Composing in Soundtrap Unit / Arranging Music Unit
Composition Sharing / Introduction

Name:_____Daniel Behler_____   Date:_____Friday, Feb. 26th, 2021_____

Grade Level:__9th – 12th Grades__   Class:_____Electronic Music_____

1. **State and National Standards**:
   i. **PA State Standards**
      1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
      2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
   ii. **National Standards**
      1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
      2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
   i. How can we use Soundtrap to arrange our own unique pieces of music?
   ii. How can we use Soundtrap to compose unique musical ideas?
   iii. How can MIDI be arranged in Soundtrap to redesign the music?
3. **Student learning outcomes (SLO)**:
   i. Students will demonstrate understanding of Soundtrap and its various functions through the creation of a unique individual composition.
4. **Prior knowledge**:
   i. Students should be familiar with the interface and basic functions of Soundtrap.
   ii. Students should be familiar with MIDI recording and editing in Soundtrap.
5. **Materials needed**:
   i. Completed student ternary composition projects in Soundtrap.
   ii. AirPlay capabilities on TV system.
   iii. Presentation on Arranging music including examples of arrangements.
   iv. Soundtrap assignment & instructions for "Yankee Doodle Arrangement."
6. **Organization**:
   i. This lesson will begin in full group organization, switching to independent organization halfway through class.

TEACHING PROCEDURES

A. **Introduction**: "We're going to listen to each other's compositions today!"
   i. Practice clapping so students are comfortable supporting their peers.

B. **Groundwork**: Listen through student compositions.
   - i.   Begin by taking student volunteers but move on to selecting at random as needed.
   - ii. If a student volunteers another, use that as the student volunteering their project.

C. **Engagement**: Introduction to arranging music.
   - i.   Students should make a copy of the "Yankee Doodle Arrangement" Google Doc
   - ii. Work through presentation on arranging, introducing the following vocabulary:
     1. Arrangement
     2. Introduction
     3. Verse
     4. Refrain
     5. Coda
   - iii. Demonstrate simple MIDI techniques (review)
     1. Changing MIDI Instrument
     2. Adjusting notes of a MIDI region
     3. Recording a MIDI region
   - iv. Go through instructions for Yankee Doodle Arrangement project
     1. Listen to two examples of previous submissions
     2. Walk through rubric in Schoology
   - v.   Students will have the rest of class to start the project.

D. **Assessment**:
   - i.   Students will be graded on their arrangement project on a provided rubric

E. **Closure and summarizing strategy**:
   - i.   This project will be due by the end of class on Monday, March 1st.

F. **Assignments or practice requirements**:
   - i.   Students can continue to work on their arrangement over the weekend.

Differentiation

Early finishers: Students may opt to expand their arrangement into a more complex form. They can also continue to dig into their compositions as they desire. Another option available to students who complete their arrangement will be to create a different contrasting arrangment.

Remediation: Students can keep their arrangements simple, sticking to the provided instructions.

Enrichment: Students continue to dig into their arrangements as they desire, and, as with early finishers, can expand their pieces into more complex forms.

Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Composing in Soundtrap Unit / Arranging Music Unit
Composition Sharing / Yankee Doode Arrangements

Name:_____Daniel Behler_____   Date:_____Monday, March 1ˢᵗ, 2021_____

Grade Level:_9ᵗʰ – 12ᵗʰ Grades___   Class:_____Electronic Music_____

1. **State and National Standards**:
    i. **PA State Standards**
        1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
        2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
    ii. **National Standards**
        1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
        2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
    i. How can we use Soundtrap to arrange our own unique pieces of music?
    ii. How can we use Soundtrap to compose unique musical ideas?
    iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
    i. Students will demonstrate both an understanding of arranging music and using MIDI functions to arrange Yankee Doodle.
4. **Prior knowledge**:
    i. Students should be familiar with the interface and basic functions of Soundtrap.
    ii. Students should be familiar with MIDI recording and editing in Soundtrap.
5. **Materials needed**:
    i. Completed student ternary composition projects in Soundtrap.
    ii. AirPlay capabilities on TV system.
    iii. Soundtrap assignment & instructions for "Yankee Doodle Arrangement."
6. **Organization**:
    i. This lesson will begin in full group organization, switching to independent organization midway through class.

