Course Name:	**Digital Music Production**	**Year 1**						
Course Description	Sound Engineering is an introduction to basic MIDI (Musical Instrument Digital Interface) concepts and techniques. Topics include keyboard programming, sound modules, sequencing, and electronic music production. Student will also gain a working knowledge of the equipment, including computer equipment performances per year to help prepare for their recording experience. Students gain experience in mixing down and burning CD music projects by working with analog and digital mixing technology.							
CREATING		**Imagine**	**Plan & Make**	**Evaluate & Refine**	**Present**			
		Prof:MU:C.Cr1	**Prof:MU:C.Cr2a.b.**	**Prof:MU:C.Cr3.1**	**Prof:MU:C.Cr3.2a.b.**			
		Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.	Assemble and organize sounds or short musical ideas to create intitial expression of selected experiences, moods, images, or storylines.	Idenity, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.			
			Identiy and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one part, cyclical, or binary)		Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.			
		Prof.MU:T:Cr1	**Prof.MU:T:Cr2**	**Prof.MU:T:Cr3**	**Prof.MU:T:Cr4**			
		Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.	Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and digital resrouces.	Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expresive aspects of draft compositions and improvisations.	Share compositions or improvisations that demonstrate musical and technoligical craftsmanship, using techer-provided digital tools and resrouces in developing and organizing musical ideas.			
Semester One				**Semester Two**				
CREATING								
Overarching Concepts	**Knowledge (Concepts)**	**Skills**	**Practices**	**Overarching Concepts**	**Knowledge (Concepts)**	**Skills**	**Practices**	
Production Process	Production Tools: DAW (Digital Audio Workstation)	Where to find sound selections		Production Process	sampling and chopping	Ability to make personal samples and loops (chops)	Beginning Production Process	
	Navigating tools within DAW	Pre-produced loops and samples by genre or style			manipulating sampling: tempo, pitch	Repurposed for new musical composition		
	Record, Play, Save	Accessing software instrument library to create own musical sequence (melodic, rhythmic)			Mixing	abiliy to make sonic soundscapes		
	Arranging	Tempo (fast/slow: BPM)				creating balance among the sounds used for compositions		
						ability to use a variety of effects, i.e., delay, reverb, modulation, to create a sonic experience		
		Sequencing musical ideas			Compression	creating sonic limiter to avoid distortion		
		Use of quantization tool (ensuring rhythmic accuracy)			Equlization	ability to manipulate and adjust frequencies to make highs/mids/lows balance		
	Metronome	How to use metronome		Lyrics for Compositions	Melodic styles: scatting, rhyming	short lyrical phrases		
	Intro to music fundamentals	Measures/bars				Verse/chorus: Beginning, middle and end		
		Building 4 measure phrases				Ability to record over personal samples and loops		
		Completing introdctionary arrangement			Editing	Spatial awareness: ability to move sound right and left, off-center		
	Instrument families	Brass		Scoring for visual content	Music as companion to visual content to increase mood and tone	Merging of multiple media formats such as MOV and Mp4 with audio into the DAW	Basic music theory and instrument families	
		Woodwind				Ability to build musical components to drive mood and tone		
		Percussion				Final format: visual, vocal and musical score as product		
		Strings						
		Vocals						
	File formats	Saving files						

		Naming files						
		Moving Session Files						
		Creating Audio files						
		Uploading completed audio files						
Teacher Feedback	Teacher-provided criteria	Identifying, describing and applying teacher-provided criteria		Teacher Feedback	Teacher-provided criteria	Identifying, describing and applying teacher-provided criteria		
		Abllity to make complimentary musical choices				Abllity to make complimentary musical choices		
		Understanding musical choices based on context				Understanding musical choices based on context		
		Refining the work based on feedback				Refining the work based on feedback		
Music Appreciation	Understanding various genres and styles of music	Decoding the genre and style for rhythic patterns, instrumentation, melodic structure		Music Appreciation	Understanding various genres and styles of music	Decoding the genre and style for rhythmic patterns, instrumentation, melodic structure		
	Understanding cultural context	Applying to various arrangements based on genres/styles and cultural contexts			Understanding cultural context	Applying to various arrangements based on genres/styles and cultural contexts		
	Music in context to media platforms	Applying to various arrangements for use in media platforms (short form media, AKA TicTok, video, film/TV scoring)			Music in context to media platforms	Applying to various arrangements for use in media platforms (short form media, AKA TicTok, video, film/TV scoring)		
		Plug-ins and sound effects (FOLEY)		Collaborative Production Process	Exploring and using new tools	Splitting audio to monitor sound in real time		
Music Theory	Basic Notation	Reading notation			Workflow	Developing skills to develop workflows based on individual strengths		
		Sharps/Flats (Enharmonics)			Time Managment	Completing given tasks within specific time constraints		
		Major/minor				Self-managment		
		Meter Signature (time)		Presenting Arrangements	Sharing	Self-assessment of growth in arrangements		
	Basic chord structures	Triads: Major and Minor						
		Harmonic Structure: I IV V7 I						
	Basic piano keyboard	Navigating the piano keyboard						
Presenting Arrangements	Sharing	Self-assessment of growth in arrangements						
PERFORMING		**SELECT**	**ANALYZE**	**INTERPRET**	**REHEARSE, EVALUATE & REFINE**	**PRESENT**		
		Prof.MU:CPr4.1	Prof.MUC:Pr4.2	Prof.MUS:CPr4.3	Prof.MU:C.Pr5	Prof.MU:C.Pr6		
		Prof.MU:T.Pr4.1						
PERFORMING								
Overarching Concepts	**Knowledge (Concepts)**	**Skills**	**Practices**	**Overarching Concepts**	**Knowledge (Concepts)**	**Skills**	**Practices**	
Genres of Choice	Understanding of various genres	Development of Producer Packs		Genres of Choice	Industry Standards Briefs	Analyze of What is in the Brief		
	Producer Pack	Suite of Digital Files to Showcase Personal Work						
Analysis	Digital Files	Cataloging work based on personal interest		Analysis	Producer Pack	Cataloging of Personal Exemplar Works		
Interpret	Personal Identification	Personal determination of choices based on personal creations			Music produced for the visual space	Visual Analysis		
	Exposure to Producer Work Space Roles	Identification of Work Space Roles				Compliments the visual or drives the visual		
Evaluation	Criteria of Success	Early determination of audio files based on understanding of various genres, styles and contexts		Interpretation	Intention of Context, Styles, Moods	Producers Work Spaces: Variety of Roles based on intentional context (i. e., composer, engineer, producer, writer of content, vocal/instrumental production, mixer and mastering)		
Presenting	Completion of genres prepared for review	Determination of appropriate of audience or context and future works		Rehearsal Process	Composer Role	Consistent rehearsal of the vocal or instrumental repertoire		
					Engineering Role	Refning the sounds used		
						Spatial Awareness (360 degrees)		
						Reconciling of pre-existing vocals with the elements of the composition		
					Writer of Content Role	Arranging/orchestrating the composition		
						Identifying Chord Progressions within the melody		
						Expession within the melodic line		
					Vocal/Instrumental Producer Role	Capturing the vocal or instrumental line		
						Engineering the recorded sounds		

					Mixer and Mastering Role	Balancing of individual sounds to ensure over all quality of completed work		
				Evaluation Process	Criteria for Success	Determined by Producer Work Space Role		
						Viewing of works with feeback from teacher and peers		
						Products produced can show successful use based on given role		
				Presentations	Sharing of Work Completed Based on Given Briefs	Demonstrating attention to technical accuracy and expressive qualities		
						Demonstrating understanding of context		
						Conveying intent and appropriate for given audiences		
RESPONDING		SELECT	ANALYZE	INTERPRET	EVALUATE			
RESPONDING								
Overarching Concepts	**Knowledge (Concepts)**	**Skills**	**Practices**	**Overarching Concepts**	**Knowledge (Concepts)**	**Skills**	**Practices**	
Sound Selection	Understanding of genres, styles, mood, context	Identify sounds that support the musical theme or context		Sound Selection	Understanding of genres, styles, mood, context	Identify sounds that support the musical theme or context		
	Understanding of sound effects (foley)	Supports build up or breakdown			Understanding of sound effects (foley)	Supports build up or breakdown and add to visual work		
	Understanding the use of plug-ins	Identifying the plug-ins and how they effect the sound			Understanding the use of plug-ins	Identifying the plug-ins and how they effect the sound and the visual images		
	Virtual Sound Technology	Listening for VST choices to support musical theme or context			Virtual Sound Technology	Listening for VST choices to support musical theme or context		
						Identifying industry standard VST		
	Understanding balance of mixing	Identify how dominant or non-dominant (much or little) sounds are used in the mix			Understanding balance of mixing	Identifying essential and non-essential sounds used in the mix		
Analysis	Structure and Format	Identification of rhythm and timing		Analysis	Structure and Format	Matching rhythm and timing to visable action		
		Use of quantization tool (ensuring rhythmic accuracy)				Use of quantization tool (ensuring rhythmic accuracy)		
		Use of cadences, i.e, rhythms				Use of a variety of cadences based on the intent and/or context of the work including appropriatness of addition and subtraction of sounds		
		Visual identification of grid/bars/measures				Ability to identify the beginning and ending of a given selection of grid/bar/measure		
		Use of pre-existing rhythms for correct placement on the grid to ensure rhythmic accuracy				Use of sonic soundscapes selected to compliment and enhance		
		Use of sonic soundscapes selected to compliment and enhance				Abandonment of song structure based on given work		
		Basic song structure (intro, verse, pre-chorus, chorus, bridge, outro)				Use of silence in a given work		
		Addition and subtraction of sounds in order to create moments						
Interpretation	Choices of Elements of Music	Personal determination of sound choices, altered sounds to enhance mood		Interpretation	Choices of Elements of Music	Altering pre-existing audio to extract or keep based on intent		
		Use of repurposing of sounds and samples				Making choices of which sounds or effect to pair with the visual		
		Understanding of when to use or not use various sounds				Choice of simplying the arrangement through use of fewer music elements		
		Use of plug-ins to alter sound				Understanding the use of diegetic musical sounds		
	Listening to musical samples	Identifying the use of elements of music in pre-existing selections			Listening to musical samples	Identifying the use of elements of music in pre-existing selections		
Evaluate	Use of technical language	Ability to use technical language in description of technical aspects			Range of technical language	Use of panning, channel EQ, compression, pitch correction and shifting, and DAW navigation	Understanding the critical aspects of feedback and the application of feedback wihtin the industry	
		Ability to identify errors in technical aspects				Adjustments in use of technical aspects		

		Craftmanship in creating the sound selections from beginning of production process to final product				Craftmanship in creating the sound selections from beginning of production process to final product		
	Various Drafts	Feedback has been implemented and changed the final products				Merged audio with visual building inside the DAW and exporting to produce single final file		
		Understanding the critical aspects of feedback and the application of feedback wihtin the industry			Use of Brief Template	Ability to produce what is asked within the brief and ability to adjust according to the criteria		
CONNECTING		**SYNTHESIZE**	**RELATE**					
CONNECTING								
Overarching Concepts	**Knowledge (Concepts)**	**Skills**	**Practices**	**Overarching Concepts**	**Knowledge (Concepts)**	**Skills**	**Practices**	
Music Appreciation	Intricacies of Music Production	Ability to recognize how songs are created		Music Appreciation	Intricacies of Music Production	Ability to recognize how songs are created		
		Ability to deconstruct the processes within music production				Ability to deconstruct the processes within music production		
		Ability to articulate the technical aspects of finished products				Ability to articulate the technical aspects of finished products		
		Ability to identify the essential elements necessary to produce a song within the range of specific genres				Ability to identify the essential elements necessary to produce a song within the range of specific genres		
	Music as a means of self-expression	Through the creative, performing and responding process they are ability to see themselves as producers of musical expression			Music as a means of self-expression	Through the creative, performing and responding process they are ability to see themselves as producers of musical expression		
		Able to provide an opprtunity to engage communities as part of music-making				Able to provide an opprtunity to engage communities as part of music-making		
					Broadening the musical spaces	Ability to articulate how music expands musical spaces and context		
						Able to articulate how media is consumed		
						How music and sound impacts visuals		
Music as Unification	Music as Community	Ability to appreciate and trace cultural contributions to music		Music as Unification	Music as Community	Ability to appreciate and trace cultural contributions to music		
		Ablity to identify and credit cultures that created musical genres and sub-genres				Ablity to identify and credit cultures that created musical gneres and sub-genres		
		Understanding the digital forms, contemporary practices and how music is shared				Understanding the digital forms, contemporary practices and how music is shared		
	Personal cultural representation	Ablity to express personal cultural representation through their music-making				How products are enhanced by pairing with other media, films/images		
					Personal cultural representation	Ablity to express personal cultural representation through their music-making		