

DARIEN PUBLIC SCHOOLS

CURRICULUM GUIDE



Music Technology
Grade 9-12 Music

APPROVED BY THE BOARD OF EDUCATION
ON DECEMBER 12, 2006

DARIEN PUBLIC SCHOOLS

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SECTION I - Course Information

STATEMENT OF PHILOSOPHY – Darien Public Schools Music Department

Music is an art form based on creating, performing and responding where one's enjoyment increases exponentially with one's understanding.

Music offers unique learning opportunities to explore individual creativity, artistic expression and a more in-depth understanding of past and present cultures in our diverse world community.

A comprehensive music education will enable students to make more informed aesthetic choices, develop their musical abilities through self-discipline and focus and will provide a vehicle to increase their confidence in learning across the entire curriculum.

We believe that all students should have a comprehensive, balanced, sequential curriculum of in-school instruction in music education in accordance with national, state and local standards, and that an education in music and the arts will develop the life-long learning abilities and aesthetic skills necessary to improve the quality of life in a more cultured, educated society.

PROGRAM GOALS

The Darien Public Schools Music Department Curriculum directly reflects the National Standards for Arts Education that was released as part of the *"Goals 2000: Educate America Act"*. We have subsequently adopted the nine standards as our departmental goals and have incorporated them into the K-12 Music program.

Upon graduation from the Darien Public Schools the students who study music should be able to demonstrate skills and knowledge in each of the following content standards:

- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music
- Improvising melodies, variations, and accompaniments
- Composing and arranging music within specified guidelines
- Reading and notating music
- Listening to, analyzing, and describing music
- Evaluating music and music performances
- Understanding relationships between music, the other arts and disciplines outside the arts
- Understanding music in relation to history and culture

OVERVIEW

Music Technology is a one semester, half-credit elective course offered by the music department to students in grades nine through twelve at Darien High School. The program is designed to broaden the arts education opportunities of students, to offer musical experiences beyond those of the traditional performing ensembles, and to provide students with real-world applications of technologies currently in use in the music industry. The course content is linked to the Grade 8 Music Technology curriculum, but has a greater emphasis on the materials and methods of technical production.

Although linked to the Grade 8 curriculum, *Music Technology* does not require the completion of the Middle School course as a prerequisite. A basic knowledge of written notation and musical terminology is recommended before taking this course; however, essential concepts will be briefly reviewed as they pertain to each unit.

Each section of *Music Technology* meets seven days of each eight day rotation for one semester. Computer workstations, electronic keyboards, and related software and hardware peripherals are provided by the district for in-school use. In addition, students will be trained in the use of audio reinforcement equipment used by the music department and in the high school auditorium. Students may opt to augment their projects with additional instruments, equipment and resources from home; additional equipment/resources may be brought in by the instructor or outside presenters from time to time to further the students' experience with currently available technology.

Instruction will be a combination of lecture, hands-on exploration and creating, guided individual and group projects, and supplemental reading assignments. The course will explore sound production, recording and transmission, electronic music composition and arranging, live audio reinforcement, multi-track studio recording, editing, mixing and mastering. There will also be an examination of current legal and ethical issues regarding digital music and the recording industry.

The activities in this course will provide students with a foundation in the materials and techniques of current music technology while pointing toward real-life applications and curriculum-related career paths.

ESSENTIAL QUESTIONS

- How does the study of music provide essential ways to understand and express life experiences?
- How does the study of music develop deeper understandings of past and present cultures and prepare students for active participation in creating culture of the present and future?
- How does music develop imagination and creativity and help students to develop the full range of their abilities?
- How does music enable students to make informed aesthetic choices and prepare them for enjoyable recreation and leisure time?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work that aspires to high quality standards?