TEACHING PROCEDURES

A. **Introduction**: "We have some final compositions to listen to!"
    i. Students who did not share their composition project on Friday should share their compositions at the start of class.

B. Groundwork: Listen through student examples of "Yankee Doodle" projects.
    i.   Point out effective completion of rubric points as they arise.

C. Engagement: Continue work on their "Yankee Doodle Arrangement" projects.
    i.   Following the steps in the instructions document, students should complete their arrangements of Yankee Doodle.
    ii.   Throughout the class, float around and check in with each student to answer any questions they may have on the assignment.

D. Assessment:
    i.   Students will be graded on their arrangement project on a provided rubric

E. Closure and summarizing strategy:
    i.   This project will be due by the end of class.

F. Assignments or practice requirements:
    i.   If needed, students may submit their assignment up to midnight.

<u>Differentiation</u>

Early finishers: Students may opt to expand their arrangement into a more complex form. They can also continue to dig into their compositions as they desire. Another option available to students who complete their arrangement will be to create a different contrasting arrangement.

Remediation: Students can keep their arrangements simple, sticking to the provided instructions.

Enrichment: Students continue to dig into their arrangements as they desire, and, as with early finishers, can expand their pieces into more complex forms.

Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
Bach Effects

Name:_____Daniel Behler_____   Date:_____Tuesday, March 2nd, 2021_____

Grade Level:_9th – 12th Grades_   Class:_____Electronic Music_____

1. **State and National Standards**:
   i. **PA State Standards**
      1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
      2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
   ii. **National Standards**
      1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
      2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
   i. How can we use Soundtrap to arrange our own unique pieces of music?
   ii. How can we use Soundtrap to compose unique musical ideas?
   iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
   i. Students will demonstrate an understanding of using effects in Soundtrap through the completion of the "Bach Effects" assignment.
4. **Prior knowledge**:
   i. Students should be familiar with the interface and basic functions of Soundtrap.
   ii. Students should be familiar with MIDI recording and editing in Soundtrap.
5. **Materials needed**:
   i. Flipped classroom video for adding effects into Soundtrap
   ii. Soundtrap assignment & instructions for "Bach Effects" assignment.
6. **Organization**:
   i. This lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. **Introduction**: "Please get out your laptops."
   i. Students should access either Schoology or the daily Google Document schedule.
B. **Groundwork**: Flipped classroom video on Soundtrap Effects.
   i. Students should watch the Loom flipped classroom video on adding effects in Soundtrap.

C. **Engagement**: Bach Effects Assignment
  i. Students, after viewing the flipped classroom, should follow the directions provided in Schoology and on the Google Document schedule to complete the assignment, submitting it to Schoology when finished.
D. **Assessment**:
  i. Students will be graded out of 8 points – one for each effect added.
    1. Two effects must be added to each of the four tracks.
  ii. This metric has been explicated stated to students.
E. **Closure and summarizing strategy**:
  i. This project will be due by the end of class.
F. **Assignments or practice requirements**:
  i. If needed, students may submit their assignment up to midnight.

<u>Differentiation</u>
Early finishers: Students may add additional effects or may increase the number of tracks to increase the potential maximum number of different effects utilized. Students may also create a new version of the project to make a contrasting version.
Remediation: Students can keep their effect choices simple, sticking to the provided instructions.
Enrichment: Students may dig deeper into the effects they choose to utilize in this project.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
New Clothes for an Old Tune – Day 1 "Auditioning Songs"

Name:_____Daniel Behler_____   Date:_____Wednesday, Mar. 3rd, 2021_____

Grade Level:_9th – 12th Grades_____   Class:_____Electronic Music_____

1. **State and National Standards**:
    i. **PA State Standards**
        1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
        2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
    ii. **National Standards**
        1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
        2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
    i. How can we use Soundtrap to arrange our own unique pieces of music?
    ii. How can we use Soundtrap to compose unique musical ideas?
    iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
    i. Students will demonstrate an understanding of musical arrangements by creating an original arrangement of an older song.
    ii. Students will demonstrate an understanding of using effects and MIDI editing in Soundtrap through the creation of an original arrangement.
4. **Prior knowledge**:
    i. Students should be familiar with the interface and basic functions of Soundtrap.
    ii. Students should be familiar with MIDI recording and editing in Soundtrap.
    iii. Students should be familiar with the concept of arranging music.
5. **Materials needed**:
    i. Instructions for "New Clothes for an Old Tune"
    ii. Assignment studios for the each of the six old tune options.
    iii. Rubric in Schoology for "New Clothes for an Old Tune"
6. **Organization**:
    i. This lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. **Introduction**: "Please get out your laptops."

      i. Students should navigate to Schoology to look at the rubric for this project.
      ii. Students should also pull up the instructions for the projects

B. Groundwork: Review of Assignment Rubric & Instructions
      i. Walk through the instructions and timeline of the project, followed by the rubric.
      ii. After discussing both of these, play a demonstration of the project for the class.

