Pascack Valley Regional High School District

Pascack Hills High School, Montvale, New Jersey
Pascack Valley High School, Hillsdale, New Jersey

Course Name: Music Technology

Born On: December, 2020
Previous Revision: August, 2025
Current Revision: October, 2026
Board Approval: October 26, 2026

Course Description: Music Technology

This course is designed for students interested in music, exploring the world of music technology and exploring possible career paths in the music industry. The music technology class will equip students with a working knowledge of the industry tools for composition and notation, sound recording/engineering, web presence development and the history of commercial music in the United States. The class will develop students' understanding of basic computer systems and tools that the music industry uses, as well as provide hands-on learning for basic recording and mixing techniques. The Music Technology class will equip students with a working knowledge of the art of music through the use of software and hardware designed to assist in the creation, amplification and alteration of music. In addition to developing compositional abilities, experiences will include the development of skills needed to analyze and evaluate music. Students will continue to explore music's relationship with other disciplines and its impact on culture, and the development of the ability to perform, record, present, and discuss original compositions. After successful completion of this course, students may elect to take Music Theory for further development of their knowledge of music and compositional techniques.

Topics & Skills in Music Technology

- Understanding and use of software used in music creation, alteration and amplification
- Reading and creating basic musical notation
- Melodic writing using simple forms [binary, ternary]
- Keyboard applications
- Understanding DAW and MIDI applications
- Microphone selection and use
- Basic sequencing and music writing software applications
- Audio Streaming and Copyright Law

Descriptors for High School Proficiency Levels

(Source: NJ Department of Education 2020 NJSLS-VPA)

At the high school level (grades 9–12), all students are required to complete five credits in Visual and Performing Arts as part of the course requirements to receive a high school diploma (N.J.A.C. 6A:8-5.1). Because students' experiences and course offerings at the middle and high school levels may vary, the new grade 9–12 standards are described in three levels of proficiency. The three levels—proficient, accomplished, and advanced—are flexible enough to accommodate varying degrees of achievement by students during high school, including those who build on their K–8 foundation by pursuing deeper engagement in one arts discipline, as well as those who explore a wide range of artistic pursuits and experiences at the high school level.

Proficient	Accomplished	Advanced
Students at the proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture and other learning.	Students at the accomplished level are, with minimal assistance, able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts performances, products, or presentations that demonstrate technical proficiency and personal communication and expression. They use the art form for personal realization and well-being and have the necessary skills for and interest in participation in arts activity beyond the school environment.	Students at the advanced level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college-level work. As arts learners, they exploit their personal strengths and apply strategies to overcome personal challenges. They are capable of taking a leadership role in arts activities within and beyond the school environment.
A level of achievement attainable by most students who complete a high school level course in the arts (or equivalent) beyond the foundation of quality K–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the proficient level.	A level and scope of achievement that significantly exceeds the accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for accomplished achievement.

9.3 – Career & Technical Education (CTE)
Content Area: 21st Century Life and Careers

CONTENT AREA:	*STANDARD 9.3 CAREER AND TECHNICAL EDUCATION*
ARTS, A/V TECHNOLOGY & COMMUNICATIONS CAREER CLUSTER®	
Number	**Standard Statement**
PATHWAY:	***PERFORMING ARTS (AR-PRF)***
9.3.12.AR-PRF.1	**Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.**
9.3.12.AR-PRF.2	**Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.**
9.3.12.AR-PRF.3	**Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.**
9.3.12.AR PRF.4	**Demonstrate knowledge of music theory.**
9.3.12.AR-PRF.5	**Explain key issues affecting the creation of characters, acting skills and roles.**
9.3.12.AR-PRF.6	**Create stage, film, television or electronic media scripts in a variety of traditional and current formats.**
9.3.12.AR-PRF.7	**Describe how technology and technical support enhance performing arts productions.**
9.3.12.AR-PRF.8	**Analyze all facets of stage and performing arts production management.**

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understanding: The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Practice: Imagine

Performance Expectations:

Proficient
1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.

