

Course: Music Production 1 Unit #2: <i>Evolution of Electronic Music</i>	Year of Implementation: 2026-2027
Curriculum Team Members Grady Barber gbarber@lrhsd.org , Jack Franchi jfranchi@lrhsd.org , Michael Lynch dlynch@lrhsd.org , Brendan Moore bmoore2@lrhsd.org	
Stage One - Desired Results	
Link(s) to New Jersey Student Learning Standards for this course: https://www.state.nj.us/education/cccs/2020/	
● Unit Standards: ○ Content Standards ■ 1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer’s musical and technological skill. ■ 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances. ■ 1.3E.12prof.Pr4c: Identify the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or 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. ○ 2020 NJSL Standards: Career Readiness, Life Literacies, and Key Skills Introduction ■ 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specific task. ■ 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving. ○ Interdisciplinary Content Standards ■ 6.1.12.D.8.b: <i>Assess the impact of artists, writers, and musicians of the 1920s (Harlem Renaissance) on American culture and values.</i> ■ 6.2.12.CivicsDP.6 Analyze the role of various cultural expressions (e.g., music, art, literature) in shaping identities and promoting social cohesion or resistance in different societies.	

- ***NJ Statutes:*** NJ State law mandates the inclusion of the following topics in lesson design and instruction as aligned to elementary and secondary curriculum.

Amistad Law: N.J.S.A. 18A 52:16A-88 Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28 Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35 A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Diversity and Inclusion (N.J.S.A. 18A:35-4.36a) A board of education shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district's implementation of the New Jersey Student Learning Standards.

Asian American and Pacific Islanders (AAPI) P.L.2021, c.410 Ensures that the contributions, history, and heritage of Asian Americans and Pacific Islanders (AAPI) are included in the New Jersey Student Learning Standards (NJSLS) for Social Studies in kindergarten through Grade 12 (P.L.2021, c.416)

For additional information, see

NJ Amistad Curriculum: <https://www.nj.gov/education/amistad/about/>

Diversity and Inclusion: <https://www.nj.gov/education/standards/dei/index.shtml>

- (Sample Activities/ Lessons): <https://www.nj.gov/education/standards/dei/samples/index.shtml>

Asian American and Pacific Islanders:

- [**Asian American and Pacific Islander Heritage and History in the U.S.**](#)

A Teacher's Guide from EDSITEment offering a collection of lessons and resources for K-12 social studies, literature and arts classrooms that center around the experiences, achievements and perspectives of Asian Americans and Pacific Islanders across U.S. history.

Transfer Goal: Students will be able to independently use their learning about the evolution of music technology to create, evaluate, and adapt their own music production process.

As aligned with LRHSD Long Term Learning Goal(s): <https://www.lrhdsd.org/academics/curriculum>

1. develop creative thinking and problem-solving skills
2. understand the principles that govern the elements of music
3. apply acquired knowledge to make sense of unfamiliar music in order to persevere in listening to, performing, and/or composing independently and collaboratively

Enduring Understandings

Students will understand that. . .

EU 1

electronic music evolved over time to create new approaches to music creation.

EU 2

electronic music is influenced by time periods, culture and technology.

EU 3

the development of electronic music allows for individualization and self-expression.

Essential Questions

- How do technological advancements actively and passively influence music creation and distribution?

<u>Knowledge</u> Students will know . . . EU 1 • the elements of synthesis. (1.3E.12prof.Pr4a) • the elements of sampling. (1.3E.12prof.Pr4a) • the function of synthesis in expressing ideas. (1.3E.12prof.Pr4a) • the function of sampling in expressing ideas. (1.3E.12prof.Pr4a) EU 2 • the role of synthesis and sampling in the creation of original music. (1.3E.12prof.Pr4a) EU 3 • which synthesizers and samplers were found in certain styles of music (ex. West Coast Lead - Snoop Dogg, Super Saw- Future Bass music) (1.3E.12acc.Pr4c, 1.3E.12prof.Pr4c)	<u>Skills</u> Students will be able to. . . EU 1 • create new sounds from scratch with a digital synthesizer and sampler. (1.3E.12prof.Pr4c, 3E.12acc.Pr4c) • Integrate a synthesizer and a sampler into various genres of music created by the student. EU 2 • create original songs using synthesized sounds. (1.3E.12prof.Pr4a) • create original songs using sampled sounds only. (1.3E.12prof.Pr4a) • create original songs using a combination of synthesized and sampled sounds. (1.3E.12prof.Pr4a) EU 3 • categorize the relationship between genres/eras of music and the synthesizers/samplers found in said music. (1.3E.12acc.Pr4c, 1.3E.12prof.Pr4c) • emulate synthesizer sounds from historical hardware synthesizers/samplers used in said music. (1.3E.12acc.Pr4c, 1.3E.12prof.Pr4c)
Stage Two - Assessment	
<u>Other Evidence:</u> • Digital Listening Journals • Performance Critique Discussions • Tests/Quizzes on the elements of music	

- Small projects on isolated elements of music and their combination

Stage Three - Instruction

Learning Plan: Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer. All knowledge and skills must be addressed in this section with a corresponding lesson/activity which teaches each concept. The following color codes are used to notate activities that correspond with interdisciplinary connections and 21st Century Life & Career Connections (which involves Technology Literacy): **Red = Interdisciplinary Connection**; **Purple = 21st Century Life & Career Connection**

- Review basic elements of crafting music with synthesizers such as Pitch, Timbre and Amplitude. (T, EU2)
- Trace the lineage of synthesis creating a slideshow. (A, EU1)
- Walkthrough of Ableton's Learning Synthesizers website. (A, M, EU 1, EU 2)
- Create a patch using a sample in a sampler. (M,T, EU 2, EU 3)
- Explore subtractive synthesis using tools in Reason and other DAW's. (A, EU1)
- **Create a portfolio of sounds/patches created with a sampler/synthesizer. (M,T, EU 1)**
- Create original patches using a subtractive synthesizer. (T,M, EU1)
- Analyze certain styles of music such as (West Coast Lead - Snoop Dogg, Super Saw- Future Bass music) creating the synthesizer sounds from these styles. (T, M, EU3)
- **Choose a decade and create a presentation connecting the development of music technology to the social atmosphere (T, EU2)**

Pacing Guide

Unit #	Title of Unit	Approximate # of teaching days
1	Music Creation	70
2	Evolution of Electronic Music	35
3	Studio Techniques	30

Instructional Materials

- Digital Audio Workstations
- Logic, Other DAW (Ableton, FL Studios, etc)
- Midi keyboard controllers and control surfaces
- Stereo monitor speakers
- Mac computers
- Wired on-ear headphones
- Microphones
- Drum Machine
- USB DJ Mixer
- Library of Congress sound files
- Adapters, dongles, cables congruent with latest technologies

Accommodations

Special Education: The curriculum will be modified as per the Individualized Education Plan (IEP). Students will be accommodated based on specific accommodations listed in the IEP.

Students with 504 Plans: Students will be accommodated based on specific accommodations listed in the 504 Plan.

English Language Learners: Students will be accommodated based on individual need and in consultation with the ELL teacher.

Students at Risk of School Failure: Students will be accommodated based on individual need and provided various structural supports through their school.

Gifted and Talented Students: Students will be challenged to enhance their knowledge and skills through acceleration and additional independent research on the subject matter.