C. Engagement: Choosing an "Old Tune"
      i. Using the links in the schedule, students should listen through the six options for old tunes to arrange.
      ii. Once they decide on a tune, they should rename the studio "New Clothes – [song name]" and delete any other projects they created by listening to other tunes.

D. Assessment:
      i. This project will be graded following it's completion by the March 11th.
      ii. By the end of this class period, students should have their old tune selected, and should have deleted all the studios for other tunes.

E. Closure and summarizing strategy:
      i. This step will be due by the end of class.

F. Assignments or practice requirements:
      i. Students should have this step completed by the end of class, or the start of class tomorrow at the absolute latest.

Differentiation

Early finishers: Students may continue through the instructions as time allows.

Remediation: Students can choose Solfeggietto or Dance of the Sugar Plum Faries, as these only have one MIDI track, making it less complicated in some regards.

Enrichment: Students may add as much to their arrangement as they desire.

Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
New Clothes for an Old Tune – Day 2 "Instrumentation I"

Name:_____Daniel Behler_____   Date:_____Thursday, March 4th, 2021_____

Grade Level:_9th – 12th Grades_   Class:_____Electronic Music_____

1. **State and National Standards**:
    i.   **PA State Standards**
        1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
        2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
    ii. **National Standards**
        1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
        2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
    i.   How can we use Soundtrap to arrange our own unique pieces of music?
    ii. How can we use Soundtrap to compose unique musical ideas?
    iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
    i.   Students will demonstrate an understanding of musical arrangements by creating an original arrangement of an older song.
    ii. Students will demonstrate an understanding of using effects and MIDI editing in Soundtrap through the creation of an original arrangement.
4. **Prior knowledge**:
    i.   Students should be familiar with the interface and basic functions of Soundtrap.
    ii. Students should be familiar with MIDI recording and editing in Soundtrap.
    iii. Students should be familiar with the concept of arranging music.
    iv. Students should be familiar with the specific expectations for this project.
5. **Materials needed**:
    i.   Instructions for "New Clothes for an Old Tune"
    ii. Chosen studio for each students' project.
    iii. Rubric in Schoology for "New Clothes for an Old Tune"
    iv. Individual device & headphones for Soundtrap.
6. **Organization**:
    i.   After a brief listening example, this lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. Introduction: "Please get out your laptops."
    i. Students should open their laptops and prepare their Soundtrap studio.
    ii. Students should check that they've deleted the other MIDI studios in their project list, and that they accurately changed the name of their selected piece's studio.
        1. Example: "New Clothes – Solfeggietto"

B. Groundwork: Listening example of an arrangement
    i. Students will listen through either a Trans-Siberian Orchestra or Manheim Steamroller arrangement of a classical piece of music.

C. Engagement: Beginning work on instrumentation.
    i. Students should work over the next two class periods to adjust the instrumentation of their arrangements, in order to determine a genre and direction for their piece creatively.
    ii. Students can adjust the instrumentation the following ways:
        1. Changing the instrument of each MIDI track
        2. Splitting the MIDI regions in a track and moving them to new tracks to either change or add instruments on different melodic/harmonic lines
        3. Add loops from the Soundtrap loop library

D. Assessment:
    i. This project will be graded following it's completion by the March 11th.
    ii. By the end of next class period, students should be relatively certain of the instrumentation and genre of their arrangement.