Accomplished
1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Advanced
1.3E.12adv.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions and improvisations that incorporate digital tools and resources.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 2: Organizing and developing ideas.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.

Essential Question: How do musicians make creative decisions?

Practices: Plan, Make

Performance Expectations: Proficient

Proficient

1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.

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.

Advanced

1.3E.12adv.Cr2a: Select, develop and organize multiple melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and/or analog tools and resources.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 3: Refining and completing products.

Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

Practices: Evaluate, Refine

Performance Expectations:

Proficient

- 1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

- 1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

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.

Advanced

- 1.3E.12adv.Cr3a: Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.
- 1.3E.12adv.Cr3b: Share a portfolio of musical creations representing varied styles and genres that demonstrates musical and technological craftsmanship as well as the use of digital and/or analog tools and resources in developing and organizing musical ideas.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Performing

Anchor Standard 4: Selecting, analyzing and interpreting work.

Enduring Understanding: 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.

Essential Question: How do performers select repertoire?

Practices: Select, Analyze, Interpret

Performance Expectations:

Proficient

- 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 skills.
- 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 that influence prepared or improvised performances.

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.

Advanced

- 1.3E.12adv.Pr4a: Develop and apply criteria to select varied programs to study and perform based on interest, an understanding of the musical characteristics, expressive challenges in the music, and the performer's musical skill using digital tools and resources.
- 1.3E.12adv.Pr4b: Examine, evaluate and critique how context, musical aspects of the composition and digital media/tools inform prepared and improvised performances.
- 1.3E.12adv.Pr4c: Demonstrate how understanding the style, genre, context, and integration of digital technologies in a varied repertoire of music informs and influences prepared and improvised performances and their ability to connect with audiences.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: 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.

Essential Question: How do musicians improve the quality of their performance?

Practices: Rehearse, Evaluate, Refine

Performance Expectations:

Proficient

1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

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.

Advanced

1.3E.12adv.Pr5a: Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 6: Conveying meaning through art.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures; the context and how a work is presented influence audience response.

Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Practice: Present

Performance Expectations:

Proficient

- 1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.

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.

Advanced

- 1.3E.12adv.Pr6a: Integrating digital and analog tools and resources, demonstrate an understanding and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods.
- 1.3E.12adv.Pr6b: Demonstrate an ability to connect with audience members before and engaging with and responding to them during prepared and improvised performances.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Responding

Anchor Standard 7: Perceiving and analyzing products.

Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. 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.

Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

Practices: Select, Analyze

Performance Expectations:

Proficient

- 1.3E.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.
- 1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.

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.

Advanced

- 1.3E.12adv.Re7a: Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.
- 1.3E.12adv.Re7b: Justify (by using examples) how an analysis of the structural characteristics, context, and technological and creative decisions informs interest in and response to the music.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 8: Interpreting intent and meaning.

Enduring Understanding: Through their use of elements and structures of music, creators and performers.

Essential Question: How do we discern the musical creators' and performers' expressive intent? **Practice:** Interpret

Performance Expectations:

Proficient

1.3E.12prof.Re8a: Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.

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.

Advanced

1.3E.12adv.Re8ea: Examine and cite research from multiple sources to 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.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Anchor Standard 9: Applying criteria to evaluate products.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Practice: Evaluate

Performance Expectations:

Proficient

1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

Accomplished

1.3E.12acc.Re9a: Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.

Advanced

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

Connecting

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

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Practice: Interconnection

Performance Expectations:

Proficient

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

This Performance Expectation is embedded in the following Artistic Processes:
1.3A.12prof.Cr2a, 1.3A.12prof.CrR3b, 1.3A.12prof.Pr4a, 1.3A.12prof.Re7a

Accomplished

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

This Performance Expectation is embedded in the following Artistic Processes:
1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr4a, 1.3A.12acc.Re7a

Advanced

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes:
1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr4a, 1.3A.12adv.Re7a

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

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

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Practice: Interconnection

Performance Expectations

Proficient

1.3B.12prof.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

This Performance Expectation is embedded in the following Artistic Processes:
1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr4a, 1.3A.12prof.Re7a

Accomplished

1.3B.12acc.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes:
1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr4a, 1.3A.12acc.Re7a

Advanced

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes:

1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr4a, 1.3A.12adv.Rr7a

9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR PRF.8 Analyze all facets of stage and performing arts production management.