PROCESS SKILLS

Throughout the course of studies in *Introduction to Music Technology*, students will use the following process skills

- Reading (Comprehending) – Instructions, articles, reference manuals
- Reading (Analyzing) – Equipment specification sheets, articles
- Critical Listening – Commercial recordings, original compositions, live performances
- Demonstrating Knowledge of Technology as a Creative Tool
- Working Independently and Collaboratively
- Evaluating Music and Music Production Based on Established Criteria
- Designing – Audio systems, microphone plots, recording setups
- Creating – Original compositions, arrangements, audio mixes and recordings
- Performing and Presenting Original Compositions, Arrangements, and Projects
- Problem Solving – Application-specific sound design, troubleshooting, repair

STUDENT PERFORMANCE SUMMARY

Persuasive Essay (issues in digital music)

Written quizzes/tests (sound concepts & terminology, equipment and methods)

Demonstration – Successful assembly of a working sound system

Oral Presentation with Visuals (story board, overhead transparencies, Power Point, Internet site, etc.) (Final project)

Multimedia Portfolio including audio and video files of original compositions, arrangements, and sound engineering projects

GRADING GUIDELINES

Category	<u>Expectations of Students</u>	<u>% of Report Card Grade</u>
In-Class Projects/ Homework	100% of all assignments are completed by their respective due dates.	50% of quarter grade
Tests	Students demonstrate knowledge of musical and technological concepts, terminology and processes that reflect information learned in class.	20% of quarter grade
Quizzes	Students demonstrate knowledge of musical and technological concepts, terminology and processes that reflect information learned in class.	15% of quarter grade
Class Participation	Students are actively engaged in all class discussions and tasks, demonstrating behavior and respect appropriate to the collaborative classroom setting.	15% of quarter grade
Final Exam	Students demonstrate comprehensive knowledge of musical and technological concepts, terminology and processes that reflect information learned over the course of the semester.	10% of semester grade (combined with final project for 20% total)
Final Project	Students create (alone or collaboratively) a project/presentation demonstrating synthesis and application of concepts and techniques learned throughout the course.	10% of semester grade (combined with semester exam for 20% total)

SECTION II – Units of Study

SUMMARY OF UNITS

<u>Unit</u>	<u>Title</u>	<u>Duration (Weeks)</u>
Unit 1:	The Science of Sound and Sound Transmission	2
Unit 2:	Sound Reproduction – From Edison to MP3	2
Unit 3:	Legal and Ethical Issues in Digital Music	1
Unit 4:	Sound Reinforcement – Technology and Techniques	3
Unit 5:	Audio Equipment – Basic Care and Repair	1
Unit 6:	Electronic Composition – Tools for the Musician	4
Unit 7:	Studio Production Techniques – Music in the Mix	3
Unit 8:	Scoring Film – Matching Sound to Sight	2

1. THE SCIENCE OF SOUND AND SOUND TRANSMISSION

Essential Questions

- How is the physics of sound related to music?
- How does the study of music provide essential ways to understand and express life experiences?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.
- Participate effectively and efficiently in groups to pursue and generate information.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Through demonstration, experimentation and lecture students will **identify and explain** the nature and behavior of sound as a mechanical wave, and **describe** how sound may be transmitted via mechanical and electronic means.

Developing an Interpretation

Students will **examine** various methods of sound transmission and **analyze** benefits and limitations of various methods.

Making Connections

Students will **compare and contrast** various methods of sound transmission used in common modern consumer electronics.

Taking a Critical Stance

Students will **evaluate** methods of sound transmission for various real-world applications in terms of practicality, reliability, and versatility.

VOCABULARY

Acoustics, mechanical wave, crest, trough, amplitude, wavelength, frequency, Herz (Hz), vibration, pitch, volume

ACTIVITIES

- Resonator/Sound Transmission Experiment
- Acoustical property demonstration with piano and guitar
- Classroom lectures/discussions
- Series of experiments exploring pitch, resonance, and wave transmission

NOTE: For the purposes of Unit 1, assume “sound” in place of “music” for all standards.