E. Closure and summarizing strategy:
    i. "Don't forget to hit save!"

F. Assignments or practice requirements:
    i. This step should be completed by the start of class on Monday.

Differentiation

Early finishers: Students may continue through the instructions as time allows.
Remediation: Students may keep the instrumentation simpler.
Enrichment: Students may add as much to the instrumentation of their arrangement as they desire. They may also continually experiment with the instrumentation, to find a desired sound.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
New Clothes for an Old Tune – Day 3 "Instrumentation II"

Name:_____Daniel Behler_____   Date:_____Friday, March 5th, 2021_____

Grade Level:_9[th] – 12th Grades_   Class:_____Electronic Music_____

1. **State and National Standards**:
    i. **PA State Standards**
        1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
        2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
    ii. **National Standards**
        1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
        2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
    i. How can we use Soundtrap to arrange our own unique pieces of music?
    ii. How can we use Soundtrap to compose unique musical ideas?
    iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
    i. Students will demonstrate an understanding of musical arrangements by creating an original arrangement of an older song.
    ii. Students will demonstrate an understanding of using effects and MIDI editing in Soundtrap through the creation of an original arrangement.
4. **Prior knowledge**:
    i. Students should be familiar with the interface and basic functions of Soundtrap.
    ii. Students should be familiar with MIDI recording and editing in Soundtrap.
    iii. Students should be familiar with the concept of arranging music.
    iv. Students should be familiar with the specific expectations for this project.
5. **Materials needed**:
    i. Instructions for "New Clothes for an Old Tune"
    ii. Chosen studio for each students' project.
    iii. Rubric in Schoology for "New Clothes for an Old Tune"
    iv. Individual device & headphones for Soundtrap.
6. **Organization**:
    i. After a brief listening example, this lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. **Introduction**: "Please get out your laptops."
   i. Students should open their laptops and prepare their Soundtrap studio.
   ii. Students should check that they've deleted the other MIDI studios in their project list, and that they accurately changed the name of their selected piece's studio.
      1. Example: "New Clothes – Solfeggietto"
B. **Groundwork**: Listening example of an arrangement
   i. Students will listen through an example of an arrangement, taking a preexisting tune and changing the style and instrumentation of the piece.
C. **Engagement**: Finish work on instrumentation.
   i. Students should continue their work to adjust the instrumentation of their arrangements, in order to determine a genre and direction for their piece creatively.
   ii. Students can adjust the instrumentation the following ways:
      1. Changing the instrument of each MIDI track
      2. Splitting the MIDI regions in a track and moving them to new tracks to either change or add instruments on different melodic/harmonic lines
      3. Add loops from the Soundtrap loop library
D. **Assessment**:
   i. This project will be graded following it's completion by the March 11th.
   ii. By the end of next class period, students should be relatively certain of the instrumentation and genre of their arrangement.
E. **Closure and summarizing strategy**:
   i. "Don't forget to hit save!"
F. **Assignments or practice requirements**:
   i. This step should be completed by the start of class on Monday.

Differentiation
Early finishers: Students may continue through the instructions as time allows.
Remediation: Students may keep the instrumentation simpler.
Enrichment: Students may add as much to the instrumentation of their arrangement as they desire. They may also continually experiment with the instrumentation, to find a desired sound.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
New Clothes for an Old Tune – Day 4 "Form I"

Name:_____Daniel Behler_____   Date:_____Monday, March 8th, 2021_____

Grade Level:__9th – 12th Grades__   Class:_____Electronic Music_____

1. **State and National Standards**:
    i. **PA State Standards**
        1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
        2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
    ii. **National Standards**
        1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
        2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
    i. How can we use Soundtrap to arrange our own unique pieces of music?
    ii. How can we use Soundtrap to compose unique musical ideas?
    iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
    i. Students will demonstrate an understanding of musical arrangements by creating an original arrangement of an older song.
    ii. Students will demonstrate an understanding of using effects and MIDI editing in Soundtrap through the creation of an original arrangement.
4. **Prior knowledge**:
    i. Students should be familiar with the interface and basic functions of Soundtrap.
    ii. Students should be familiar with MIDI recording and editing in Soundtrap.
    iii. Students should be familiar with the concept of arranging music.
    iv. Students should be familiar with the specific expectations for this project.
5. **Materials needed**:
    i. Instructions for "New Clothes for an Old Tune"
    ii. Chosen studio for each students' project.
    iii. Rubric in Schoology for "New Clothes for an Old Tune"
    iv. Individual device & headphones for Soundtrap.
6. **Organization**:
    i. After a brief listening example, this lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. **Introduction**: "Please get out your laptops."
    i. Students should open up their studios for their arrangement project while listening to the opening listening example.

