

Unit Title: Garage Band to Grammys

Generalist Pathways

INSTRUCTIONAL UNIT AUTHORS

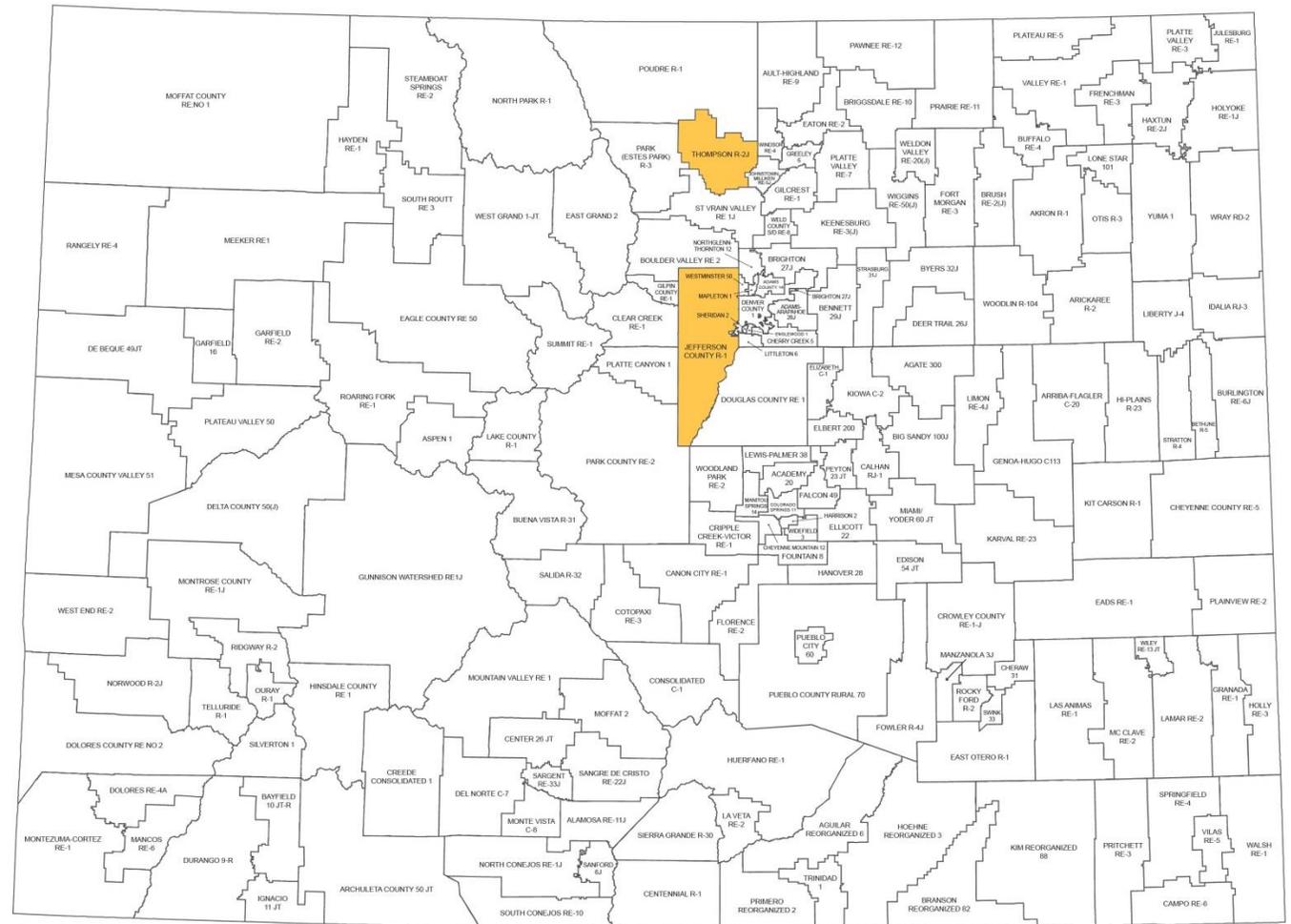
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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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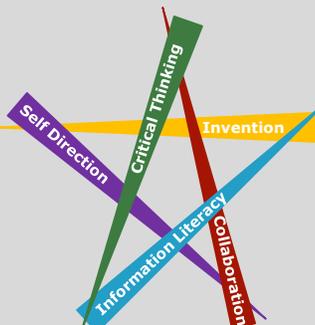


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Music	Grade Level	8 th Grade
Course Name/Course Code	General		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Expression of Music	1. Perform music in four or more parts accurately and expressively at a minimal level of 2 to 3 on the difficulty rating scale	MU09-GR.8-S.1-GLE.1	
	2. Perform music accurately and expressively at the minimal level of 1 to 2 on the difficulty rating scale at the first reading	MU09-GR.8-S.1-GLE.2	
	3. Demonstrate contrasting modalities through performance	MU09-GR.8-S.1-GLE.3	
2. Creation of Music	1. Create music using melodic and harmonic sequences	MU09-GR.8-S.2-GLE.1	
	2. Arrange a simple existing composition	MU09-GR.8-S.2-GLE.2	
	3. Improvise over simple harmonic progressions	MU09-GR.8-S.2-GLE.3	
3. Theory of Music	1. Transcription, and rhythmic demonstration of, multiple and changing meter signatures	MU09-GR.8-S.3-GLE.1	
	2. Notation of level 2 compositions	MU09-GR.8-S.3-GLE.2	
	3. Identification of musical elements in a level 2 composition or performance	MU09-GR.8-S.3-GLE.3	
4. Aesthetic Valuation of Music	1. Evaluation of musical performances and compositions using advanced criteria	MU09-GR.8-S.4-GLE.1	
	2. Articulation of music's role and cultural tradition in American history and society	MU09-GR.8-S.4-GLE.2	