PERFORMANCE ASSESSMENT

Student Creation and Presentation of Resonator
Wave and Sound Transmission Test

CAREER AWARENESS (where appropriate)

Acoustic engineer, audio/electrical engineer

ADDITIONAL TEXTS/ RESOURCES FOR USE BY STUDENTS

MATERIALS AND SUPPLIES

Various materials needed for experiments – Overtone tube, resonators/strings

2. SOUND REPRODUCTION – FROM EDISON TO MP3

Essential Questions

- How has the production of sound evolved over time?
- How does the study of music develop deeper understandings of past and present cultures and prepare students for active participation in creating culture of the present and future?
- How does music enable students to make informed aesthetic choices and prepare them for enjoyable recreation and leisure time?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Write effectively.
- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.
- Analyze problems from multiple perspectives by understanding past and present cultures.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Through lecture and demonstration, students will **identify and explain** the mechanics of sound reproduction and explore history of recorded sound.

Developing an Interpretation

Students will **examine** various methods of sound recording and **analyze** benefits and limitations of various methods.

Making Connections

Students **compare and contrast** various methods of sound recording used in common modern consumer electronics.

Taking a Critical Stance

Students **make judgments** as to best methods of sound recording for various real-world applications in terms of practicality, reliability, and versatility.

VOCABULARY

analog, digital, RPM, tape hiss, magnetic media, monaural/mono, stereophonic/stereo, data compression, bit depth, sample rate

ACTIVITIES

- Comparison Activity involving electric RCA Victor record player, 8-track, cassette, CD, MP-3.
- Cooperative Activity in which students discuss and debate the advantages and disadvantages of analog and digital recording formats.
- Students digitally manipulate recorded sound using Music Lab equipment and software.
- Classroom lectures/demonstrations/discussions of recording formats

PERFORMANCE ASSESSMENT

Classroom Debate
Analog recording/Digital recording Test.

CAREER AWARENESS (where appropriate)

Recording engineer, recording artist, producer

MATERIALS AND SUPPLIES

Various media players and formats for in-class demonstration, (78/45/33 $\frac{1}{3}$ record player, 8-track player, cassette player, CD player) computer workstations with WAV, .mp3, AIFF, AAC playback capabilities.

3. LEGAL AND ETHICAL ISSUES IN DIGITAL MUSIC

Essential Questions

- What are the legal/ethical rights and responsibilities associated with the creation, production, and consumption of music?
- How does the study of music provide essential ways to understand and express life experiences?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.
- Analyze problems from multiple perspectives by understanding past and present cultures.
- Participate effectively and efficiently in groups to pursue and generate information.
- Access and evaluate multi-media and print information efficiently and critically.
- Explore, discuss and question the moral issues that arise within the context of his/her day.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will **describe** various means of “sharing” music digitally.

Developing an Interpretation

Students will **explain** the various situations in which digital music sharing may be used fairly.

Making Connections

Students **explore** relationships between the rise of digital music and the decline in traditional music sales. Students **discuss** concept of intellectual property.

Taking a Critical Stance

Students **make judgments** as to the ethical nature of digital music sharing and **propose** methods for legislators and the recording industry to address the issues.

VOCABULARY

Peer-to-peer, copyright, fair use, intellectual property

ACTIVITIES

- In-class debate of file sharing and related legal/ethical issues.
- Journal Article – Research, Review and Discussion

PERFORMANCE ASSESSMENT

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

CAREER AWARENESS (where appropriate)

Music lawyer, songwriter, performing artist, publisher

ADDITIONAL TEXTS/ RESOURCES FOR USE BY STUDENTS

Various articles and essays from contemporary print and online sources.

MATERIALS AND SUPPLIES

Computer workstations with internet access for research.

4. SOUND REINFORCEMENT – TECHNOLOGY AND TECHNIQUES

Essential Questions

- How do technical aspects of music production impact performance?
- How does the study of music provide essential ways to understand and express life experiences?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.
- Participate effectively and efficiently in groups to pursue and generate information.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Through demonstration, experimentation and lecture, students will **define and explain** common methods of live audio reinforcement.