B. **Groundwork**: Listening example of an arrangement
    i. Students will listen through an example of an arrangement, taking a preexisting tune and changing the style and instrumentation of the piece.

C. **Engagement**: Start work on the form of the arrangement.
    i. Students should focus on the form of their project. Ways to adjust the form will be discussed and demonstrated at the start of class.
    ii. Students can adjust the form the following ways:
        1. Using loops to add new sections to the piece
        2. Splitting the preexisting MIDI regions, using the content to create unique sections of the music, derived from the source material
        3. Adding an introduction, bridge, or coda.

D. **Assessment**:
    i. This project will be graded following it's completion by the March 11th.
    ii. By the end of next class period, students should have a relatively finalized form for their piece, so they can start the final revision process of their arrangement.

E. **Closure and summarizing strategy**:
    i. "Don't forget to hit save!"

F. **Assignments or practice requirements**:
    i. This step should be completed by the start of class on Monday.

Differentiation

Early finishers: Students may continue through the instructions as time allows.
Remediation: Students may keep the form simpler for their project.
Enrichment: Students may add as much to the form of their arrangement as they desire. They may also continually experiment with the form.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
New Clothes for an Old Tune – Day 5 "Form II"

Name:_____Daniel Behler_____ Date:_____Tuesday, March 9th, 2021_____

Grade Level:__9th – 12th Grades__ Class:_____Electronic Music_____

1. **State and National Standards**:
   i. **PA State Standards**
      1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
      2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
   ii. **National Standards**
      1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
      2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
   i. How can we use Soundtrap to arrange our own unique pieces of music?
   ii. How can we use Soundtrap to compose unique musical ideas?
   iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
   i. Students will demonstrate an understanding of musical arrangements by creating an original arrangement of an older song.
   ii. Students will demonstrate an understanding of using effects and MIDI editing in Soundtrap through the creation of an original arrangement.
4. **Prior knowledge**:
   i. Students should be familiar with the interface and basic functions of Soundtrap.
   ii. Students should be familiar with MIDI recording and editing in Soundtrap.
   iii. Students should be familiar with the concept of arranging music.
   iv. Students should be familiar with the specific expectations for this project.
5. **Materials needed**:
   i. Instructions for "New Clothes for an Old Tune"
   ii. Chosen studio for each students' project.
   iii. Rubric in Schoology for "New Clothes for an Old Tune"
   iv. Individual device & headphones for Soundtrap.
6. **Organization**:
   i. After a brief listening example, this lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. **Introduction**: "Please get out your laptops."
   i. Students should open up their studios for their arrangement project while listening to the opening listening example.
B. **Groundwork**: Listening example of an arrangement
   i. Students will listen through an example of an arrangement, taking a preexisting tune and changing the style and instrumentation of the piece.
C. **Engagement**: Start work on the form of the arrangement.
   i. Students should focus on the form of their project. Ways to adjust the form will be briefly reviewed at the beginning of class, and include:
       1. Using loops to add new sections to the piece
       2. Splitting the preexisting MIDI regions, using the content to create unique sections of the music, derived from the source material
       3. Adding an introduction, bridge, or coda.
D. **Assessment**:
   i. This project will be graded following its completion by the March 11th.
   ii. By the end of next class period, students should have a relatively finalized form for their piece, so they can start the final revision process of their arrangement.
E. **Closure and summarizing strategy**:
   i. "Don't forget to hit save!"
F. **Assignments or practice requirements**:
   i. This step should be completed by the start of class on Wednesday.

Differentiation
Early finishers: Students may continue through the instructions as time allows.
Remediation: Students may keep the form simpler for their project.
Enrichment: Students may add as much to the form of their arrangement as they desire. They may also continually experiment with the form.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
New Clothes for an Old Tune – Day 6 "Creativity Review I"