Colorado 21st Century Skills



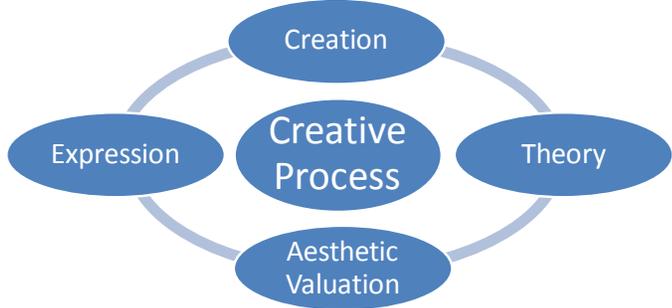
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Garage Band to Grammys	Quarter	Instructor's Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Garage Band to Grammys		Length of Unit	Quarter
Focusing Lens(es)	Play/Exploration Structure and Function	Standards and Grade Level Expectations Addressed in this Unit	MU09-GR.8-S.1-GLE.1 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2 MU09-GR.8-S.3-GLE.1 MU09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How can sound influence musical expression? (MU09-GR.8-S.3-GLE.1) and (MU09-GR.8-S.4-GLE-1) • Do composers use rhythms to create mood? • How do symbol systems create musical understanding? 			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Expressions, Rhythm, Composition, Symbols, Mood, Influence, Traditional Notation, Non-Traditional Notation, Value, Genre, Representation, Arrange			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Traditional and non-traditional symbols create musical compositions (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.3-GLE1)	What are some examples of non-traditional notation? What comparisons can be made between a traditional and non-traditional composition?	Which is more common, traditional or non-traditional notation and why? Why would composers use non-traditional notation?
Rhythms shape compositions to create recognizable genres of music. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.3-GLE.1)	What are the values of notes in various meters (i.e., 4/4, 2/4, 3/4, 6/8, 2/2)?	What process might a composer use to start a composition? Why do arrangers change the rhythms of the original compositions?
Symbols explain musical expression so that musical performers can accurately recreate a composer’s intent. (MU09-GR.8-S.1-GLE.1,2) and (MU09-GR.8-S.2-GLE.1,2) and (MU09-GR.8-S.3-GLE.1,2,3)	What are some basic musical symbols and their corresponding definitions?	How do specific musical symbols create musical expression? What happens when a composition has no symbols?
Compositions communicate emotion to a listener. (MU09-GR.8-S.2-GLE.1,2) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.2)	How can technology help to create three sounds that express “happiness”? (or insert other emotion) How does your personal heritage/culture influence choices in music that evokes certain expressions and emotions?	How can sound be incorporated into a composition without using guided meter? Why is it important to have expressive indicators in a musical composition? How do compositions encourage expression?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Sounds and Symbols and Rhythms create compositions (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1,2) • Musical Expression leads to an interesting composition (MU09-GR.8-S.2-GLE.1,2) and (MU09-GR.8-S.3-GLE.1,2,3) • Arrangements can be different rhythmically from the original (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.3-GLE.1) • Musical sounds can come from non-musical sources (MU09-GR.8-S.4-GLE.2) • Sounds can create harmony (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.3-GLE.2) 	<ul style="list-style-type: none"> • Create a 12 measure composition using body percussion (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.1) • Use current technology to create a 12 measure composition using sound files (MU09-GR.8-S.2-GLE-1) and (MU09-GR.8-S.3-GLE.1,2,3) • Arrange a simple folk or children’s song (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.3-GLE.1,2,3) • Create and perform 12 measure composition using household items (MU09-GR.8-S1.GLE.1) and (MU09-GR.8-S.2-GLE.1,2) and (MU09-GR.8-S.3-GLE.1,2,3) • Create and perform 12 bar tonal harmony under a given folk or children’s song (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1,2) and (MU09-GR.8-S.3-GLE.1,2,3)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>In addition to traditional notation there are various ways to compose or arrange music to suit the expression and interest of a composer.</i></p>
<p>Academic Vocabulary:</p>	<p>Culture, Expression, Create, Notation</p>
<p>Technical Vocabulary:</p>	<p>Garage Band (If Applicable), Harmony, Chord Structure, Rhythm, Melody, Harmony, Sound Waves</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	In this unit, students will discover that creating music can encompass a variety of sources. Students will be encouraged to create their own compositions through learning about musical styles, ways of documenting music through traditional and non-traditional notation, and designing a strong structure and form for a piece. This unit will take students from the basics of understanding rhythm and meter to a culminating project that results in creating compositions from found items that are finalized using sound production software.
Unit Generalizations:	
Key Generalization:	Compositions communicate emotion to a listener.
Supporting Generalizations:	Symbols explain musical expression so that musical performers can accurately recreate a composer’s intent.
	Rhythms shape compositions to create recognizable genres of music.
	Traditional and non-traditional symbols create musical compositions
Considerations	Throughout this unit, students will be asked to refer to their understanding of musical notation and symbols. It will be important to teach musical notation elements in small mini-lessons as needed so students can translate that information to their own creation process. This unit relies heavily on technology for students to access and demonstrate musical knowledge through various software and hardware devices. . Teachers will need to outline their preferred strategies for composition for students to use as a model/guide for many of the learning experiences in order to customize this unit based upon teacher preferences.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Compositions communicate emotion to a listener
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a musician and you have been commissioned by your school to present a piece in the “Reach for the Stars” Night. You (or a small group) will create, record and mix a music composition based on found sounds, recorded sounds, and loops found in a music-looping program (e.g., Garage Band) and present these compositions to your peers. You will be asked to share a brief reflection on the story behind the piece and the emotions you were trying to convey.
Product/Evidence: (Expected product from students)	Students will create a composition at least one minute in length using traditional or non –traditional notation and then record it using Garage Band. Students will also evaluate each other’s work based on a collaboratively created rubric. Products to accompany the performance may include: <ul style="list-style-type: none"> • Audio/MP3 File • Garage Band (or other music composition software) sound board file • Video/audio synched presentation • Description of process used to create the piece (Poster, ppt slides, checklist, paragraph summary)
Differentiation: (Multiple modes for student expression)	Students may: <ul style="list-style-type: none"> • Work alone or in a group • Perform on an instrument or sing with their pre-recorded compositions • Use any technology program to create their recording (i.e., Garage Band, Finale, Sibelius, and/or other non-traditional notation).

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson <i>Making Music with Garage Band and Mixcraft</i> -Hodson, et al.	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Read like a musician- Musical symbols at an 8 th grade level including basic rhythmic identification	Teacher Resources:	www.musictheory.net (Site with music theory lessons) www.musictechteacher.com (Teacher resource site) http://thejournal.com/articles/2010/10/01/how-music-teachers-got-their-groove-back-music-instruction-goes-digital.aspx (Article on teaching music through technology)
			Student Resources:	www.musicracer.com (Music theory interactive site) www.musictheory.net (Site with music theory lessons) http://www.amazon.com/The-Musicians-Notebook-Inspiration-Composition/dp/0762403691 (Composition Journal for Purchase-may be used as an example for students to create their own version)
	Skills:	Identify the expression with the correct Musical Symbol	Assessment:	Students will begin to identify the correct symbol with the correct musical symbol. Students will utilize journaling to record process used and reflections of each process.
2.	Description:	Work/Think like a musician- If traditional notation is used students need to understand rhythms up to an 8 th grade level	Teacher Resources:	www.musictheory.net (Site with music theory lessons) www.musictechteacher.com (Teacher resource site)
			Student Resources:	www.musicracer.com (Music theory interactive site) www.musictheory.net (Site with music theory lessons) Composition Journal
	Skills:	Identify rhythms and value in corresponding meter	Assessment:	Students will begin to identify rhythms with corresponding meter. Students will utilize journaling to record process used and reflections of each process.

Prior Knowledge and Experiences
Students should have a basic understanding of beat and rhythm. They should know in 4/4 time there are 4 beats per measure and how to write using traditional notation (quarter notes, eighth notes, half notes, quarter rests). Non -traditional notation should also include the concept of beat and rhythm.

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Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience # 1		
The teacher may provide sheet music for an 8-measure body percussion piece using two levels (e.g., snap, clap, pat, stomp) so that students can analyze traditional rhythmic notation.		
Generalization Connection(s):	Traditional and non-traditional symbols create musical compositions	
Teacher Resources:	Body percussion piece (composed or created by the instructor) using traditional notation http://crosspulse.com/pdfs/Part1.pdf (Guide for body percussion and notation) <i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson http://www.ujam.com/ (Music composition tool-free) http://musiclessonpirate.blogspot.com/2012/11/found-objects-music-composition-group.html (Modifiable lesson plan for teaching composition through found objects-includes links to videos of music creation through found objects) http://www.musictechteacher.com/music_lessons/music_lessons.htm (Online lessons and resources for digital composition) http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm (Basic Rhythm Resources) http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/ (Collection of rhythm worksheet resources)	
Teacher Notes:	Think of this learning experience as an introduction/review of traditional notation reading, primarily use quarter and eighth note rhythms in the composition. The mirroring portion of the lesson and subsequent reading and demonstrating rhythmic understanding can be done in multiple class meetings as needed.	
Student Resources:	Journal	
Assessment:	Students will accurately read and perform a body percussion piece using traditional notation. Students will learn one with the teacher as a model. The students will learn, perform and journal a second piece on their own to demonstrate understanding of reading traditional notation. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Downloadable staff paper)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.summitchoralsociety.org/rhythm_quiz/ (Online rhythm quiz)	Students may perform rhythmic understanding through using music tutorial software. Students may work in groups. Students may work on more simplistic and/or shortened rhythmic phrases.

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create compositions in 2 or more parts. Students may include additional levels to the original composition for more complexity. Students may move beyond quarter and eighth note notation to more complex rhythms.
Critical Content:	<ul style="list-style-type: none"> • Sounds and symbols and rhythms create compositions. 	
Key Skills:	<ul style="list-style-type: none"> • Perform an 8-measure composition using body percussion. • Create an 8-measure composition using body percussion. 	
Critical Language:	Rhythm, beat, quarter note, eighth note, measure, body percussion	

Learning Experience # 2	
The teacher may model composing a 12-measure body percussion selection incorporating more complex sequences using at least two levels (e.g., stomp, pat, clap, snap) so that students can begin to see how music can be modified through changing the length of measures and complexity of rhythms.	
Generalization Connection(s):	Traditional and non-traditional symbols create musical composition Symbols explain musical expression so that the musical performers can accurately recreate a composer’s intent.
Teacher Resources:	Board (Chalk, White, Smart) to create a body percussion composition with the students. Handout with written directions for how to approach composing. Body percussion piece (composed or created by the instructor) using traditional notation. http://crosspulse.com/pdfs/Part1.pdf (Guide for body percussion and notation) <i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson http://www.ujam.com/ (Music composition tool-free) http://musiclessonpirate.blogspot.com/2012/11/found-objects-music-composition-group.html (Modifiable lesson plan for teaching composition through found objects-includes links to videos of music creation through found objects) http://www.musictechteacher.com/music_lessons/music_lessons.htm (Online lessons and resources for digital composition) http://www.musictechteacher.com/music_lessons/garrett_music_tech_lesson_09_10_basic_rhythms.htm (Basic Rhythm Resources) http://www.composecreate.com/students/wendys-piano-studio/teaching-resources/rhythm-worksheets/ (Collection of rhythm worksheet resources) http://deodesign.wordpress.com/2007/09/01/john-cage-notes/ (Examples of non-traditional notation corresponding to “found sounds”)
Teacher Notes:	For this learning experience, both traditional and non-traditional notation should be accepted to ensure students can explore more difficult rhythm sequences without feeling hindered by traditional notation understanding.

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Student Resources:	Handout with written direction for how to approach composing (See considerations-teachers should build their own guidance documents for students around their preferred methodology) Journal to capture the drafts of the students created body percussion composition.	
Assessment:	Students will assist the teacher in the creation of a body percussion piece and then compose their own 12-measure piece that uses at least two levels of body percussion. Students will notate (traditional and/or non-traditional) their sequence in their journal for future reference. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Downloadable staff paper)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.summitchoralsociety.org/rhythm_quiz/ (Online rhythm quiz)	Students may perform rhythmic understanding through using music tutorial software. Students may work in groups. Students may work on more simplistic and/or shortened rhythmic phrases.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create compositions in 2 or more parts. Students may include additional levels to the original composition for more complexity. Students may move beyond quarter and eighth note notation to more complex rhythms.
Critical Content:	<ul style="list-style-type: none"> • Sounds and symbols and rhythms create compositions. • Musical expression can lead to an interesting composition. 	
Key Skills:	<ul style="list-style-type: none"> • Create a 12 measure composition using body percussion 	
Critical Language:	Rhythm, beat, quarter note, eighth note, measure, body percussion	

Learning Experience # 3		
The teacher may model arranging a 12-measure body percussion composition for “found sounds” (at least two different sounds-hitting trash can lid, swiping water, etc.) so that students can explore other options for making percussive sounds.		
Generalization Connection(s):	Traditional and non-traditional symbols create musical composition Symbols explain musical expression so that the musical performers can accurately recreate a composer’s intent.	
Teacher Resources:	http://www.pbs.org/wgbh/fromthetop/for-teachers/season-2/201/found_sound.php (Composing with “found sounds” lesson plan) http://www.stomponline.com/ (Show excerpts from <i>Stomp</i> to model found sounds) Board (Chalk, White, Smart) to create a body percussion composition with the students. Handout with written directions for how to approach composing. Body percussion piece (composed or created by the instructor) using traditional notation	

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	<p>http://crosspulse.com/pdfs/Part1.pdf (Guide for body percussion and notation) <i>Teaching Music Through Composition</i>-Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i>-Scott Watson http://www.ujam.com/ (Music composition tool-free) http://musiclessonpirate.blogspot.com/2012/11/found-objects-music-composition-group.html (Modifiable lesson plan for teaching composition through found objects-includes links to videos of music creation through found objects) http://www.musictechteacher.com/music_lessons/music_lessons.htm (Online lessons and resources for digital composition) http://deodesign.wordpress.com/2007/09/01/john-cage-notes/ (Examples of non-traditional notation corresponding to “found sounds”)</p>	
Teacher Notes:	For this learning experience, both traditional and non-traditional notation should be accepted to ensure students can explore more difficult rhythm sequences without feeling hindered by traditional notation understanding.	
Student Resources:	Drafts of the students created body percussion composition. New handout to capture arrangement of piece for “found sounds” ((See considerations-teachers should build their own guidance documents for students around their preferred methodology)	
Assessment:	Students will assist the teacher in the arranging previous body percussion piece for “found sounds” and then arrange and journal their own final 12-measure piece that uses at least two different found sounds. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Downloadable staff paper)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.summitchoralsociety.org/rhythm_quiz/ (Online rhythm quiz)	Students may perform rhythmic understanding through using music tutorial software. Students may work in groups. Students may work on more simplistic and/or shortened rhythmic phrases.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.stomponline.com/ (Show excerpts from <i>Stomp</i> to model found sounds)	Students may create compositions in 2 or more parts. Students may include additional levels to the original composition for more complexity. Students may write full composition using more complex, traditional music notation Students may notate an excerpt from <i>Stomp</i>
Critical Content:	<ul style="list-style-type: none"> • Sounds and symbols and rhythms create compositions. • Musical expression can lead to an interesting composition. • Arrangements can be different rhythmically from the original. • Musical sounds can come from non-musical sources 	
Key Skills:	<ul style="list-style-type: none"> • Create and perform 12 measure composition using household items (or “found sounds”). 	
Critical Language:	Rhythm, beat, quarter note, eighth note, measure, body percussion	

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Learning Experience # 4		
The teacher may provide sheet music for an 8-measure melodic piece so that students can analyze traditional melodic notation.		
Generalization Connection(s):	Traditional and non-traditional symbols create musical composition Symbols explain musical expression so that the musical performers can accurately recreate a composer’s intent. Compositions communicate emotions to a listener.	
Teacher Resources:	Melodic piece using traditional notation. <i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson http://www.free-scores.com/download-sheet-music.php?pdf=730 (Easy folk song sheet music) http://musiced.nafme.org/news/cross-disciplines-with-folk-songs-part-1/ (NAfME folks song lesson plan resources) http://www.ujam.com/ (Music composition tool-free) http://www.musictechteacher.com/music_lessons/music_tech_lesson010_composerworkshop1.htm (Composer workshop resources)	
Teacher Notes:	Think of this learning experience as an introduction/review of traditional notation reading, primarily use quarter and eighth note melodic sequences in the composition. Demonstration of melodic understanding can be done in multiple class meetings as needed. Students may use a known or unknown folk song as the melodic selection.	
Student Resources:	Melodic piece using traditional notation.	
Assessment:	Students will accurately read/perform a melodic piece using traditional notation. Students will learn one with the teacher as a model. The students will learn, perform, and journal (as needed) a second piece on their own to demonstrate understanding of reading traditional notation. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Downloadable staff paper)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.agame.com/game/repeat-the-melody (Repeat the melody-online piano game)	Students may perform melodic understanding through using music tutorial software. Students may work in groups. Students may work on more simplistic and/or shortened rhythmic phrases.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create compositions in 2 or more parts. Students may include additional levels to the original composition for more complexity. Students may write full composition using more complex, traditional music notation
Critical Content:	<ul style="list-style-type: none"> • Sounds and symbols and rhythms create compositions. • Musical expression can lead to an interesting composition. 	

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Key Skills:	<ul style="list-style-type: none"> • Arrange a simple folk or children’s song.
Critical Language:	Melody, quarter note, eighth note, measure

Learning Experience # 5	
The teacher may model composing a 12-measure melodic piece so that students can begin to understand the pattern and structure of the pentatonic scale as a basis for composition.	
Generalization Connection(s):	<p>Traditional and non-traditional symbols create musical composition</p> <p>Symbols explain musical expression so that the musical performers can accurately recreate a composer’s intent.</p> <p>Compositions communicate emotions to a listener.</p>
Teacher Resources:	<p>Board (Chalk, White, Smart) to create a melodic composition with the students.</p> <p><i>Teaching Music Through Composition</i>-Barbara Freedman</p> <p><i>Using Technology to Unlock Musical Creativity</i>-Scott Watson</p> <p>http://www.ujam.com/ (Music composition tool-free)</p> <p>http://www.musictechteacher.com/music_lessons/music_lessons.htm (Online lessons and resources for digital composition)</p> <p>http://www.haydockmusic.com/composing_tips/writing_melodies.html (Site with writing melodies, #2 focuses on the use of the pentatonic scale)</p> <p>http://www.haydockmusic.com/composing_tips/basic_song_structure.html (Same site as above that focuses on song structure)</p> <p>http://www.haydockmusic.com/composing_tips/music_arranging_tips_part_one.html (Same site as above with arranging tips)</p> <p>https://www.inkling.com/read/the-enjoyment-of-music-kristine-forney-11th/part-1/chapter-4 (Interactive book with key music terms)</p> <p>http://bethsmusicnotes.blogspot.com/2012/02/pentatonic-songs.html (Blog with explanation of pentatonic scales and song excerpts based upon the pentatonic scales)</p>
Teacher Notes:	For this learning experience, both traditional and non-traditional notation should be accepted to ensure students can explore more difficult musical sequences without feeling hindered by traditional notation understanding.
Student Resources:	<p>Handout with written direction for how to approach composing.</p> <p>Handout to capture the drafts of the students created body percussion composition.</p> <p>(See considerations-teachers should build their own guidance documents for students around their preferred methodology)</p>
Assessment:	<p>Students will assist the teacher in the arranging previous melodic piece using the pentatonic scale and then arrange their own 12-measure piece that uses the pentatonic scale. Students will continue to journal their music composition process and results.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p> <p>http://www.blanksheetmusic.net/ (Downloadable staff paper)</p>

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.livebinders.com/play/play?id=32789 (Compilation of online tools to create your own music)	Students may perform understanding through using music tutorial software. Students may work in groups. Students may work on more simplistic and/or shortened rhythmic phrases.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://bethsmusicnotes.blogspot.com/2012/02/pentatonic-songs.html (Blog with explanation of pentatonic scales and song excerpts based upon the pentatonic scales)	Students may deconstruct a song selection explaining how it is based upon the pentatonic scale.
Critical Content:	<ul style="list-style-type: none"> • Sounds and symbols and rhythms create compositions. • Musical expression can lead to an interesting composition. 	
Key Skills:	<ul style="list-style-type: none"> • Arrange a simple folk or children’s song. 	
Critical Language:	Melody, quarter note, eighth note, measure	

Learning Experience # 6	
The teacher may demonstrate how to perform and record using looping and recording software (e.g., Garage Band) so that students can identify the ways in which composition looks different in a digital format.	
Generalization Connection(s):	Traditional and non-traditional symbols create musical compositions Rhythms shape compositions to create recognizable genres of music
Teacher Resources:	Device (computer, tablet, mp3 player) with Garage Band or other looping and recording software (http://soundation.com/) http://www.livebinders.com/play/play?id=32789 (Compilation of online tools to create your own music) <i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson <i>Making Music with Garage Band and Mixcraft</i> -Hodson, et al.
Teacher Notes:	Using a digital format will give the students a chance to move beyond their basic composition skills to include a variety of other composition options such as layering and introduction of new instruments and sounds.
Student Resources:	Device (computer, tablet, mp3 player) with Garage Band or other looping and recording software (http://soundation.com/) Drafts of “found sound” percussion arrangements Drafts of melody compositions
Assessment:	Students will record their “found sound” percussion arrangements and their pentatonic melody arrangements into the software. Students can continue their journaling by adding process notes and reflecting on the results. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Downloadable staff paper)

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work in pairs to assist in recording tracks. Students may produce shortened, less complex sequences.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work independently Students may include additional levels to the original composition for more complexity.
Critical Content:	<ul style="list-style-type: none"> • Sounds and Symbols and Rhythms create composition • Musical Expression leads to an interesting composition • Musical sounds can come from non-musical sources 	
Key Skills:	<ul style="list-style-type: none"> • Use current technology to create a 12-measure composition using sound files. • Create and perform a 12-measure composition using household items. 	
Critical Language:	Record, track	

Learning Experience # 7		
The teacher may introduce the use of loops so that students can begin to discover ways to expand a basic musical sequence.		
Generalization Connection(s):	Traditional and non-traditional symbols create musical composition	
Teacher Resources:	Device (computer, tablet, mp3 player) with Garage Band or other looping and recording software (http://soundation.com/) http://www.livebinders.com/play/play?id=32789 (Compilation of online tools to create your own music) <i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson <i>Making Music with Garage Band and Mixcraft</i> -Hodson, et al. http://learn2writesongs.hubpages.com/hub/Learn-How-To-Write-Songs (Tips for writing a song) http://blog.felixcartal.com/post/1616217921/how-to-write-a-song (Song writing outline example) http://bimm-ear-training-2012.blogspot.com/2012/11/week-seven-song-structure-terminology.html (Song structure resources)	
Student Resources:	Device (computer, tablet, mp3 player) with Garage Band or other looping and recording software (http://soundation.com/)	
Assessment:	Students will add loops to their recorded composition tracks. Students can continue their journaling by adding process notes and reflecting on the results. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Downloadable staff paper)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A.	Students may work in pairs to assist in recording tracks. Students may incorporate shortened musical sequences

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may record additional tracks for their composition. Students may include more loops/layers in their composition.
Critical Content:	<ul style="list-style-type: none"> • Sounds and Symbols and Rhythms create composition • Musical Expression leads to an interesting composition • Musical sounds can come from non-musical sources 	
Key Skills:	<ul style="list-style-type: none"> • Use current technology to create a 12-measure composition using sound files. 	
Critical Language:	Loop, track	

Learning Experience # 8		
The teacher may provide examples of how to evaluate a composed piece so that students can understand the importance of reflection and evaluation in the creative process.		
Generalization Connection(s):	Compositions communicate emotion to a listener	
Teacher Resources:	Board (chalk, white, smart) Handout of possible categories of evaluation (teacher created) https://www.rcampus.com/rubricshowc.cfm?sp=yes&code=DA8567& (Basic digital music composition rubric) http://www.sde.ct.gov/sde/lib/sde/pdf/curriculum/Music/Composition_Task_Gr8.pdf (Connecticut 8th grade Composition and Self Evaluation Assessment) http://sml.ycdsb.ca/teachers/ANagy/Music%20Composition%20Assignment%20Rubric.pdf (Music Composition Assessment Rubric) http://rubistar.4teachers.org/index.php (Online tool for creating customized rubrics)	
Teacher Notes:	Plan to develop the evaluation tool in collaboration with students so they have a chance to give feedback on the valuable learning points they experienced throughout the unit. Often in a creative process, there are learning outcomes that occur naturally and may not necessarily be captured without a reflective conversation on what was learned.	
Student Resources:	Handout of possible categories of evaluation Method of collecting self-evaluation information (See considerations-teachers should build their own guidance documents for students around their preferred methodology)	
Assessment:	Students will assist in creating an evaluation rubric that they can use to self-evaluate their own compositions.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work in pairs or small groups.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose to add additional evaluation/reflective elements to their evaluation tool.

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Critical Content:	<ul style="list-style-type: none"> • Musical Expression leads to an interesting composition • Performance evaluation is a critical component of the creative process • Musical sounds can come from non-musical sources
Key Skills:	<ul style="list-style-type: none"> • Use current technology to create a 12-measure composition using sound files. • Analyze a personal creative process
Critical Language:	Evaluate, rubric, self-evaluate, balance, blend, melody, harmony, beat, loop

Learning Experience # 9

The teacher may model making revisions to a composition so that students can understand that music can be altered/revised/refined based on self-evaluation.

Generalization Connection(s):	Compositions communicate emotion to a listener	
Teacher Resources:	Device (computer, tablet, mp3 player) with Garage Band or other looping and recording software (http://soundation.com/) http://www.livebinders.com/play/play?id=32789 (Compilation of online tools to create your own music) <i>Teaching Music Through Composition</i> -Barbara Freedman <i>Using Technology to Unlock Musical Creativity</i> -Scott Watson <i>Making Music with Garage Band and Mixcraft</i> -Hodson, et al. http://learn2writesongs.hubpages.com/hub/Learn-How-To-Write-Songs (Tips for writing a song) http://blog.felixcartal.com/post/1616217921/how-to-write-a-song (Song writing outline example) http://bimm-ear-training-2012.blogspot.com/2012/11/week-seven-song-structure-terminology.html (Song structure resources)	
Student Resources:	Device (computer, tablet, mp3 player) with Garage Band or other looping and recording software (http://soundation.com/) Feedback from the self-evaluation	
Assessment:	Students will make revisions to their projects based on self-evaluation data. Students can continue their journal entries to add reflections and rationales for any changes they make to their composition. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.blanksheetmusic.net/ (Downloadable staff paper)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work in pairs or groups. Students may collaborate on self-evaluation data
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

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Critical Content:	<ul style="list-style-type: none">• Sounds symbols and rhythms create compositions• Musical expression leads to an interesting composition• Musical sounds can come from non-musical sources
Key Skills:	<ul style="list-style-type: none">• Use current technology to create a 12-measure composition using sound files.
Critical Language:	Revise, evaluate, perform