Developing an Interpretation

Students will **examine** various methods and materials used in audio reinforcement and **analyze** benefits and limitations of each.

Making Connections

Students will **compare and contrast** various methods of audio reinforcement used in pop music concerts, in school assemblies, and in other real-world venues.

Taking a Critical Stance

Students will **evaluate** methods of audio reinforcement for various real-world applications in terms of practicality, reliability, and versatility.

VOCABULARY

Amplifier, mixer, microphone, EQ, speaker, cable, patch, balanced and unbalanced, XLR, RCA/phono, TRS/TS/phone, feedback, pickup pattern

ACTIVITIES

- Simulation of live audio situations (may include actual live performance work depending on school or community need)
- Hands-on assembly of a working sound system in various configurations

PERFORMANCE ASSESSMENT

Successful completion/arrangement of sound system based on simulation or live performance.

Demonstration of correct assembly of sound system.

Objective quizzes (parts of a sound system, methods of reinforcement), unit test.

CAREER AWARENESS (where appropriate)

Acoustic engineer, audio/electrical engineer, producer, sound technician, roadie

ADDITIONAL TEXTS/ RESOURCES FOR USE BY STUDENTS

MATERIALS AND SUPPLIES

Mackie 1604-VLZ mixing board, M-Audio studio monitor speakers with included bi-amplification, AKG 3000 cardioid condenser microphones, Samson R-21 dynamic microphones, XLR and ¼" TRS audio cables, various stands, patch cables and audio connectors as needed.

5. AUDIO EQUIPMENT – BASIC CARE AND REPAIR

Essential Questions

- How can the treatment and care of materials and equipment impact music performance?
- How does the study of music provide essential ways to understand and express life experiences?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.
- Participate effectively and efficiently in groups to pursue and generate information.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Through demonstration, experimentation and lecture students will **describe** essential care of audio equipment.

Developing an Interpretation

Students will **assess** advantages and limitations of various equipment in terms of cost, practicality and durability.

Making Connections

Students will **compare and contrast** various applications of repair techniques in real-world situations.

Taking a Critical Stance

Students **make judgments** as to best equipment in terms of reliability and **evaluate** repair vs. replacement cost/benefit factors.

VOCABULARY

Short circuit, solder, tinning

ACTIVITIES

- Demonstration and Application of handling and storage of cables, connectors, and audio components.
- Audio System Troubleshooting workshop
- Soldering project

PERFORMANCE ASSESSMENT

- Troubleshooting Quiz
- Soldering Project – Basic Skills and Application

CAREER AWARENESS (where appropriate)

audio/electrical engineer, audio repair, roadie

MATERIALS AND SUPPLIES

Soldering kits, bell wire and rosin core solder, component audio jacks and plugs (disassembled)

6. ELECTRONIC COMPOSITION – TOOLS FOR THE MUSICIAN

Essential Questions

- How does the study of music provide essential ways to understand and express life experiences?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Utilizing Garage Band™ and Digital Performer™ software, students will **identify and explain** common methods of digital music composition

Developing an Interpretation

Students will **examine** various methods of composition and **explore** advantages and limitations of each. Students use tools to create original works.

Making Connections

Students will **compare and contrast** various methods of composition and arranging in use in current popular music.

Taking a Critical Stance

Students will use electronic composition and arranging tools selectively to **create** their original musical works.

VOCABULARY

Compositional form, key, tempo, dynamics, meter, instrumentation, balance, melody, harmony, rhythm, phrasing

ACTIVITIES

Student Composition/Arrangement Projects

- Garage Band 1 Assignment (loop-based editing)
- Garage Band 2 Assignment (loop-based editing)
- Digital Performance Arranging Project 1 (MIDI Editing)
- Digital Performance Composition Project 2 (MIDI Composition)

PERFORMANCE ASSESSMENT

Composition/arranging projects assessed according to established criteria.

CAREER AWARENESS (where appropriate)

Composer, arranger, producer, songwriter

ADDITIONAL TEXTS/ RESOURCES FOR USE BY STUDENTS

MIDI files from Internet

MATERIALS AND SUPPLIES

Music Tech lab workstations: 1GHz eMac G4s with dual-layer SuperDrive™, installed software Garage Band™, MOTU Digital Performer™, and iTunes™. Korg X5D MIDI controllers/keyboard synthesizers, M-Audio USB Uno™ MIDI interfaces, Korg GEC audio network, blank CD-R discs for production and archiving of student projects.

(Sample Project)

Intro to Music Technology

Garage Band™ Project 1

Fall 2006

Mr. Andrade

Assignment: Create an original composition using the *Garage Band™* loop-based editing software. The composition must meet all of the following criteria for full credit:

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

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

Submitting Completed Garage Band™ Projects for Grading

1. Export your project to iTunes™.
2. Convert your project to AAC or .mp3 format using iTunes™. (Highlight track name, select “Convert selection to...” from “Advanced” menu at top of screen.)
3. Log in to <https://webmail.darienps.org> using your school username and password.
4. Create a new message to candrade@darienps.org. Use “Garage Band project” as the subject line.
5. Use the “paper clip” icon in the top toolbar to add an attachment to your message.
6. Click the “Choose File” button.
7. In the window that opens, click on “Music” in the left panel. Go to your iTunes folder, then find your track in the “iTunes Music” folder (it should be under your own name for artist/album). Select the file you wish to send. (Be sure to send the .mp3 or AAC (.m4a) and not the .aif file, which will be too large.)
8. Click the “Choose” button.
9. The file should appear in the Outlook window. Click “Attach” to complete the attachment.
10. Click “Send.”

(Sample Project)

Intro to Music Technology

Garage Band™ Project 2

Fall 2006

Mr. Andrade

Assignment: Create an original composition using the *Garage Band™* loop-based editing software. The composition must meet all of the following criteria for full credit:

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

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

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

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

You must use the Track Volume and Pan controls to balance and blend your mix. (We will discuss more about the Pan control tomorrow in class.) Export your final mix to iTunes.

Grading will be based on successfully meeting all of the above criteria, with extra credit for musicality and creativity.

7. STUDIO PRODUCTION TECHNIQUES

Essential Questions

- How does technology impact music performance?
- How does the study of music provide essential ways to understand and express life experiences?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will **identify and explain** methods of digital recording and production, using knowledge acquired from the previous units.

Developing an Interpretation

Students will **examine** various tools for music recording and production and **analyze** benefits and limitations of various methods.

Making Connections

Students will **compare and contrast** recording and production techniques used in current popular music.

Taking a Critical Stance

Students use various recording and production techniques selectively to **produce** an original musical work.

VOCABULARY

Mix, master, balance, pan, compression, track bouncing, peak level, normalize

ACTIVITIES

- Listening Activity – Evaluation of commercially produced recordings
- Individual and group recording/production projects – Combine loops, MIDI, and live audio to produce an original musical work that meets industry standards for production
- Production of Music Department Concert CDs

PERFORMANCE ASSESSMENT

Assessment of actual production projects by teacher, peers, and student.

CAREER AWARENESS (where appropriate)

Recording/Sound engineer, producer, recording artist

MATERIALS AND SUPPLIES

Music Tech lab workstations: 1GHz eMac G4s with dual-layer SuperDrive™, installed software Garage Band™, MOTU Digital Performer™, and iTunes™. Korg X5D MIDI controllers/keyboard synthesizers, M-Audio USB Uno™ MIDI interfaces, Korg GEC audio network, blank CD-R discs for production and archiving of student projects. Microphones and accessories as needed to record, MOTU 828 FireWire audio interface, Mackie 1604-VLZ mixing board with channel direct outs.

8. FILM SCORING – MATCHING SOUND TO SIGHT

Essential Questions

- How can music be used to support and enhance visual images?
- How does the study of music provide essential ways to understand and express life experiences?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?

Expectations from Mission Statement

In a variety of ways the DHS student will:

- Listen actively and critically.
- Reason effectively and solve problems.
- Demonstrate the skills and real-world contextual knowledge to meet the demands of a changing world.
- Participate effectively and efficiently in groups to pursue and generate information.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Through demonstration and lecture students will **identify and explain** the process of creating musical accompaniment for visual images on film.

Developing an Interpretation

Students will **describe** various techniques and strategies for creating a musical soundtrack for a variety of film styles.

Making Connections

Students will **compare and contrast** scores used in historical and contemporary films.

Taking a Critical Stance

Students will **create** their own scores for film scenes based on their interpretations of mood and action. Students will **critically assess** existing film scores.

VOCABULARY

Frame rate, hit point, synchronization

ACTIVITIES

- Discussions of film clips as related to use of music
- Musical Score Creation project
- Creation of DVD of film clips with scores digitally attached

PERFORMANCE ASSESSMENT

Completed film scene for DVD.

CAREER AWARENESS (where appropriate)

Film composer, editor, producer, advertising and media production

MATERIALS AND SUPPLIES

Music Tech lab workstations: 1GHz eMac G4s with dual-layer SuperDrive™, installed software Garage Band™, MOTU Digital Performer™, and iTunes™. QuickTime Pro™ Digital Video Software, iMovie™ and iDVD™ video editing and production software. Korg X5D MIDI controllers/keyboard synthesizers, M-Audio USB Uno™ MIDI interfaces, Epson digital LCD projector. Korg GEC audio network, blank DVD-R discs for production and archiving of student projects. Public Domain video clips, archived using Mac the Ripper™ digital video extraction software. Blank DVD-R media for production and archiving of student projects.

SECTION III **Goals and Standards**

RELATED GOALS and STANDARDS

CONNECTICUT AND NATIONAL STANDARDS FOR MUSIC EDUCATION

1. Students will sing, alone and with others, a varied repertoire of music.
2. Students will play, alone and with others, a varied repertoire of instrumental music.
3. Students will improvise melodies, variations and accompaniments.
4. Students will compose and arrange music.
5. Students will read and notate music.
6. Students will listen to, analyze and describe music.
7. Students will evaluate music and music performances.
8. Students will make connections between music, other disciplines and daily life.
9. Students will understand music in relation to history and culture.

The goals for Arts Education as stated in the State of Connecticut Board of Education Program Goals (2002) are as follows:

As a result of education in Grades K-12, students will:

1. create (imagine, experiment, plan, make evaluate, refine and present/exhibit) art works that express concepts, ideas and feelings;
2. perform (select, analyze, interpret, rehearse, evaluate, refine and present) diverse art works in each art form;
3. respond (select, analyze, describe, experience, interpret and evaluate) with understanding to diverse art works and performances in each art form;
4. understand and use the materials, techniques, forms (structures, style, genres), language, notation (written symbol system) and literature/repertoire of each art form;
5. understand the importance of the arts in expressing and illuminating human experience, beliefs and values;
6. identify representative works and recognize the characteristics of art, music, theater and dance from different historical periods and cultures;
7. develop sufficient mastery of at least one art form to continue lifelong involvement in that art form not only as a responder (audience), but also as creators or performers;
8. develop sufficient mastery of at least one art form to be able to pursue further study, if they choose, in preparation for a career;
9. seek arts experiences and participate in the artistic life of the school and community; and

10. understand the connections among the arts, other disciplines and daily life.

SECTION IV - Learning Resources

DHS Music Lab – Macintosh PowerPC computers equipped with dual-layer DVD/CD burners, Korg MIDI workstations, and Garage Band™ and Digital Performer™ composition, arranging, and production software. Also, GEC3 Group Controller, LCD Projection System, M-Audio Room Speakers

SUPPLEMENTAL RESOURCES

Various materials available on the web, as well as readings excerpted from contemporary music industry publications. Relevant guest speakers and field trips related to the recording industry may be incorporated as resources and availability allow,