Name:_____Daniel Behler_____   Date:_____Wednesday, Mar. 10th, 2021___

Grade Level:_9th – 12th Grades___   Class:_____Electronic Music_____

1. **State and National Standards**:
   i. **PA State Standards**
      1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
      2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
   ii. **National Standards**
      1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
      2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
   i. How can we use Soundtrap to arrange our own unique pieces of music?
   ii. How can we use Soundtrap to compose unique musical ideas?
   iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
   i. Students will demonstrate an understanding of musical arrangements by creating an original arrangement of an older song.
   ii. Students will demonstrate an understanding of using effects and MIDI editing in Soundtrap through the creation of an original arrangement.
4. **Prior knowledge**:
   i. Students should be familiar with the interface and basic functions of Soundtrap.
   ii. Students should be familiar with MIDI recording and editing in Soundtrap.
   iii. Students should be familiar with the concept of arranging music.
   iv. Students should be familiar with the specific expectations for this project.
5. **Materials needed**:
   i. Instructions for "New Clothes for an Old Tune"
   ii. Chosen studio for each students' project.
   iii. Rubric in Schoology for "New Clothes for an Old Tune"
   iv. Individual device & headphones for Soundtrap.
6. **Organization**:
   i. After a brief listening example, this lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. **Introduction**: "Please get out your laptops."
   i. Students should open up their studios for their arrangement project while listening to the opening listening example.
B. **Groundwork**: Listening example of an arrangement
   i. Students will listen through an example of an arrangement, taking a preexisting tune and changing the style and instrumentation of the piece.
   ii. Creative elements, such as changes to instrumentation and form, will be pointed out and discussed.
C. **Engagement**: Penultimate Work Period on Arrangement
   i. Students should begin by listening to their arrangement as an audience member. Rather than mentally picking it apart, they should start by subjectively listening and deciding how they feel about their arrangement.
   ii. After listening, if there are any modifications they'd like to make, they may do so. They may adjust any of the following elements:
       1. Instrumentation via MIDI instruments, layering, loops, and effects
       2. Form by adding new sections or adjusting the roadmap of the piece in order to accommodate for a timely climax (golden mean)
       3. Tempo or key using the functions in Soundtrap
           1. Adjusting the key may require help depending on the presence of preexisting loops within the project
       4. Anything else they feel may be necessary to adjust
   iii. Teacher feedback will be provided within the Soundtrap studio, as well as in person and via Zoom chats.
D. **Assessment**:
   i. This project will be graded following its completion by the March 11th.
   ii. By the end of next class period, students should be very near completing their project, with only finishing touches to be done outside of class remaining.
E. **Closure and summarizing strategy**:
   i. "Don't forget to hit save!"
F. **Assignments or practice requirements**:
   i. This step and, therefore, the assignment, should be completed by the start of class on Friday, March 12th, so that the project is ready to be shared with the class.

Differentiation
Early finishers: Students may continue through the instructions as time allows.
Remediation: Students may keep the stylistic alterations to their arrangement simpler.
Enrichment: Students may add as much to their arrangement as they desire. They may also continually experiment with various elements which contribute to the uniqueness of the work.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Arranging Music Unit
New Clothes for an Old Tune – Day 7 "Creativity Review II"

Name:_____Daniel Behler_____   Date:_____Thursday, Mar. 11th, 2021_____

Grade Level:__9th – 12th Grades__   Class:_____Electronic Music_____

1. **State and National Standards**:
   i. **PA State Standards**
      1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
      2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
   ii. **National Standards**
      1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
      2. MU:Cr2.1.C.IIIb – Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.
2. **Essential questions**:
   i. How can we use Soundtrap to arrange our own unique pieces of music?
   ii. How can we use Soundtrap to compose unique musical ideas?
   iii. How can MIDI be manipulated in Soundtrap to arrange music?
3. **Student learning outcomes (SLO)**:
   i. Students will demonstrate an understanding of musical arrangements by creating an original arrangement of an older song.
   ii. Students will demonstrate an understanding of using effects and MIDI editing in Soundtrap through the creation of an original arrangement.
4. **Prior knowledge**:
   i. Students should be familiar with the interface and basic functions of Soundtrap.
   ii. Students should be familiar with MIDI recording and editing in Soundtrap.
   iii. Students should be familiar with the concept of arranging music.
   iv. Students should be familiar with the specific expectations for this project.
5. **Materials needed**:
   i. Instructions for "New Clothes for an Old Tune"
   ii. Chosen studio for each students' project.
   iii. Rubric in Schoology for "New Clothes for an Old Tune"
   iv. Individual device & headphones for Soundtrap.
6. **Organization**:
   i. After a brief listening example, this lesson will be entirely structured for independent student work.