21st Century Themes & Skills

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

Career Ready Practices

- *Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.*
- *Communicate information and ideas to multiple audiences using a variety of media and formats.*
- *Develop cultural understanding and global awareness by engaging with learners of other cultures.*
- *Contribute to project teams to produce original works or solve problems.*
- *Advocate and practice safe, legal, and responsible use of information and technology.*
- *Demonstrate personal responsibility for lifelong learning.*
- *Exhibit leadership for digital citizenship.*
- *Plan strategies to guide inquiry.*
- *Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.*
- *Evaluate and select information sources and digital tools based on their appropriateness for specific tasks.*
- *Process data and report results.*
- *Identify and define authentic problems and significant questions for investigation.*
- *Plan and manage activities to develop a solution or complete a project.*
- *Collect and analyze data to identify solutions and/or make informed decisions.*
- *Use multiple processes and diverse perspectives to explore alternative solutions.*

Interdisciplinary Connections

Music encompasses a broad multidisciplinary field within its own academic area, including the teaching of creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. The NJSLS are designed to integrate four core music standards related to creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. These interdisciplinary connections, as a result, are present within the current standards. Interdisciplinary connections in this document expand outside of the distinct field of music into: science, social studies, mathematics, and technology; and literacy/language arts.

- **Math:** Using songs and poems in instruction to determine patterns and rhythm.
- **ELA:** Listening to regular beats, alliteration, rhymes and repeated lines to determine the meaning in a story, poem or song.
- **Social Studies:** Identify common, recognizable musical forms and characteristics related to specific cultural traditions. Identifying compositional techniques used in different styles and genres of music varies according to prescribed sets of rules. Identify stylistic considerations that vary across genres, cultures, and historical eras.
- **Technology:** Comparing the same work in different media. Compare and contrast the text to an audio, video, or multi-media version while analyzing each medium's portrayal of the subject.
- **Science:** Deepen student understanding of the scientific method and the elements of music. Students will develop a basic understanding of core concepts related to musical terms based on science: pitch, tempo, timbre, interval, chord, harmony, melody, and rhythm. Students will conduct scientific experiments to explore and understand the properties of sound.

Assessments

Music assessments, like other content area assessments, should be a natural and ongoing part of the teaching and learning process. The more authentic the assessment process is, the better the chance that students will see the interdisciplinary connections between music and other areas of study, as well as the role of music in their lives as citizens.

1. What factors should be considered in planning for assessment?
    - Content mastery (which standards are being assessed)
    - Analysis of content
    - Skills development
    - Connections between and among essential learnings
    - Connections between the past, present, and the future
    - Interdisciplinary connections
    - Diversity in student learning styles and needs
    - Opportunities for democratic participation

2. How are the goals of instruction and assessment related?
    - Are the goals for learning being assessed?
    - To what degree are we asking students to extend learning?
    - Can students transfer their learning to a new situation?
    - Does the assessment reflect what is valued instructionally?
    - Does the assessment benefit the learner by informing teaching practices?
    - Does the assessment allow for a variety of learners to demonstrate their understanding?

3. What should you consider as you develop criteria for scoring?
    - How many ways can students demonstrate they have learned the material?
    - How will students be scored?
    - How will the needs of a variety of learners be addressed with this assessment?
    - Does the scoring tool reflect the learning goals?

