Randolph Township Schools
Randolph High School
Music Technology II Curriculum

"I often think in music. I live my daydreams in music. I see my life in terms of music."
Albert Einstein

Visual and Performing Arts Department
Mr. Frank Perrone, Supervisor

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July 2020

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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

Affirmative Action Statement
Equality and Equity in Curriculum

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

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EDUCATIONAL GOALS
VALUES IN EDUCATION

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

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Introduction

This full year course builds on the skills and knowledge gained through students' experiences and learning in Music Technology I. Student choice and interest is a primary feature. After the first semester focus on exploring new methods and studying new skills, students will refine their craft through completing projects of their design and choosing. Students will have the option to focus on the composition of new music, studio recording and editing, another area of their choosing, or to simply continue their journey through the digital tools and techniques that have radically transformed music over the last century.

Music Technology II is aligned to the 2020 New Jersey Student Learning Standards for Visual and Performing Arts. The 2020 NJSLS VPA emphasizes the process-oriented nature of the arts and arts learning that guide the continuous and systematic operations of the instructional improvement.

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Curriculum Pacing Chart

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
On-going	**I**	**Artistic Process of Creating**
On-going	**II**	**Artistic Process of Performing**
On-going	**III**	**Artistic Process of Responding**
On-going	**IV**	**Artistic Process of Connecting**

Music Technology II is organized by the four artistic processes, which are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions which arts learning and making are realized. The on-going time allotment allows for the ability to access each artistic process based on the current focus knowing that all four processes are accessed in a fluid manner throughout the year.

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Unit I: Artistic Process of Creating

STANDARDS / GOALS: ***2020 New Jersey Student Learning Standards for VPA***	**ENDURING UNDERSTANDINGS**	**ESSENTIAL QUESTIONS**
Anchor Standard 1: Generating and conceptualizing ideas. Accomplished • 1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources. Anchor Standard 2: Organizing and developing ideas. Accomplished • 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. Anchor Standard 3: Refining and completing products. Accomplished • 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.	The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.	• How do musicians generate creative ideas?
	Musicians' creative choices are influenced by their expertise, context and expressive intent.	• How do musicians make creative decisions?
	Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.	• How do musicians improve the quality of their creative work?
	KNOWLEDGE **Students will know:**	**SKILLS** **Students will be able to:**
	Synthesis is the manipulation of sound waves to create new timbres. Synthesized sounds can be modified using filters, effects, and other tools in a DAW (Digital Audio Workstation). Musical unity is defined as how the timbral, modal, and rhythmic elements complement each other. Music engineers create sampler instruments from spoken word, singing, acoustic instrument performance, ambient sounds, and other sound sources.	Create new sounds via synthesizers using subtractive synthesis in a DAW. Employ new synthesized sound instruments in arrangements and/or original compositions in a DAW. Select midi instruments, loops, and other compositional elements to create music that balance the artistic ideals of unity and variety. Develop new sampler instruments in a DAW such as Logic Pro X.

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Unit I: Artistic Process of Creating

		Implement new sampler instruments in musical arrangements and original compositions in a DAW.
	In a DAW, a loop is a live or MIDI recording, supplied by the program or created by the user, intended for use in compositions as a repeated musical idea.	Synthesize original melodic and harmonic loops in notation software such as Finale. Export notation-software-created loops to a DAW. Plan the rhythmic, melodic, harmonic, and expressive elements of the new loops to maintain musical integrity.
	Multi-Track Recording is the process of capturing sound from multiple microphones simultaneously. Capturing these tracks separately allows for them to be balanced, mixed, and mastered with greater depth and control.	Operate a multi-track audio recording system, recording a live or studio performance from multiple microphones. Balance, mix, and master an audio project that was captured in a multi-track setup.
	In a multi-track set-up, each microphone is capturing a different aspect of the music, be it a different singer or instrument, different parts of an instrument (for example, piano bass and piano treble), or a group of singers or instruments.	Design and operate a multi-track audio system based on the needs of the ensemble and the goals of the technician and producer.
	Audio Systems are used to mix, modify, reinforce, and capture live sound and may include but are not limited to the microphones, speakers, mixing consoles, amplifiers, effects units, connecting cables, audio interface, and other technological components.	Design and assemble audio systems for recording and/or live sound applications using available technological components in both software and hardware settings.

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Unit I: Artistic Process of Creating

	Film scores are created to accompany motion pictures, furthering the dramatic, expressive, and creative goals of the film.	Operate audio systems in live and/or in studio settings. Compose original music in a DAW to accompany a film scene. Create and select effects and sounds to enhance the aesthetic and expressive goals of the film.
	VOCABULARY: Melody, harmony, rhythm, loop, microphone, speaker, mixing console, amplifier, effect unit, cable, audio interface, oscillator, effect, wave form, sequencing, synthesizer, subtractive synthesis, film score **KEY TERMS:** Audio system, digital audio workstation, studio, live production, creative ideas and choices, musical unity, expressive intent, composition, synthesis, sampler instrument, notation software, multi-track recording, post-production Pprocess	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Creating sophisticated musical works in a variety of software and hardware media
- Capturing live audio and manipulating the recorded media
- Building and maintaining an organized, thoughtful digital file of in-process and completed projects
- Working together as an integral member of studio and live production teams
- Properly maintaining the individual workstation, the studio, and other rehearsal, recording, or performance spaces

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Unit I: Artistic Process of Creating

<table>
<tr><td colspan="2">KEY LEARNING EVENTS AND INSTRUCTION:
• Participate in demonstrations of best practices in studio climate and maintenance of hardware and digital materials
• Review of prior knowledge and application of those skills and knowledge in the creation of new musical works
• Investigate new methods, software, hardware, or musical elements
• Discussion of and planning for the qualities of musical works
• Determine the focus, scope, and sequence of individual projects</td></tr>
<tr><td>SUGGESTED TIME ALLOTMENT</td><td>Ongoing</td></tr>
<tr><td>SUPPLEMENTAL UNIT RESOURCES</td><td>Digital Audio Workstations
• GarageBand
• Logic Pro X
• Reason
• Protools
• Ableton Live
• Soundation
• Soundtrap
• Audacity

Notation Software
• Sibelius
• Noteflight
• Musescore
• Notion
• Finale</td></tr>
</table>

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Unit I: Artistic Process of Creating

	Technology • Computers • MIDI Devices • Keyboards • Audio Interfaces • Mixers • Speakers • Amplifiers • Microphones • Cables and Accessories Online Resources • MusicTheory.net • ToneSavvy.com • YouTube • SoundCloud • Apple.com (for GarageBand, Logic, MainStage, etc.) • Padlet Project Checklists and Rubrics Music Technology Computer Workstations Teacher-created Resources, possibly including but not limited to: • Rubrics, • Vocabulary worksheets • Project templates. Foley sound materials

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Unit II: Artistic Process of Performing

<table>
<tr>
<td rowspan="8">STANDARDS / GOALS:
2020 New Jersey Student Learning Standards for VPA

Anchor Standard 4: Selecting, analyzing and interpreting work.
Accomplished
• 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.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
Accomplished
• 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.</td>
<td>ENDURING UNDERSTANDINGS</td>
<td>ESSENTIAL QUESTIONS</td>
</tr>
<tr>
<td>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.</td>
<td>• How do performers select repertoire?</td>
</tr>
<tr>
<td>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.</td>
<td>• How do musicians improve the quality of their performance?</td>
</tr>
<tr>
<td>Musicians judge performance based on criteria that vary across time, place, and cultures, the context, and how a work is presented influence audience response.</td>
<td>• When is a performance judged ready to present?
• How do context and the manner in which musical work is presented influence audience response?</td>
</tr>
<tr>
<td><u>KNOWLEDGE</u>
Students will know:</td>
<td><u>SKILLS</u>
Students will be able to:</td>
</tr>
<tr>
<td>Each component of audio equipment has different functions and properties. For example, dynamic microphones and condenser microphones have strengths and weaknesses in different applications.</td>
<td>Develop criteria for selecting from available audio equipment for specific goals.</td>
</tr>
<tr>
<td>Harmonic function is the underlying structural characteristic of western music by which different chords and pitches relate to one another and progress towards a tonal goal.</td>
<td>Compose and select melodic, harmonic, and looping elements that support the goals of harmonic progression and expression, balancing the ideals of musical variety and traditional harmonic syntax.</td>
</tr>
</table>

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Unit II: Artistic Process of Performing

Anchor Standard 6: Conveying meaning through art. Accomplished • 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.	In western music, rhythm is based on strict proportional relationships between length and period of pitched and non-pitched notes, placed within a structure of steady beat. Music is often created for a specific purpose, such as a film score and podcasts, to commemorate or celebrate an event, etc. Composers and sound engineers select and design the aesthetic and expressive properties to align with that purpose. Artists reinterpret works of art, creating cover recordings, parodies, remixes, medleys, mashups, and other variations.	Analyze music to evaluate the technical accuracy and aesthetic success of pitch choices. Refine the melodic and harmonic elements of their work to enhance musical clarity and unity. Create and use rhythmic notes and patterns that fit together and support the overall aesthetic and expressive goals of the music. Analyze music to evaluate the technical accuracy and aesthetic success of rhythmic choices. Refine the rhythmic elements of work to enhance musical clarity and unity. Describe the relationship between the purpose of a piece of music and the music's aesthetic and expressive qualities. Apply the context of a composition to the process of creating it. Create a remix or other project that incorporates previously existing musical work.

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Unit II: Artistic Process of Performing

	VOCABULARY: Dynamic microphones, condenser microphones, audio equipment, harmonic function, form, looping elements, harmonic progression, expression, harmonic syntax, pitch, chords, tonality, technical accuracy, beat, composition, musical clarity, pod cast, ambient music, remix, medley, mash-up, parody, cover recording **KEY TERMS:** Repertoire, technique, performance, response, musical analysis, criteria for musical critique, audience response, equipment properties, western music, world music, reinterpretation	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Presenting musical works to the class
- Performing rhythmic and/or melodic music
- Demonstrating technical competency in live-sound and recording applications
- Compiling a cumulative portfolio of musical works

KEY LEARNING EVENTS AND INSTRUCTION:

- Application of musical work(s) to specific purpose(s)
- Utilization of previously created music in (a) musical project(s)
- Work as part of a live-sound and/or recording production team

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Unit II: Artistic Process of Performing

SUGGESTED TIME ALLOTMENT	**Ongoing**
SUPPLEMENTAL UNIT RESOURCES	Project Checklists and Rubrics Music Technology Computer Workstation Digital Audio Workstations (see Unit I) Home Recording Studio Setup For Beginners To Professional GarageBand Piano Lessons https://www.fiveminutemozart.com/ Technology (see Unit I) Performance Software • Mainstage • Ableton Live Teacher-created Resources, possibly including but not limited to: • Rubrics, • Vocabulary worksheets • Project templates.

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Unit III: Artistic Process of Responding

STANDARDS / GOALS: ***2020 New Jersey Student Learning Standards for VPA***	**ENDURING UNDERSTANDINGS**	**ESSENTIAL QUESTIONS**
Anchor Standard 7: Perceiving and analyzing products. Accomplished • 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. Anchor Standard 8: Interpreting intent and meaning. Accomplished • 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. Anchor Standard 9: Applying criteria to evaluate products. Accomplished • 1.3E.12acc.Re9a: Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	• How do individuals choose music to experience?
	Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.	• How does understanding the structure and context of music inform a response?
	Through their use of elements and structures of music, creators and performers deliberately convey an expressive message.	• How do we discern the musical creators' and performers' expressive intent?
	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	• How do we judge the quality of musical work(s) and performance(s)?
	KNOWLEDGE **Students will know:**	**SKILLS** **Students will be able to:**
	To achieve musical and contextual goals with clarity, the elements of music, including but not limited to pitch, timbre, rhythm, and expression, as well as the digital and electronic choices should be complementary. Musical works can contrast based on the elements and characteristics of style, genre, form, mode, technique, orchestration, demonstration of musical and technological proficiency, as well as cultural and historical elements, relevance, and references.	Select music, using teacher-provided and/or student-created criteria. Critique music through self-assessment, journaling and peer-to-peer assessment. Critique works generated outside of class. Apply specific criteria to the selection of musical works for presentation and/or critique. Evaluate student-created and/or published musical works based on established criteria.

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Unit III: Artistic Process of Responding

	Criteria based on interpretation and artistic intent include lyric quality and effectiveness, original and/or practical purpose of the composition, originality, as well as its social, emotional, and commercial value and implication.	Apply specific criteria based on interpretation and artistic intent to personal works of art. Evaluate work based on outcome of criteria. Edit self-created and published musical works based on goals discovered through response.
	Criteria based on digital, electronic, and analog features include the use of varied sound sources such as sampling, recording, and synthesis, manipulation of the source audio in DAWs, the physical or digital medium through which the music is shared, and the audio system through which the music is played.	Apply specific criteria based on digital, electronic, and analog features to personal works of art. Evaluate work based on outcome of criteria. Utilize critique to refine work as needed.
	Personal taste does not always reflect the artistic, interpretative, and commercial value of musical products.	Develop informed responses to music, transcending personal taste and evaluating projects and products objectively.
	Critique and evaluation must be objective and constructed from a place of empathy and respect.	Demonstrate empathy and respect through objective written, gestural, and verbal critique.

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Unit III: Artistic Process of Responding

	VOCABULARY: Selection, elements of music, , structure, creators, performers, expressive intent, evaluation, interpretation, established criteria, quality, digital, analog, electronic, self-assessment, journaling, peer-to-peer assessment, contrast, style, genre, form, mode, orchestration, cultural and historical elements, published musical works, lyrics, composition, social, emotional, and commercial value and implication, interpretation, sound sources, sampling, recording, source audio, commercial value, personal taste, empathy, respect, gesture, verbal **KEY TERMS:** Context, critique, musical and technological proficiency, artistic intent, music industry, musical and contextual goals, editing, music products	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Selecting, critiquing and refining current and past works from a personal portfolio
- Developing informed responses to the work of others

KEY LEARNING EVENTS AND INSTRUCTION:

- Teacher facilitated reflection on music technology portfolio, including current and past work, refining based on specific criteria
- Participate in (a) gallery walk(s) through each other's projects providing feedback, evaluating based on specific criteria
- Critically analyze projects (self and peers) using guiding questions
- Full-class critique sessions on the works of current artists
- Personal reflection through journaling

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Unit III: Artistic Process of Responding

SUGGESTED TIME ALLOTMENT	**Ongoing**
SUPPLEMENTAL UNIT RESOURCES	Teacher-created Resources, possibly including but not limited to: • Rubrics, • Vocabulary worksheets • Project templates. NJMEA Music Technology Programs Newspapers and other media Online Resources (see Unit I)

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Unit IV: Artistic Process of Connecting

<table>
<tr>
<td rowspan="5">STANDARDS / GOALS:
2020 New Jersey Student Learning Standards for VPA

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Accomplished
• 1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

Accomplished
• 1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life</td>
<td>ENDURING UNDERSTANDINGS</td>
<td>ESSENTIAL QUESTIONS</td>
</tr>
<tr>
<td>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</td>
<td>• 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?</td>
</tr>
<tr>
<td>Music has a central place in culture, ceremony, and day-to-day life.</td>
<td>• How does music enhance everyday life?</td>
</tr>
<tr>
<td><u>KNOWLEDGE</u>
Students will know:</td>
<td><u>SKILLS</u>
Students will be able to:</td>
</tr>
<tr>
<td>Music can have many practical purposes depending on its context. In many interactions with music, the music is not central to the activity or event.

Music can be written or performed in response to or commemoration of events, people, groups, or ideas.</td>
<td>Consider the purpose of the final product during the development and presentation of music.

Explore and explain the purpose and application of music and/or music technology in various contexts.

Comment on the artist’s intent and how it connects to the music’s relationship with culture or historical events.

Discuss one’s own personal interpretation of music as it relates to its cultural, historical, or emotional significance.</td>
</tr>
</table>

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Unit IV: Artistic Process of Connecting

	Advertisements are used to sell or promote goods, services, events, groups, or ideas. Music for the purpose of advertisement often elicits specific emotional responses that subtly or overtly reinforce the advertisement, helping to keep the idea in active recall and/or write a stronger memory. Through study, manipulation, and performance of existing work, artists advance the continuous development of music.	Consider the practical goals of advertising in the development and presentation of music created for an advertisement. Reflect on the effectiveness of music created for the purpose of advertisement. Examine the development and evolution of music and music technology.
	VOCABULARY: Music for advertisement, presentation of music, advertisement, effectiveness of music, performance, development of music, ceremony, application of music, personal interpretation, emotional responses, **KEY TERMS:** Practical goals of music, culture significance, historical significance, emotional significance, evolution of music technology	

ASSESSMENT EVIDENCE: Students will show their learning by:

- Designing musical works for application outside the traditional media of musical performance - not specifically for performance or distribution through the music industry
- Interacting with other disciplines to create multi-media projects on a as needed basis

KEY LEARNING EVENTS AND INSTRUCTION:

- Discussion of the social and cultural implications of music, musical artists, and the music industry
- Constructing a project topic, including scope, elements, and purpose based on student interest and choice

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Unit IV: Artistic Process of Connecting

SUGGESTED TIME ALLOTMENT	**Ongoing**
SUPPLEMENTAL UNIT RESOURCES	Teacher-created Resources, possibly including but not limited to: • Rubrics, • Vocabulary worksheets • Project templates. Local College Programs • County College of Morris • Rutgers, the State University of New Jersey • Montclair State University • Centenary University Music Industry Trade Groups, possibly including but not limited to: • ASCAP • BMI • MTI • IATSE

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APPENDIX A: Project List

- Join Tech Crew
- Review Project – Subtractive Synthesis with Loops and Basic Automation (Refine past project using new lens)
- Create Sampler Instruments
- Record Multiple Tracks at different times and mix in a DAW
- Multi-Track Simultaneous Recording Project (possibly use a 4-part rhythmic composition based on spoken word)
- Use Automation for effects such as reverb, delay, echo, oscillation, compression
- Design live set-up/ Home studio set-up Proposal Project
- Reason signal flow project
- Create Ambient Music
- DJ
- Mainstage

New Skills

- Design and Set-up an Audio Recording System
    - Software (Reason)
    - Hardware
- Create Sampler Instruments
- Multi-Track Recording
    - Recorded separately (layering in)
    - Recorded simultaneously

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APPENDIX B: Sample Course Sequence

1. Review Project: Subtractive Synthesis (3 weeks) (Units I-III)
2. Sampler Instruments (3weeks) (Units I-III)
3. Assemble a Music Technology Workstation (homework/overlap with the above) (Q1 Benchmark) (Unit I & III)
4. Advanced Effects (ie. Compression, gates, limits, etc.) (3 week) (Units I-III)
5. Multi-Source Synchronous Recording (3 weeks) (Units I-III)
6. Recording Synchronization (3 weeks) (Unit I & II)
7. Reason Signal Flow (3 weeks) (Unit I & III)
8. Home Studio Design (homework/overlap with the above) (Q2 Benchmark) (Unit I, II, & IV)
9. Live Sound Reinforcement Set-up/Recording/Editing Project (3 weeks) (Units I-IV)
10-14. Selection of at least 5 of the below (15 weeks)
    a. Refine a Music Tech I Project (required) (Unit I & III)
    b. Open-Topic Student-Designed Project (required) (Unit I & IV)
    c. Composition of Ambient Music (Unit I & IV)
    d. DJ – live event + presentation (includes at least 3 minutes of video from the event; does not need to be continuous) (Unit II & IV)
    e. Live Recording at an RHS Concert
    f. World Music Project (Units I-IV)
    g. MainStage Concert Set-up (Unit I & IV)
    h. Film Scoring Project (Unit I & III)
    i. A project that speaks to the cultural or social aspects of the individual student's family life or family history. (Unit IV)
    j. Tech Crew Activities (see Appendix C)

    *Project Topics can be repeated with teacher approval.
15. Career in Music Technology (homework/completion of project overlaps with above) (Q3 Benchmark) (Unit IV)
    Include Career Days during the second semester
    a. DJ
    b. Live Sound Technician
    c. Music Den (Full-Service Shop)
    d. Music Production
    e. Audio-Visual Company
16. Portfolio (Q4 Benchmark) (Units I-III)

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APPENDIX C: Suggested Guidelines
Tech Crew/Music Technology II Collaboration

All decisions regarding the Tech Crew are left to the discretion of the Auditorium Technical Directors.

For any overlapping activities between Tech Crew and Music Technology II, the student must:

1. Be a member of Tech Crew
2. Have Written Permission from the Auditorium Technical Director (ATD)
3. Understand that specific tasks may include working tech backstage, preparing microphones and sound reinforcement technology, reading the book, operating the sound board, among others. Tasks are assigned at the sole discretion of the auditorium technical staff. Students joining Tech Crew for the first time should keep mind that there are other, more experienced students and the technical staff will make assignments for the good of the show. If a student is interested in this option, they should reach out to the auditorium technical staff as early as possible!

For a project that centers on working the Fall Play or Musical:

1. A student must attend full run of Tech Week and Shows (attendance paper initialed and signed by ATD)
2. The number of students on tech crew is limited
    a. This opportunity is available first-come, first-served basis. Not all students who are interested will be able to do this
    b. This opportunity is a commitment. Withdrawing from Tech Crew in the three weeks leading up to opening night should result in a failing grade for the project
3. A reflection paper may be included (suggested minimum: 250 words)
4. This project could be used to satisfy the open requirements in projects 10-14 from Appendix B. At the discretion of the teacher, it may be enough work to count as two projects

Multiple Tech Crew activities could also be grouped into a project

1. It is suggested that a Music Technology II project consist of at least four events and/or rehearsals
2. Attendance should be confirmed by the ATD
3. A reflection paper may be included (suggested minimum: 250 words)