TEACHING PROCEDURES

A. **Introduction**: "Please get out your laptops."
   i. Students should open up their studios for their arrangement project while listening to the opening listening example.
B. **Groundwork**: Listening example of an arrangement
   i. Students will listen through an example of an arrangement, taking a preexisting tune and changing the style and instrumentation of the piece.
   ii. Creative elements, such as changes to instrumentation and form, will be pointed out and discussed.
C. **Engagement**: Final Work Period on Arrangement
   i. Students should begin by listening to their arrangement as an audience member. Rather than mentally picking it apart, they should start by subjectively listening and deciding how they feel about their arrangement.
   ii. After listening, if there are any modifications they'd like to make, they may do so. They may adjust any of the following elements:
      1. Instrumentation via MIDI instruments, layering, loops, and effects
      2. Form by adding new sections or adjusting the roadmap of the piece in order to accommodate for a timely climax (golden mean)
      3. Tempo or key using the functions in Soundtrap
         1. Adjusting the key may require help depending on the presence of preexisting loops within the project
      4. Anything else they feel may be necessary to adjust
   iii. Teacher feedback will be provided within the Soundtrap studio, as well as in person and via Zoom chats.
D. **Assessment**:
   i. This project will be graded following its completion by the March 11th.
   ii. By the end of the class period, students should be very near completing their project, with only finishing touches to be done outside of class remaining.
E. **Closure and summarizing strategy**:
   i. "Don't forget to hit save!"
F. **Assignments or practice requirements**:
   i. This step and, therefore, the assignment, should be completed by the start of class on Friday, March 12th, so that the project is ready to be shared with the class.

Differentiation
Early finishers: Students may continue through the instructions as time allows.
Remediation: Students may keep the stylistic alterations to their arrangement simpler.
Enrichment: Students may add as much to their arrangement as they desire. They may also continually experiment with various elements which contribute to the uniqueness of the work.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons:

Name:_____Daniel Behler_____   Date:_____Friday, March 12th, 2021_____

Grade Level:_9th – 12th Grades_   Class:_____Electronic Music_____

1. **State and National Standards**:
   i. **PA State Standards**
      1. 9.1.12.C. – Integrate and apply advanced vocabulary to the arts forms.
      2. 9.1.12.J. – Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
   ii. **National Standards**
      1. MU:Cr2.1.T.IIIa – 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 analog tools, resources, and systems.
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4. **Prior knowledge**:
   i. Students should be familiar with the interface and basic functions of Soundtrap.
   ii. Students should be familiar with MIDI recording and editing in Soundtrap.
   iii. Students should be familiar with the concept of arranging music.
   iv. Students should be familiar with the specific expectations for this project.
5. **Materials needed**:
   i. Completed individual arrangement projects
   ii. TV with AirPlay capabilities for sharing projects
   iii. Submission portal on Schoology for projects with rubric
6. **Organization**:
   i. This lesson will contain entirely full group organization
   ii. After presenting individual student composition, Miss Strouse will introduce the next project.

TEACHING PROCEDURES

A. **Introduction**: Students should open up their laptops
   i. On Schoology, there is an assignment called "New Clothes Listening Response."
   ii. Students should begin a new attempt on this assignment.
B. **Groundwork**: Take student volunteers to present arrangements.
   i. Student arrangements should be listened through, beginning with any volunteers who would like to share their projects first.
C. **Engagement**: Present all completed arrangements.
   i. After working through all volunteers, listen through the rest of the students' arrangement projects.
   ii. While listening to their peer's arrangements, students should complete the New Clothes Listening Response assignment on Schoology, to show that they are actively paying attention and engaging with their classmates' arrangements.
D. **Assessment**: Listening Response Assignment
   i. Students should make sure to submit the New Clothes Listening Response Assignment in order to receive points for the project.
   ii. Students will be graded on a rubric for their personal arrangement submission.
E. **Closure and summarizing strategy**:
   i. "Don't forget to submit both the Listening Response and your project!"
F. **Assignments or practice requirements**:
   i. None

Differentiation

Early finishers: Students will progress through this lesson at a uniform pace.
Remediation: Students should answer each Listening Response question with one sentence.
Enrichment: Students may contribute as much feedback via their Listening Response form as they desire, keeping al comments respectful and constructive.
Special Accommodations: Students on CARES can participate in instruction synchronously.

Reflections on the lessons: