tracks were properly labeled. Some information was gathered. Did not save info to Word doc.	Little effort was given to the preparation and set up of project. Tracks not labeled and set up correctly. No evidence of research or effort.
Content	Creativity and original content enhance the purpose of the podcast in an innovative way. Includes a wide variety of appropriate, well-researched and informative sources. Keeps focus on the topic.	Accurate information is provided succinctly. Includes appropriate and informative quotes from “expert” sources. Stays on the topic. Conclusion summarizes information.	Some information is inaccurate or long-winded. Includes some variety of informative quotes from some “expert” sources. Occasionally strays from the topic. Conclusion vaguely summarizes key information.	Information is inaccurate. Includes no source quotes or includes source quotes with multiple citation errors. Does not stay on topic. No conclusion is provided.
Delivery	Well rehearsed, smooth delivery in a conversational style. Highly effective enunciation and presenter's speech is clear and intelligible, not distant and muddled. Expression, and rhythm keep the audience listening. Correct grammar is used throughout the podcast.	Rehearsed, smooth delivery. Enunciation, expression, pacing are effective throughout the podcast. Correct grammar is used during the podcast.	Appears unrehearsed with uneven delivery. Enunciation, expression, rhythm are sometimes distracting during the podcast. Occasionally incorrect grammar is used during the podcast.	Delivery is hesitant, and choppy and sounds like the presenter is reading. Enunciation of spoken word is distant and muddled and not clear. Expression and rhythm are distracting throughout the podcast. Poor grammar is used throughout the podcast.
Graphic & Music Enhancement	The graphics/artwork used creates a unique and effective presentation and enhance what is being said in the podcast and follow the rules for quality graphic design. Music enhances the mood, quality, and understanding of the presentation.	The graphics/artwork relates to the audio and reinforces content and demonstrates functionality. Music provides supportive background to the podcast.	The graphics/artwork sometimes enhance the quality and understanding of the presentation. Music provides somewhat distracting background to the podcast.	The graphics are unrelated to the podcast. Artwork is inappropriate to podcast. Music is distracting to presentation.
Technical Production	Presentation is recorded in a quiet environment without background noise and distractions. Transitions are smooth and spaced correctly without noisy, dead space. Volume of voice, music, and effects enhance the presentation. Podcast length keeps the audience interested and engaged.	Presentation is recorded in a quiet environment with minimal background noise and distractions. Transitions are smooth with a minimal amount of ambient noise. Volume is acceptable. Podcast length keeps audience listening.	Presentation is recorded in a semi-quiet environment with some background noise and distractions. Transitions are uneven with inconsistent spacing; ambient noise is present. Volume is occasionally inconsistent. Podcast length is somewhat long or somewhat short to keep audience engaged.	Presentation is recorded in a noisy environment with constant background noise and distractions. Transitions are abrupt and background noise needs to be filtered. Volume changes are highly distracting. Podcast is either too long or too short to keep the audience engaged.

Sample Projects

For Sample Projects, this template can be used for loop-based original composition assignments or for MIDI Editing based Arranging and Composing assignments, making appropriate changes to the following project templates.

Intro to Music Technology
Digital Audio Workstation Project 1

Assignment: Create an original composition using Digital Audio Workstation loop-based editing software.
The composition must meet all of the following criteria for full credit:

- minimum of 24 measures long
- ABA format with 8-measure sections
- Each section must contain at least one bass instrument track, a percussion track, and a melodic or harmonic track. More tracks are allowed.
- The track volume fader control must be used at least once in the composition.
- "Bounce" your finished composition to AIFF format using the "Export to iTunes" command.

Optionally, your composition may include an introduction, transitional material between sections, and/or a coda section. For this project, please use only the loops included with stylistic consistency and creativity will be considered in grading this

Submitting Completed Projects for Grading
Export your project to iTunes. Convert your project to AAC or .mp3 format using iTunes. (Highlight track name, select "Convert selection to..." from "Advanced" menu at top of screen.) Log in to webmail using your school username and password. Create a new message to teacher. Use "DAW project" as the subject line. Use the "paper clip" icon in the top toolbar to add an attachment to your message. Click the "Choose File" button. In the window that opens, click on "Music" in the left panel. Go to your iTunes folder, then find your track in the "iTunes Music" folder (it should be under your own name for artist/album). Select the file you wish to send. (Be sure to send the .mp3 or AAC (.m4a) and not the .aif file, which will be too large.) Click the "Choose" button. The file should appear in the Outlook window. Click "Attach" to complete the attachment. Click "Send."

(Sample Project 2)

Intro to Music Technology
Digital Audio Workstation Project 2

Assignment: Create an original composition using Digital Audio Workstation loop-based editing software. The composition must meet all of the following criteria for full credit:

- The composition should be in standard pop song format:
- Intro, AABABCBB Coda ("Outro")
- Intro = 2-4 bars, instrumentation of your choosing
- A=Verse–8Bars
- B = Chorus – 8 Bars
- C = Bridge – 4-8 Bars of contrasting material
- Coda = ending material based on earlier themes, may be a "repeat and fade"

Each section (except the intro and coda) should have at minimum:

- A percussion/drum set track
- A bass or bass instrument track
- A track of melodic or harmonic riffs and/or fills (organ, guitar, piano, strings, etc.)

At least one of the thematic sections must contain an ORIGINAL melody, harmony or drum loop created either through the Keyboard window, the Musical Typing window, or by the addition of a live instrument or vocals.

You must use the Track Volume and Pan controls to balance and blend your mix. (We will discuss more about the Pan control tomorrow in class.) Export your final mix to iTunes.
Grading will be based on successfully meeting all of the above criteria, with extra credit for musicality and creativity.

Pro Tools Rubric

Student: _____

Music Technology Program

Derived from rubric: Music Technology Certificate Program

built by (me)

Rubric Code: F7CX68

Demonstration of skills learned in using AVID Pro Tools 10 music production software and new MBox Pro audio interface.

Ready to use Public Rubric

Keywords: Pro Tools 10

Categories: Subjects: Music
edit categories Types: Project

Grade Levels: Undergraduate

Directly link to this rubric or embed it on your website:

url: http://www.rcampus.com/r

link: <a href='http://www.rcam

embed: <iframe src='http://www.r

Pro Tools
100 % Evaluation of skills for Pro Tools Operation

iRubric

	Needs Improvement 80 pts	Fair 90 pts	Good 95 pts	Excellent 100 pts
Assigning Instruments **100 pts** Show and demonstrate skills in selecting instruments of project	Needs Improvement Student has yet to understand basic techniques of assigning instruments for recording.	Fair Student shows some basic techniques of assigning instruments, but needs to demonstrate more creativity.	Good Student shows aggressive techniques in demonstrating uses of instruments and creativity.	Excellent Student fully understands the concept and creativity when employing musical instruments in the recording project.
Pro Tools Template **100 pts** Show and demonstrate skills learned in using software application	Needs Improvement Student has yet to demonstrate an understanding in building a basic recording template for the software taught in the courses.	Fair Student demonstrates a fair knowledge of how to build a basic template for recording in the software taught in the courses.	Good Student demonstrates knowledge of how to build a template for recording in the software, but could be more creative in the arrangement.	Excellent Student understands how to a build an easy to use template and organize and arrange instrument tracks and auxiliary tacks.
MIDI Tracks **100 pts** Show and demonstrate skills in using virtual instruments	Needs Improvement Student has yet to demonstrate knowledge of the General MIDI channels and instruments assignment.	Fair Student demonstrates some knowledge of General MIDI and some of the instruments associated with specific channels.	Good Student demonstrates knowledge of instruments needed for project but, could be clearer regarding the General MIDI Map locations.	Excellent Student is familiar with all the General MIDI Channels available for recording projects.

Employing Loops **100 pts** Usage of pre-recorded materials for project. Sequences	Needs Improvement Student unclear of what loops are available for recording in the software available in the course.	Fair Student has understanding of what loops are available, but does not demonstrate musicianship when applying instruments/loops for various textures.	Good Student is clear of what textures are needed for anticipated genre, but can be more clear on how to employ these in the arrangement of sequenced score.	Excellent Student confident in what loops are available in the General MIDI Map and demonstrates musicianship in usage of the loop recordings.
Automation **100 pts** Assigning volume levels for sections of recorded material	Needs Improvement No dynamics, no use of articulation, most phrases are performed incorrectly.	Fair Some dynamics are observed, some articulations are performed, some phrases are complete and musically accurate.	Good Most of the dynamics are followed and most articulation signs are observed, most phrases are performed correctly.	Excellent Student performs the project piece with appropriate dynamics, phrases and articulation.
Track Effects **100 pts** Demonstrate how to use effects during recording pre/post	Needs Improvement Student does not demonstrate usage of applying effects in pre/post recording project.	Fair Student shows some knowledge of how to use effects in pre/post recording project, but could be more creative and show more original thought.	Good Student shows experience in applying effects to recording, however technique and selection of effects could enhance over all production.	Excellent Student shows mature and creative experience applying effects to the pre/post recording.
Mixing **100 pts** Demonstrate and show mixing technique learned during courses.	Needs Improvement Student has yet to demonstrate an understanding of textures, dynamics and contrast within the recorded project.	Fair Student shows some understanding of texture, dynamics and contrast, but project lacks warmth and fullness. Tracks are mixed but imbalanced.	Good Student shows understanding of textures, dynamics and contrast, but levels deserved more attention for fullness and definition.	Excellent Student understands fully the usages of texture and dynamic level of tracks and has given a lot of attention to warmth, fullness and definition of sound timbre presentation.
Saving and Finalization **100 pts** Show technique in bouncing track for publication. (to Disc)	Needs Improvement Some knowledge of what needs to be edited and normalized needs more skill and training. The project has too many substantial "rough edges".	Fair Good demonstration of technique in normalizing tracks for balance, but project has some additional editing to be done before mix down.	Good Demonstrates skills in applying pre-recorded tracks and levels. More attention should be given to normalization of sequenced auto data.	Excellent Strong presentation of mixing techniques, effects, normalization, balance and warmth.
Pitch **100 pts** Arrange and Equalize different instruments and timbre separation	Needs Improvement Most pitches performed incorrectly and student is not able to track well in the sequenced musical score.	Fair Many of the pitches are performed incorrectly, but student tracks well in the sequenced musical score.	Good Performed most of the pitches correctly with few errors and tracks well in the sequenced musical score.	Excellent Confidently performed all pitches correctly.
Timing **100 pts** Show sense of musical and dramatic timing concepts	Needs Improvement Most of the rhythms in the sequenced musical score are performed incorrectly.	Fair Some of the basic rhythms are performed correctly. However has challenges with some rhythms in specific measures of the sequenced musical score.	Good Most of the rhythms are performed correctly, with just a few errors.	Excellent Confidently performs all rhythms correctly.

Bussing Technique **100 pts** Demonstrate how to use in/out bus assigning concepts	Needs Improvement Student has yet to demonstrate understanding of the console as presented and the concept of inserts to bus in/out signal responses.	Fair Student show some understanding of the console but more attention should given to assignment of busses.	Good Student understands the console and the function of the hardware, however bus assignment and concepts needs improvement.	Excellent Student understands the console and the concept of using busses for insert, external devices, and signal responses.
Hardware **100 pts** Show knowledge of recording gear used for production projects	Needs Improvement Student did not demonstrate clear understanding of the type of hardware available for improving recording projects.	Fair Student has some knowledge of hardware and demonstrates some concept of how they are used in recording music.	Good Student knowledgeable of hardware and how it is used, but needs to review the operation of the device.	Excellent Student understands the hardware function and demonstrates how it is used to record music and confidently performs well with the hardware.
Control Surface **100 pts** Demonstrate recording console technique and using interface gear	Needs Improvement Student has yet to demonstrate an understanding of the console in order to perform a basic recording project.	Fair Student shows some knowledge of the console, but does not yet demonstrate a high degree of skills in order to flow through a recording project.	Good Student shows understanding of the console, but needs more study of additional functions of the control surface techniques.	Excellent Student demonstrates understanding of the control surface confidently and applies good technique.

Comments:

VIDEOS

Unit 4 Videos

Resonance Demonstration: Mythbusters Breaking Glass with your voice!!
http://www.youtube.com/watch?v=WFbUpUE9KiU&feature=related

Resonance Experiment 1: ohttp://www.youtube.com/watch?v=JDnNmLkQ3Bc

Resonance Experiment 2: http://www.youtube.com/watch?v=B2doRwbxBzA

APPENDIX C

TECHNOLOGY/WEBSITE REFERENCES

SUGGESTED WEBSITES

www.avid.com
www.iLok.com
http://www.pro-tools-expert.com/
www.YouTube.com for Pro Tools demos

REQUIRED COMPUTER SOFTWARE

	TITLE	PUBLISHER
1.	Pro Tools Express ……	Avid
2.	Sibelius ……	Avid
3.	Auralia ……	Avid
4.	Musition ……..	Avid

SUGGESTED COMPUTER SOFTWARE

A video based software program for use during Unit 8, to sync music from Pro Tools with video footage.

APPENDIX D

ARTS EDUCATION ADVOCACY

RESOURCES

PEOPLE / BOOKS / LINKS

Victor L. Wooten
The Music Lesson

The Art of Possibility
Rosamund Stone Zander and Benjamin Zander

Daniel Coyle
The Talent Code

Richard Florida
The Rise of the Creative Class
The Great Reset

Howard Gardner
Frames of Mind: The Theory of Multiple Intelligences
Multiple Intelligences: New Horizons in Theory & Practices
Five Minds for the Future
www.howardgardner.com

Malcolm Gladwell
Blink, The Tipping Point, Outliers

Stephen Melillo
The Let's Find Out Teaching Suite: Hypertools for the Music Educator
www.stormworld.com

Sir Ken Robinson
The Arts in Schools
The Element: How Finding Your Passion Changes Everything
Out of Our Minds: Learning to be Creative

James Jordan
The Musician's Soul
The Musician's Spirit

Links
http://www.supportmusic.com/, http://menc.org/,
http://www.childrensmusicworkshop.com/advocacy/
http://www.youtube.com/user/schoolmusic, www.youtube.com/user/musicedadvocate,
www.ted.com
www.njmea.org, www.benjaminzander.com, www.iste.org

APPENDIX E

NEW JERSEY
CORE CURRICULUM CONTENT STANDARDS

New Jersey Core Curriculum Content Standards

for Music

[All NJCCCS information was directly copied from the New Jersey Core Curriculum Content Standards.]

INTRODUCTION
THE VISION

Experience with and knowledge of the arts is a vital part of a complete education. The arts are rich disciplines that include a vibrant history, an exemplary body of work to study, and compelling cultural traditions. An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual art is critical to their personal success and to the success of New Jersey as we move into the twenty-first century. The arts offer tools for development. They enable personal, intellectual, and social development for each individual. Teaching in and through the arts within the context of the total school curriculum, especially during the formative years of an elementary K-6 education, is key to maximizing the benefits of the arts in education.

For students, an education in the arts provides:

- The ability to be creative and inventive decision-makers;
- Varied and powerful ways of communicating ideas, thoughts, and feelings;
- An enhanced sense of poise and self-esteem;
- The confidence to undertake new tasks;
- An increased ability to achieve across the curriculum;
- A framework that encourages teamwork and fosters leadership skills;
- Knowledge of the less recognized experiences of aesthetic engagement and intuition;
- Increased potential for life success; and
- An enriched quality of life

Recent studies such as *Critical Links* and *Champions of Change* provide evidence of the positive correlations between regular, sequential instruction in the arts and improved cognitive capacities and motivations to learn. These often result in improved academic achievement through near and far transfer of learning (i.e., music and spatial reasoning, visual art and reading readiness, dance and non-verbal reasoning and expressive skills, theater and reading comprehension, writing proficiency, and increased peer interaction). Additionally, the arts are uniquely qualified to cultivate a variety of multiple intelligences.

For our society, an education in the arts fosters a population that:

- Is equipped with essential technical skills and abilities significant to many aspects of life and work;
- Understands and can impact the increasingly complex technological environment around us;
- Has a humanities focus that allows social, cultural, and intellectual interplay, among men and women of different ethnic, racial, and cultural backgrounds; and
- Is critically empowered to create, reshape, and fully participate in the enhancement of the quality of life for all.

It is the intent of the standards to ensure that all students have regular sequential arts instruction and that specialization takes into account student choice. This is in keeping with the National Standards for Arts Education (1994) which states

"All basic subjects, including the arts, require more than mere exposure or access. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the standards presented here. These standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts."

In New Jersey, equitable access to arts instruction can only be achieved if the four arts disciplines are offered throughout the K-12 spectrum. At the K-6 level, it is the expectation that students are given broad-based exposure through instruction as well as opportunities for participation in each of the four arts forms. In grades 7-8, they should gain greater depth of understanding in at least one of those disciplines. In grades 9-12, it is the expectation that students demonstrate competency in at least one arts discipline. The state arts standards also reflect the same expectations as those stated in the National Standards for Arts Education (1994). The goal is that by graduation all students will be able to communicate at a basic level in the arts, and that they:

- Communicate proficiently, demonstrating competency in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- Be able to develop and present basic analysis of works of art from structural, historical, and cultural perspectives;
- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and
- Relate various types of arts knowledge and skills within and across the arts disciplines.

The revised arts standards assist educators in delineating the required knowledge and expected behaviors in all four of the arts disciplines. This format reflects the critical importance of locating the separate arts disciplines as one common body of knowledge and skills.

STANDARD 1.1
The Creative Process

ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES THAT GOVERN THE CREATION OF WORKS IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS
Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.1.12.B.1 (Knowledge & Skill)
- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- 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.

1.1.12.B.2 (Knowledge & Skill)
- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
- Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

STANDARD 1.2
History of the Arts & Culture

ALL STUDENTS WILL UNDERSTAND THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS THROUGHOUT HISTORY AND ACROSS CULTURES.

STRANDS AND CUMULATIVE PROGRESS INDICATORS
Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.1.12.A.1 (Knowledge & Skill)
- Cultural and historical events impact art-making as well as how audiences respond to works of art.
- Determine how music has influenced world cultures throughout history.

1.1.12.A.2 (Knowledge & Skill)
- Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.
- 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.

STANDARD 1.3
Performance

ALL STUDENTS WILL SYNTHESIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO CREATING, PERFORMING AND/OR PRESENTING WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS
Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.3.12.B.1 (Knowledge & Skill)
- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.
- 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.

1.3.12.B.2 (Knowledge & Skill)
- The ability to read and interpret music impacts musical fluency.
- Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3 (Knowledge & Skill)
- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.
- 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.

1.3.12.B.4 (Knowledge & Skill)
- Basic vocal and instrumental arranging skills require theoretical understanding of music composition.
- 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.

STANDARD 1.4
Aesthetic Responses & Critique Methodologies

ALL STUDENTS WILL DEMONSTRATE AND APPLY AN UNDERSTANDING OF ARTS PHILOSOPHIES, JUDGMENT, AND ANALYSIS TO WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.4.12.A.1 (Knowledge & Skill)

- Recognition of fundamental elements within various arts disciplines (music) is dependent on the ability to decipher cultural implications embedded in artworks.
- Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of music.

1.4.12.A.2 (Knowledge & Skill)

- Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
- Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3 (Knowledge & Skill)

- Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
- Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4 (Knowledge & Skill)

- Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.
- Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.1 (Knowledge & Skill)

- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
- 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 music from diverse cultural contexts and historical eras.

1.4.12.B.2 (Knowledge & Skill)

- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
- 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.

1.4.12.B.3 (Knowledge & Skill)

- Art and art-making reflect and affect the role of technology in a global society.
- 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.