4. What are the most constructive assessment designs and methods for music educators?
    - Performance assessment
    - Authentic assessment
    - Authentic instruction
    - Portfolio assessment

Helpful links: Authentic Assessments: Working definitions of AA, Muller Toolbox, NEA Toolbox, 21st Century Assessments,

Authentic assessment can include (but are not limited to) the following:

- Observation
- Performance tasks (http://www.k12.wa.us/Arts/PerformanceAssessments)
- Exhibitions and demonstrations http://www.k12.wa.us/Arts/PerformanceAssessments/
- Portfolios
- Journals
- Self- and peer-evaluation
- Project-Based Learning: EduTopia
- Test and/or quizzes
- http://www.edutopia.org/blog/project-based-learning-music-andrew-miller
- Blogs, Vlogs, other Web 2.0 tools to extend beyond classroom walls
- Virtual Field Trips - (article)
- Performance-Based Assessments Clearinghouse

Music and Technology K-12 Indicators

As teaching, learning and curriculum across New Jersey evolves to better meet student needs, teachers, when addressing standards in music, are expected to integrate the adopted 8.1 Educational Technology, 8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming, and 21st Century Skills into their classroom practice. To that end, teachers will be expected to apply the following anchor standards into their classroom practice.

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, perform

8.1 Educational Technology

- Understand and use technology systems.
- Select and use applications effectively and productively.
- Apply existing knowledge to generate new ideas, products, or processes
- Create original works as a means of personal or group expression.

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- The characteristics and scope of technology.
- The core concepts of technology.

- The relationships among technologies and the connections between technology and other fields of study.
- The cultural, social, economic and political effects of technology.
- The effects of technology on the environment

The Standards: Standard 9 is composed of the Career Ready Practices and **Standard 9.2,** which is outlined below:

- **9.2 Career Awareness, Exploration, and Preparation**

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

Teachers are encouraged to develop both formative and summative assessments in the area of career awareness, exploration, and preparation.

1. What factors should be considered in planning for assessment?
    - Content mastery (which standards are being assessed)
    - Analysis of content
    - Skills development
    - Connections between and among essential learnings
    - Connections between the past, present, and the future
    - Interdisciplinary connections
    - Diversity in student learning styles and needs
    - Opportunities for democratic participation

2. How are goals of instruction and assessment related?
    - Are the goals for learning actually being assessed?
    - To what degree are we asking students to extend learning?
    - Can students transfer their learning to a new situation?
    - Does the assessment reflect what is valued instructionally?
    - Does the assessment benefit the learner by informing teaching practices?
    - Does the assessment allow for a variety of learners to demonstrate their understanding?

3. What should you consider as you develop criteria for scoring?
    - How many ways can students demonstrate they have learned the material?
    - How will students be scored?
    - How will the needs of a variety of learners be addressed with this assessment?
    - Does the scoring tool reflect the learning goals?

4. What are the most constructive assessment designs and methods for music educators?
    - Performance assessment

- Authentic assessment
- Authentic instruction
- Portfolio assessment

Authentic assessment can include (but are not limited to) the following:

- Observation
- Performance tasks
- Exhibitions and demonstrations
- Portfolios
- Self- and peer-evaluation
- Project-Based Learning
- Test and/or quizzes
- Blogs, Vlogs, other Web 2.0 tools to extend beyond classroom walls
- Virtual Field Trips - (article)

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    - Project-Based Learning
    - Test and/or quizzes
    - Blogs, Vlogs, other Web 2.0 tools to extend beyond classroom walls
    - Virtual Field Trips - (article)

Digital Resources/Technology

Many instructional resources are available to educators to teach music with students' diverse interests and needs in mind. The below list represents current and prominent instructional resources that are referenced often in classrooms. Digital sources are hyperlinked.

The Arts and the New Jersey Student Learning Standards: A Review of Connections between New Jersey Student Learning Standards and the National Core Arts Standards Conceptual Framework.
http://nccas.wikispaces.com/file/view/Arts%20and%20Common%20Core%20-%20final%20report1.pdf/404993792/Arts%20and%20Common%20Core%20-%20final%20report1.pdf

Music Education Standards and Assessment: A resource for music educators across the United States.
http://musicstandards.org/states/national/

Education World: Any teacher can integrate music into his or her curriculum. No special training or skills are necessary. This week, Education World offers lesson plans that will show you how you can integrate music and make your core curriculum sing.
http://www.educationworld.com/a_lesson/lesson/lesson303.shtml

Arts Education Partnership: Site dedicated to securing a high-quality arts education for every young person in America.
http://www.aep-arts.org/

ArtsEdge: Free digital resource for teaching and learning in, through, and about the rts. https://artsedge.kennedy-center.org/educators/standards

Education Closet: Professional development for integration of New Jersey Student Learning Standards and the Arts. http://educationcloset.com/

Differentiation/Modifications

Curriculum Differentiation is a process that enables teachers to increase achievement by tailoring instruction to the learner's unique characteristics, including prior knowledge, cognitive level, learning style, motivation, strengths, or interests, and aligning these with various curriculum components, such as the nature of the objective, teaching activities, learning activities, resources, and products. This broad notion applies to learners from a diverse range of abilities, including Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Music is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for music differentiation specific to four distinct student populations.

Teachers can differentiate

- Content: What we teach and how we give students access to the information and ideas that matter
- Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic
- Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study

According to students'

- Readiness-The current knowledge, understanding, and skill level a student has related to a particular sequence of learning
- Interest: What a student enjoys learning about, thinking about, and doing
- Learning StyleA: A student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture

The NJ Music Framework http://www.state.nj.us/education/archive/frameworks/arts/index.html contains an indepth overview for meeting the needs of diverse learners in Music. Many of these content-specific suggestions are classroom-ready. Note: The Standard notations in this framework document are not according to the 2014 Music Standards.

Gifted and Talented (content, process, product and learning environment)	English Language Learners	Students with Disabilities (appropriate accommodations, instructional adaptations, and/or modifications as determined by the IEP or 504 team)	Students at Risk of School Failure
N.J.A.C. 6A:8-3.1 Curriculum and instruction District boards of education shall develop appropriate curricular and instructional modifications	The purpose of adaptations is to reduce the complexity of the language, not the depth of the subject content. By lowering the language barrier and making the lessons as comprehensible as	Participation in and benefit from Visual and Performing Arts: Students with disabilities demonstrate a broad range of learning, cognitive, communication, physical,	Districts are required to administer grade level benchmark and/or interim assessments in Music.. After each administration, districts should analyze the data

used for gifted and talented students, indicating content, process, products, and learning environment. ***Sample Differentiation Strategies and Techniques that apply to Music*** **Acceleration:** Involves grade-skipping or changing the rate of presentation of the general curriculum to enable the student to complete the program in less time than usual. Acceleration can occur in any subject area. Middle school students should be able to take high school courses; high school students take college courses with appropriate credit accrued. Some provision must be made for continued acceleration or high-level enrichment. Unless the student has a pre-identified problem, social or emotional development should not inhibit acceleration. Acceleration can be achieved through the following: ● flexible pacing ● content acceleration ● early entrance to school ● multi-age classes ● compacting	possible, the students' ability to understand is increased. Two factors will influence the student's ability: (1) the level of familiarity the student has with the content; and (2) the degree to which the content is given meaning through visuals such as pictures, charts, and diagrams. Nonlinguistic cues enable the student to comprehend the material and the teacher's messages. The aim is to lower the language barrier by making the classroom communication simple, clear, and meaningful to the student. Students may sound "fluent" in a social setting but have difficulty with "academic" language. Students will go through stages of silence, then mimicking the language before using the language spontaneously. **Prepare for the Student** ● Work with ESL/Bilingual teacher to identify key objectives, skills, and concepts prior to introducing a unit. ● Have students retell in their own words before attempting the task.	sensory, and social/emotional differences that may necessitate adaptations to the general education program. Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes. Dance, music, theater, and visual arts require different forms of participation. The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students' learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is	to identify which students are at-risk in this content area. **Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster

● college course work ● Early college admission ● advanced placement **Sample Resource:** 'http://www.nagc.org/sites/default/files/Advocacy/Acceleration%20Policy%20Guidelines.pdf http://www.psikiyatr.com/other/learninghandbook.pdf **Enrichment** to meet the differentiated needs of exceptionally able students. Well-articulated assignments that require higher cognitive processing, in-depth content, and alternate modes of communication can be effective and stimulating. Acceleration can be achieved by: ● alternate learning activities/units ● independent study ● advanced thinking processes ● guest speakers ● mentors/internships ● alternate resources ● exchange programs	● Allow bilingual teachers to reiterate key concepts in simple English or students' language. **Preparing students for the lesson:** ● *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies. ● *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech. ● *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in music. ● *Concept Development:* Students will be learning about instruments, rhythm, and many new concepts.	enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility. Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment. **Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Applications) **Preparation** · Preview materials to increase interest · Use organizing tools to highlight key ideas	understanding of new concepts and processes (Instructional Applications) **Preparation** · Preview materials to increase interest · Use organizing tools to highlight key ideas · Use questioning techniques to elicit prior knowledge. Prompts · Mnemonics · Repeat and clarify directions · Segment techniques and task analysis **Application** · Dramatization · Props/manipulatives to relate to the experience · Simulations · Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to

Sample resource: *http://www.kidsguidenj.com/enrichment/music.html* *http://www.njschoolofmusic.com/* **Grouping:** involves placing students of like ability together in homogeneous arrangements, such as special classes or clustering in the same classroom. Grouping allows for more appropriate, rapid, and advanced instruction and challenges students without isolating them. Flexible grouping is a range of grouping students together for delivering instruction. This can be done as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month. Different Types of Grouping: ● Self-contained class ● Pullout program ● Cluster grouping in the regular classroom ● Honors and enriched classes ● Seminars ● Resource centers	● *Giving Directions*-Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc. **Prepare Instruction** ● Eliminate peripheral information. ● Translate the abstract to concrete. ● Build background information with brainstorming, semantic webbing, and maps/graphics, photos, illustrations, and videos. ● Use KWL Charts ● Slowly expand the amount of material being learned. ● Maintain consistent classroom procedures/routines for prediction and comfort level. ● Share routine expectations.	· Use questioning techniques to elicit prior knowledge. Prompts · Mnemonics · Repeat and clarify directions · Segment techniques and task analysis **Application** · Dramatization · Props/manipulatives to relate to the experience · Simulations · Games/puzzles to generalize information **Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides support to promote student development. Equally important is student self-monitoring,	participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides support to promote student development. Equally important is student self-monitoring, self-evaluation, and self-management to promote student self-reflection and self-direction regarding task demands, goal attainment, and performance accuracy. · Goal Setting · Anecdotal records · Portfolios · Videos · Audio Tapes · Student Contracts **Student Motivation**: Expanding student motivation to learn content in music can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities. **Student Response:** Students with disabilities may require specific adaptations in

Pacing Guide

DEMONSTRATE NOTATIONAL SOFTWARE LITERACY	**7 weeks (209 minutes/week)**
RECORD AND EVALUATE AUDIO EXAMPLES	**7 weeks (209 minutes/week)**
MIDI: MUSIC INSTRUMENT DIGITAL INTERFACE COMPETENCY	**7 weeks (209 minutes/week)**
DIGITAL AUDIO WORKSTATION	**7 weeks (209 minutes/week)**
UNDERSTAND AND CREATE MULTI-TRACK RECORDINGS USING GARAGE BAND	**8 weeks (209 minutes/week)**

#	STUDENT LEARNING OBJECTIVES	New Jersey Music Anchor Standards: The Creative Process
1	Identify the meter of two or more musical examples, (i.e., 2/4, ¾, 4/4, 6/8, etc.) and replicate selected rhythm patterns from a musical example.	2, 3
2	Identify and distinguish between a single melodic line, a single melodic line with harmonic accompaniment, a progression of chords, or a combination of melody and harmony.	2, 3
3	Create a simple 8-bar melody with harmonic accompaniment and – perform it with classmates.	1, 3
4	Aurally and visually identify melodic and/or rhythmic motifs and identify changes in time signature, tempo, rhythm, melody, harmonic and timbre that are the same, different and/or recurring.	2, 3

5	Identify different historic and cultural styles in music.	1, 2, 3
6	Compose a piece of music demonstrating knowledge gained in this course.	2, 4, 5, 6

#	STUDENT LEARNING OBJECTIVES	New Jersey Music Anchor Standards: Connecting/Responding
1	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.	7, 8, 9, 10, 11

#	STUDENT LEARNING OBJECTIVES	New Jersey Music Anchor Standards: Performance
1	Identify and compare common elements of music in Western and non-Western music with respect to technique, musicality, and stylistic nuance.	5
2	Identify the use of the elements of music in a cross-section of Western music from 1600 to the present.	6
3	Arrange a traditional/popular song for three or more voices/instruments using computer music arranging software (where possible), and perform the melody either vocally or on an instrument, with the arrangement.	5

4	Identify and compare the use of the elements of music in Western musical compositions from various genres and transcriptions of non-Western cultures.	4
5	Identify compositional techniques by listening to works of classmates.	4
6	Improvise an original and arrange a simple piece for voice or instrument using a variety of available traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs	5, 6
7	Analyze prepared scores and create an original eight-measure composition and arrange it for multiple voices or instruments using an electronic software program.	5, 6

#	STUDENT LEARNING OBJECTIVES	New Jersey Music Anchor Standards: Aesthetic Responses & Critique Methodologies
1	After listening to two distinct musical examples that include obvious and contrasting music elements (e.g., tempo, style, dynamics, genre, tonality, medium, etc., formulate a list of criteria to be used in directed listening exercises.	7

COURSE: MUSIC TECHNOLOGY

LEARNING OBJECTIVES	SUGGESTED ACTIVITIES	MATERIALS	ASSESSMENT	New Jersey Student Learning Standards (NJSLS):

Content Theme: **DEMONSTRATE NOTATIONAL SOFTWARE LITERACY** **Students will be able to:** • Create music using music notation-software • Interpret musical symbols, terms, and signs used in music literature. • Accurately notate single line and multiple line arrangements and compositions, including any lyrics. • Demonstrate knowledge of meters and key signatures. • Demonstrate knowledge of basic chords and chord progressions and cadences. • Notate expressive markings.	• Class work: recorded, written and aural • Computer Assisted Instruction • Demonstrations • Performances • Music Projects • Student Compositions • Listening Activities • Homework • Individual/small group practice	• Sibelius • Handouts • Computer Assisted Instruction • Audio/Video Recordings, youtube	**Formative (F)** **Summative (S)** • Notation software skill checks (F) • Score analysis and revision (F) • Single-line score project (S) • Multiple-line arrangement project (S) **Benchmark:** At the end of the unit, students enter a provided melody and add an accompaniment using specified chords and a cadence. Students apply the correct meter, key signature, expressive markings, and supplied lyrics.	2020 NJSLS-VPA **Anchor 1** **Anchor 2** **Anchor 3**

Content Theme: **RECORD AND EVALUATE AUDIO EXAMPLES** **Students will be able to:** • Record and evaluate musical recordings in terms of audio clarity, recording quality and musical effectiveness • Understand and utilize microphone polarization and placement for various acoustic situations • Understand and utilize audio processors for enhanced recording (condenser, reverb, etc) • Set up and utilize recording equipment for various acoustic situations and musical styles • Compare and contrast live musical performances with recordings.	• Computer Assisted Instruction • Demonstrations • Performance Assessments • Music Projects • Listening Activities/Music Dictations • Homework • Individual/small group practice	• Sequencing and Notation software • Textbooks • Handouts • Theory websites • Computer Assisted Instruction • Audio/Video Recordings, YouTube	• Microphone placement experiments (F) • Audio processing comparisons (F) • Recording setup and capture project (S) • Recording evaluation and revision (S) **Benchmark:** At the end of the unit, students set up and record a designated sound source, apply appropriate processing, and evaluate the result. **Alternative Assessment:** Students demonstrate how to set up recording equipment, select an appropriate microphone and polar pattern, position the microphone, and establish recording levels for a selected sound source. Students record a short sample and compare its unprocessed and processed versions. During a teacher conference, students explain their choices, evaluate audio clarity and musical effectiveness, and identify one improvement.	2020 NJSLS-VPA **Anchor 4** **Anchor 7** **Anchor 8** **Anchor 9** **Anchor 10** **Anchor 11**

Content Theme: **MIDI: MUSIC INSTRUMENT DIGITAL INTERFACE** **Students will be able to:** ● Develop fundamental performance skills on the MIDI keyboard. ● Employ various techniques to manipulate and record MIDI files ● Correctly perform rhythms and pitches ● Edit and alter MID files with basic functions	● Class work: written and aural ● Computer Assisted Instruction ● Demonstrations ● Performances ● Music Projects ● Student Compositions ● Listening Activities/Music Dictations ● Homework ● Individual/small group practice	● Sequencing and notation software ● Textbooks ● Handouts ● Theory websites ● Computer Assisted Instruction ● Audio/Video Recordings, youtube ● A sketch notebook of compositional ideas	● MIDI keyboard performance checks (F) ● MIDI editing practice (F) ● Recorded MIDI performance (S) ● MIDI editing project (S) **Benchmark**: At the end of the unit, students record a short keyboard passage and complete specified edits on a MIDI file	2020 NJSLS-VPA **Anchor 1** **Anchor 2** **Anchor 3** **Anchor 4** **Anchor 5** **Anchor 6**

Content Theme: **DIGITAL AUDIO WORKSTATION** **Students will be able to:** • Create and manipulate a recording session in a DAW • Identify and operate basic controls in a DAW • Manipulate pre-recorded sounds and files • Utilize basic sound editing tools (crossfade/ split track) • Operate and function with live audio feed and MIDI input • Compose musical ideas using recognizable musical structures and forms. • Explore and employ various musical electronic media and computer music software applications. **Content Theme:**	• Class work: written and aural • Computer Assisted Instruction • Demonstrations • Performances • Music Projects • Student Compositions • Listening Activities/Music Dictations • Homework • Individual/small group practice	• Sequencing and notation software • Textbooks • Handouts • Theory websites • Computer Assisted Instruction • Audio/Video Recordings, youtube • A sketch notebook of compositional ideas	• DAW operation checks (F) • Audio editing workshop (F) • DAW session production project (S) • Structured composition project (S) **Benchmark:** At the end of the unit, students create a session with an imported audio track, a live audio track, and a MIDI track; demonstrate splitting and crossfading; and organize the material into a recognizable musical form.	2020 NJSLS-VPA **Anchor 1** **Anchor 2** **Anchor 3** **Anchor 4** **Anchor 5** **Anchor 6**

UNDERSTAND AND CREATE MULTI-TRACK RECORDINGS USING GARAGE BAND **Students will be able to:** ● Demonstrate techniques for creating an acoustically pleasing mix of multi-layer tracks ● Perform and enjoy music related to various cultures, times, and places. ● Create and manipulate multi-track recording in GarageBand ● Evaluate how multi-track recordings have developed over time; the technologies associated with them ● Understand the history of Commercial Music in the United States ● Understand how Synthetic music has shaped the 20th century and beyond ● Be able to utilize and create streaming audio content that is of good acoustic quality and easily accessible	● Class work: written and aural ● GarageBand assessments ● Demonstrations ● Music Projects ● Student Compositions ● Listening Activities/Music Dictations ● Homework ● Individual/small group practice	● Sequencing and notation software ● Textbooks ● Handouts ● Theory websites ● Computer Assisted Instruction ● Audio/Video Recordings, youtube ● A sketch notebook of compositional ideas	● GarageBand mixing checks (F) ● Technology and musical context responses (F) ● Multitrack production and delivery project (S) ● Music technology history presentation (S) **Benchmark:** At the end of the unit, students mix a provided multitrack GarageBand session, export and verify playback of the audio, and explain connections to multitrack and synthesized-music developments.	2020 NJSLS-VPA **Anchor 4** **Anchor 5** **Anchor 6** **Anchor 7** **Anchor 9**