

Estudio Academy

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Abstract

This Capstone project is proposing an innovative Music curriculum program that combines traditional, formalized music pedagogy with the creativity of using modern music technology. Music education offered at schools today do not often embrace the technological and pedagogical advancements within teaching practice and curriculum design. A hidden curriculum exists within music education that is implied to primarily focus on performance, often with little priority given to developing creativity. Educational music technology has experienced monumental advancements over the years, with online resources and Digital Audio Workstations more readily available than ever. Estudio Academy seeks to embrace a modern approach to how Music Production can be instructed. This curriculum draws upon the current research of Connectivism, Blended Learning, and examines the theories of Kodaly and Orff, in order to best inform how to effectively teach all students. As the educational framework within schools continues to evolve, it is of utmost importance to embrace innovation and creativity within the Music Education curriculum.

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Chapter 1

Introduction and Theories

Within modern music education, there are hidden, null, and explicit curriculums that invite revitalization. This revitalization invites an increased emphasis on developing the creative expression of students within the music classroom. A modern approach to music education yields an abundance of opportunities to engage students in valuable learning experiences that will cultivate a deeper understanding and appreciation for music.

Music education can be defined as a field of study associated with the teaching and learning of music in various forms, and can be taught within schools or outside programs (Merriam-Webster, n.d.). Music education as a whole utilizes the psychomotor, cognitive, and affective learning domains. As a profession, music educators strive to develop potent methods on how to effectively teach and learn music. Parallel to these developments, the capabilities of modern music technology have likewise advanced, such as the multitude of Digital Audio Workstations being readily available for anyone to use online. However, despite recent pushes to utilize modern technology in other educational disciplines, Music Education does not seem to be fully embracing such an evolution. Many of today's music programs, whether at the elementary or secondary levels, do not specifically instruct or utilize modern music technology within their curriculum. While official NAFME standards for music technology exist, they appear to be brief in length and shallow in depth when compared to contemporary music standards in other domains. Furthermore, the other remaining NAFME music standards seem to treat music technology as an entirely separate domain, sparsely mentioning it save for a few brief mentions.

Technology is evolving each day, as is our society's outlook on education. Thanks to this technological evolution, students can learn from a variety of diverse resources more than ever before. Educational technology truly has the power to enhance and augment current teaching practices. I believe Music Education should begin to evolve as well. I am proposing a curriculum that primarily utilizes modern technology while still instructing with traditional philosophies and pedagogies of Music Education. Estudio Academy is an after school group music production program whose curriculum combines traditional, formalized pedagogy of a traditional/classical background with the creative expression of using modern music technology.

This curriculum will be offered on school campuses at the 5th-8th grade and high school levels. Estudio Academy will provide personalized instruction on how to compose and mix original music, operate a Digital Audio Workstation, and develop skills to become a complete musician. This modern approach to music education aims to expand and evolve what can be possible with music technology in the classroom.

Chapter 2

Literature Review: Estudio Academy

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Introduction

Estudio Academy is an after school group music production program whose curriculum combines traditional, formalized pedagogy of a classical background with the creative expression of using modern music technology. Its curriculum employs an innovative approach that focuses on the cultivation of musical literacy and development of skills for students to become professional musicians in the modern age. Estudio Academy seeks to address specific domains of the hidden curriculum which are not emphasized within school Music Education currently. Technological advancements over the years have expanded the possibilities of what musicians are capable of doing. These developments have likewise transformed the capabilities within Music Education, with the ability to compose, produce, perform, and connect with the curriculum in innovative ways that were not possible before.

Innovation and research within the realms of Educational theory and teaching methodology have also advanced the scope of academic potential in the classroom. Several theoretical approaches and methods help to inform the framework of this curriculum. Today, educators are able to synthesize from multiple learning theories, utilizing multiple methods of teaching to best serve their students' needs. This can all be accomplished within the Music Classroom, and could exponentially expand upon standard rehearsal procedures and practices. Characteristics from the Orff Approach and Kodály method will be integrated into the curriculum, specifically for the overall enjoyment of music, development of music literacy, and creative expression. Estudio Academy's curriculum closely aligns with the educational approach of Blended Learning, which utilizes educational/online technology and collaboration with traditional place-based classroom methods ("6 Models of Blended Learning," 2013). This approach offers an abundance of versatility to teach, such as using both synchronous and asynchronous instruction between

teacher and students, access to educational music technology such as digital audio workstations, and offering differentiation to best suit students' learning needs. Estudio Academy also aligns with the theoretical framework of Connectivism, which evaluates how learning can occur in the digital age ("Connectivism," 2015). Within the context of Connectivism, Estudio Academy seeks to expound upon the usage of internet and modern technology to create progressive learning opportunities to engage students within the Music classroom. Estudio Academy plans to go further beyond the current research of what Music Education has to offer. The goal of this literature review is to provide a research based groundwork and analysis to justify the direction of Estudio Academy's curriculum.

Music Education Curriculum

Curriculum can be defined as the courses offered by an educational institution, which may constitute an area of specialization (Merriam-Webster, n.d.). According to Kelly (2009), a curriculum can be defined as the totality of learning experiences that occur within the educational process. An educational curriculum can feature compiled units of lessons, respective assessments, and other related academic materials to be taught by an instructor within a school or program. Within education in America, schools aim to provide a balanced curriculum across all major subjects, which includes the Arts and instruction of Music. Swiss educator, Johann Pestalozzi, believed the purpose of education was to "...prepare people to live the best lives possible at the level of their particular station in life" (Mark, 2007, p.113). This belief centers on how education seeks to improve a person no matter their prior knowledge or abilities. Mark (2013) correlates the connection of constructing meaningful patterns in the brain with the process of learning music. Along with contributing to cultural literacy and meaningful participation,

Music as a subject is central within school curriculum. As Undercoffler (1997) states regarding music education, “It enhances motivation; students enjoy it and as a result, do better in school because they like being there; they attend more regularly and eagerly.” The National Association for Music Education, or NAFME, have created a set of core standards for developing Music Literacy for all music students. These standards highlight how musicians can conceptually comprehend how to carry out the artistic processes of creating, performing, responding, and connecting (NAFME Standards, 2020). These are processes how musicians interact with music, connecting it to themselves and also their societies. These standards are what schools and music instructors align their curriculum and teaching with. Hilary Clinton, former Secretary of State, has expressed, “Music education can help spark a child's imagination or ignite a lifetime of passion. When you provide a child with new worlds to explore and challenges to tackle, the possibilities are endless. Music education should not be a privilege for a lucky few, it should be a part of every child's world of possibility.” Overall, music education and its curriculum aim to develop students’ creativity and artistic expression.

Methods and theories within Music Education

Instances of attempting to improve musical literacy within a set system can be traced to early 18th Century New England religious music. There existed a traditional “old way” of singing psalm tunes, which originated for the benefit of illiterate parishioners to sing and learn songs when they could not read music (Gary, 2007). Parishioners would listen to a precentor “line out” what pitches and lyrics to sing, to which the congregation would repeat what was sung (Gary, 2007). Soon, a formal system of notation, a more consistent and efficient “regular way”

developed, allowing people to learn how to read music (Gary, 2007). This established a consistent method for people to be able to learn music. However, this method was found to be too difficult for the many people who were too familiar with their “old way”, and thus was not widely accepted for the time. A contributing factor that may have led to this would be that the new “regular way” was not formally taught to the masses by trained music teachers who were already well-versed in the skill of reading and teaching music. Despite this, the overall importance of being able to read music was found inadvertently, as the theory of becoming more musically literate would later be accepted and developed by future generations of music educators, pedagogues, and theorists.

The Kodály method, developed by Hungarian music educator Zoltán Kodály (1882–1967), is an educational approach in music that emphasizes on collaboration, expressiveness, creativity, and overall enjoyment (Gary, 2007). Kodály wished to educate all to be musically literate, and was concerned with the creative, humanizing enrichment of life through music in everyday life. The educational framework seeks to create a fun approach for all ages that emphasizes teaching in logical sequence, develop a fundamental grasp of music theory and notation in both verbal and written methods, and make use of the voice as an instrument in itself, usually through singing traditional folk songs (Mark, 2013). The approach features solfège hand signs, rhythmic verbalization, and other musical skills that encourage students to have fun while learning and developing their musical literacy, such as singing traditional, accessible folk songs (Gary, 2007). This method holds the belief that schools have the duty to stimulate musicality in individuals, which he also believed was a vital element in education within society. He insisted that teaching the ability to read and write musical notation enables one to become musically literate, which therefore gives them the ability to fully participate more in the mainstream of culture (Mark,

2013). What can be taken from the Kodály method is the overall emphasis of becoming musically literate, which is accomplished through learning how to read and write music. This is coupled with the focus on cultivating a genuine love and enjoyment of music. By making Music Education relatable to students in our present era, they may be able to cultivate a genuine love and appreciation for music, while also developing their musical literacy skills in a fun and enjoyable way.

The Orff Approach, or Orff Schulwerk, developed by German composer and music educator Carl Orff (1895–1982), is an educational approach that treats music education similarly to naturally learning a language, in that every child can learn music, which is analogous to how children can learn to speak without formal instruction (Campbell, 2008). Orff sought to instruct music in a gentle, encouraging, and friendly manner that closely resembled how children play (Gary, 2007). The approach begins with a student's innate abilities, or "elements", which are how they naturally engage with music fundamentally, usually through basic melodies, rhythms, and movements (Shamrock, 1997). The Orff approach treats the whole body as an instrument, and encourages collaboration, cultivates self-discovery, and welcomes improvisation, often through specialized percussion instruments (Gary, 2007). Orff emphasized the importance of "learning by doing", and that students learn best when they are in a comfortable environment without fear of critique or mechanical drilling of skills (Campbell, 2008). This approach is applicable to all students, as it has been successfully utilized to instruct deaf and visually handicapped children (Mark, 2013). What can be taken from the Orff Approach is the perspective of learning music by doing, driven by the enjoyment of playing and creative expression. This approach, which already uses various instruments, is effortlessly applicable to the usage of Music Technology. Students can similarly manipulate and play with various

elements of Music Technology, which offers an abundance of possibilities for creative expression. Also significant is the importance of creating a comfortable educational environment for all students to collaborate and learn without fear of judgment, where all students can encourage each other in their musical journey.

Pop Music Education

Popular music pedagogy is a development in music education that focuses on the systematic teaching, learning, and playing of popular music (Herbert, 2011). Pop music education can also be known as Rock music pedagogy, or even as a “Rock band” class. Popular music pedagogy has seen implementation at all levels of schooling, from Preschool to graduate level. This form of pedagogy tends to feature more progressive approaches with instruction, often emphasizing group improvisation, usage of pop-oriented instruments (guitars, keyboards), and utilizing music technology (Higgins, 2012).

One benefit of a Popular music pedagogy is the opportunity to appeal to current student music interests. Certain students may find greater interest in creating and playing popular music, which can boost student engagement. This engagement helps to develop student learning abilities in the context of creating the music, which can be an expression of their personal cultures and can generate a sense of ownership of this pedagogy in their reflections on the system (Lebler, 2008). Popular music pedagogy can also invite opportunities for students to engage in collaborative and interactive learning experiences.

Overall, Popular music pedagogy is a high-yielding educational approach that can still be expanded upon. Music educators must continue to be forward-thinking and aware of the students

of today. Pop/Rock music education can be much more than simply playing guitars and pop or rock music, as rock music is not even the most popular form of music anymore with youth and counterculture. Popular music is progressing towards using digital music technology, and even the idea of a school “rock band” can seem outdated, which can detract potential student interest. Music educators should consider what is critical for students to learn and sustain agency as contemporary musicians, whether as performers or producers working in the studio.(Tobias, 2013)

Hidden curriculum

Hidden curriculum can be defined as the transmission of norms, values, and beliefs conveyed in a school or social environment (Giroux, 1979). A hidden curriculum can also be considered a side effect of schooling, as the norms, values, and beliefs conveyed may be unintentional. The hidden curriculum serves to reinforce basic rules surrounding the nature of conflict, and posits a network of assumptions that are internalized by students (Apple, 2019).

The hidden curriculum within formal school music education, at the elementary and high school levels, appears to focus attention and efforts to ensemble performance and general music pedagogy. The development and expression of creativity, such as composition and improvisation, seem to not be addressed as frequently. Likewise, empirical research has yielded that Music Production is largely absent within school music programs, despite already existing theoretical frameworks being available (Tobias, 2013). While “general music” classes can feature the opportunities for creative expression and music technology, they may often be treated as a rudimentary, low-risk lesson activity, and not be considered as important as a school

concert. The lack of attention given to creative expression and music technology compared with performance conveys the assumed belief that learning and performing music is the primary focus within music class. These student assumptions are often not articulated or questioned upon, unintentionally designating creative expression and music technology as not of high aesthetic value (Apple, 2019).

This hidden curriculum is further conveyed in a myriad of ways. This carries over into the higher education level to an extent. Within Music conservatories, there exists a segregation between an emphasis on traditional music (classical, art, jazz) and modern music (pop, contemporary, technology), with a clear separation between the degrees of study. As Gurgel (2019) reports from the Tanglewood Symposium, music of all periods, styles, forms, and cultures belong in the curriculum, which includes modern popular and avant-garde music. Another less obvious example is the disparity of music production classes and programs when compared to general music classes, school bands, choirs, concert bands, marching bands, and orchestras. Due to being a recent development, music production and technology within Music Education is still continuing to emerge as a legitimate method of study in the modern age.

Music Technology

Music Production can be defined as the process in which a music/record producer oversees the recording, composition, and production of music (Conservatory of Recording Arts & Sciences, 2018). The Music Production process can entail listening to recordings, altering or editing tracks, mixing and mastering songs, and collaborating with other musicians. The role and capabilities of a music producer has evolved over the years, as producers have also served as composers,

arrangers, performers, and mixers among numerous roles. The evolution of music production is non-linear, with technologies and techniques coexisting for a time, arising and fading in an ever-flowing Darwinian process of development and selection (Burgess, 2014). Music production exists because of recording technology, as it became a profession due to the recording industry, and is now a major factor in the music industry. From the phonograph developed in 1877, the Mellotron in the 60's, to the Digital Audio Workstation softwares of today, music production continues to evolve and develop. With an abundance of technology and techniques available today, the sky is truly the limit for the possibilities of music production.

One significant development in music production is the Digital Audio Workstation, also known as DAW. A DAW is an electronic device or application software used for recording, editing and producing audio files (Kefauver, 2007). DAWs are available in a wide variety of forms, such as a computer software program, to an integrated stand-alone hardware unit. Modern DAWs have the ability to record audio, utilize MIDI, manipulate sounds, and mix multiple recordings and tracks. Nowadays, DAWs have the capability to essentially function as a fully equipped portable studio on a computer. Programming and producing within a DAW software offers even greater flexibility and control over instruments and sounds than ever was possible prior in live studio sessions. The power of individual advancements like MIDI and random access recording immediately assimilated them into the production toolkit, as the integration of the many tools that producers use are now fully accessible on a DAW, producing an empowering effect on creativity and productivity (Clauhs, 2019). DAWs have the ability to record audio digitally and also utilize Musical Instrument Digital Interface, or MIDI, which is a protocol that allows electronic instruments and other digital musical tools to be programmed to communicate with each other (Burgess, 2014). MIDI has the capability to recreate almost any sound or instrument,

so long as the correct resources and communication between programs or instruments are available for access. Overall, the musical possibilities for DAWs are endless.

There exist a set of educational standards that specifically pertain to music technology. They follow a similar framework and structure as other NAFME standards for other sections. These standards highlight how musicians can use music technology to execute the artistic processes of creating, performing, responding, and connecting to music (NAFME Standards, 2020). Within the standards, students take part of the learning process through the usage of digital and analog tools to compose, express themselves, analyze, and collaborate. Though created fairly recently, these NAFME standards for music technology can be further implemented at more schools and educational programs that seek to teach music production.

While access to technology has steadily increased inside and outside of schools, music teachers report that they primarily use technology for administrative tasks and not for teaching and learning (Clauhs, 2019). This is a missed opportunity for music educators, as sound recording and music production classes could create meaningful learning experiences for students between school music and music in their own lives, effectively “crossfading” between music engagement and interests inside and outside of school (Tobias, 2013). With all the capabilities of music technology available, music educators can surely begin to utilize them more. As Gurgel (2019) reports from the Tanglewood Symposium, developments made in educational technology and computer-assisted instruction should be applied to music study and research. The integration of music technology into traditional school music programs can help initiate more student-centered, relevant, and engaging learning experiences in school music contexts for all students (Clauhs, 2019).

Though prior research suggests music educators have faced difficulty with incorporating creative activities into daily lessons, the core principles of studying recording and music are based in the four fundamental creative practices identified by the Core Arts Standards: imagination, investigation, construction, and reflection in multiple contexts. (Clauhs, 2019). Music technology and production lend themselves quite effectively to the blossoming of creativity, with a myriad of objectives available for students to demonstrate their ingenuity. Music educators must consider how digital music practices can challenge conventional thinking of how music is conceived, as both an art form and educational discipline (Tobias, 2013). One example would be recording projects that students can create and produce on their personal devices using a DAW. This recording project gives teachers and students the opportunity to participate in composing student-generated products in a digital medium, fostering creativity and imagination while engaging with the school community in innovative ways. (Clauhs, 2019). By taking part of this “participatory culture”, educators can begin to leverage student interest in music production and sound recording into classroom activities, fostering creativity and collaboration (Tobias, 2013).

Educators must be cognizant, reflective, and adaptable as they begin to instruct students using music technology. The teacher may shift more into a facilitator role, and can transform their classroom space into their very own studio for students to collaborate and create (Clauhs, 2019). Music educators truly hold the key to transforming how they can teach music in the classroom using these methods and resources. As Tobias (2013) states, “The role of production processes and use of digital technology will only increase as popular music and related practices change and develop. Similarly, the line between studio and stage will continue to blur as technology and popular music evolve and transform how we create, perform, listen to, and interact with music.”

Music education must begin to develop and integrate the skills, pedagogy, knowledge, and musical literacy within the classrooms so as to properly fit within the current landscape of contemporary music culture.

Connectivism

The theoretical framework within Connectivism defines learning as a network of connections for both instructors and students to connect and collaborate with each other, utilizing non-human resources such as technology, books, and the internet (Alzain, 2019). Learners construct their own knowledge by connecting needed resources, such as the Internet, and connecting data and input (Jirasatjanukul, 2018). Connectivism promotes 21st Century learning by emphasizing the learner's ability to communicate and cooperate within the digital age. Learning and knowledge exist as networks that can reside outside of the human mind, such as being stored on the Internet. The learning environment in Connectivism promotes the context of learning in practical situations, developing the skills associated with innovation (Alzain, 2019). Connectivism involves a flow of knowledge between humans and non-humans, all within a connecting network of entities Shristava (2018) labels "nodes", which are individuals, groups, ideas, resources and communities.

Connectivism is a recent theoretical framework, being introduced by George Siemens and Stephen Downes in 2005. Connectivism builds off of many similarities shared with other educational theories. It relates to Constructivism through learners constructing their own knowledge by connecting to the resources needed, and managing the node of connection (Jirasatjanukul, 2018). Vygotsky's Zone of Proximal Development also connects itself within

Connectivism, specifically with how nodes of connecting knowledge can operate within each of the 3 zones of ability (Fry, 2003). Overall, Connectivism is able to build off of other educational theories while further creating connections through usage of resources within the digital age.

Though little research has been specifically conducted with Connectivism and Music Education, the framework of Connectivism is suitable for music production and technology. The usage of technology, the Internet, knowledge and guidance from the teacher, and other students all serve as nodes of connection. Students can draw from their available knowledge and resources to connect sounds and ideas together to create an original composition, all on a DAW. Students can also share their musical ideas on the Internet, where more networks of connections can arise. Some key principles of Connectivism can relate directly to the instruction of music production, specifically that learning and knowledge rest in diversity of options, are a process of connecting specialized nodes, and can reside in non-human appliances (Andrés F., 2020). These are evidenced through the abundance of technological capability when producing, the constructive process of producing a song, and the ability to store and share musical ideas on the Internet. Connectivism seeks to facilitate learning in more student centric and output oriented ways. Within music production, students can build connections to learn in a practical environment, where they can focus on developing their competencies and skills (Shrivastava, 2018).

Blended Learning in Music Education

Estudio Academy will closely model the learning approach of Blended Learning. Blended Learning can be identified as a mixture of traditional on-site instruction and innovative learning technologies, facilitated by an instructor (Crawford, 2018). Pedagogically, Blended Learning requires educators to critically evaluate their planning, implementation, and management within the classroom (Sahare &Thampi, 2010). Within this learning approach, the traditional roles of instructor and student are modified, and greater emphasis is placed on the student's overall experience during the learning process of the content. Various models and styles of Blended Learning can be utilized. Some models include Face-to-Face Driver, Centers Rotation, Flex, Online Lab, Self-Blend, and Online Driver ("6 Models of Blended Learning," 2013). Each model specifically personalizes how the learning is facilitated, such as the flexible ability to differentiate for specific students with the Face-to-Face Driver model, the fixed schedule of learning centers with the Rotation model, and the advanced online instruction of the Self-Blend model. Each of these models can be combined or used at various points during a lesson, offering great instructional flexibility. Overall, Blended Learning takes advantage of past and present models of teaching, efficiently balancing moments of synchronicity and asynchronicity between the students, instructor, and educational technology (Crawford, 2017).

Within Music Education, Blended Learning has seen some integration at various levels. Renée Crawford (2017) has conducted research on the Interact Music Project, which is an online music education program which utilizes Blended Learning. This program serves as a success story for how teachers can adapt their pedagogy so long as they are provided with the necessary support and information to inform their teaching practices. The Interact Music Project's design was attempting to fill a gap found within the provision of music education programs in regional and

remote schools while utilizing Web 2.0 technologies. Some goals of this program included providing rural and remote school communities the ability to access first-class educational resources learning materials and resources, facilitating the Blended Learning model with online music technology, engaging students to create online music compositions and soundscapes, and building capacity within schools to enable online music technology within education to continue beyond the completion of the assessment/project (Crawford, 2017). The program ensured to survey and interview students about their overall experience throughout the full term. The results of this project yielded a steady increase in student interest and enjoyment of both music and the project overall as the year progressed, a gradual increase to 99% interest in learning to play an instrument by the end of the term, and student feedback exemplifying that they were both interested and engaged in music learning through the blended learning approach (Crawford, 2017). Overall, a majority of students appeared to have shown high engagement and enjoyment by the conclusion of the program.

Other studies have shown similar success with applying Blended Learning into Music Education. Edward (2019) conducted an experimental study to investigate the impact of teaching Oriental Music using Blended Learning for Sri Lankan secondary level students focusing on their academic achievement on required competencies of Oriental Music. The study analyzes and compares the academic performance between students in a BL environment with those in a traditional learning environment. These Blended lesson plans were developed according to the 5E instructional design model considering Engage, Explore, Explain, Elaborate and Evaluate (Edward, 2019). Competencies that were taught and evaluated included displaying practical abilities in singing and playing, identifying the fundamentals within musical techniques and principles, creative expression, and the study and usage of technological equipment. Instruction

was divided into 30 minutes face to face instruction and 50 minutes lab instruction, which roughly translate to a ratio of 60:40. Results yielded that the usage of Blended Learning with music promoted experiential learning, stimulated students' interrogative spirits, and empowered a gain in the students' creativity and meta-cognition (Edward, 2019). The Blended Learning model within the modern music class is capable of overcoming the obstacles of time constraints and high tuition fees. The effective usage of technology, synchronous feedback and interactivity gives a total collective effort of instruction while still utilizing traditional instructional methods. As technology continues to evolve in a shifting paradigm of music education, music educators can utilize Blended Learning to effectively teach and accommodate all students.

Estudio Academy Curriculum

Estudio Academy aims to provide outstanding instruction for all students to learn musical literacy and develop their unique creative expression. As Undercoffler (1997) defines regarding music programs, "A good program is characterized by multiple opportunities for every student to learn, and it includes the full range of learning experiences that the authors of the standards attest will lead to music literacy." Estudio Academy's curriculum will utilize the research and findings collected to support to better inform how to properly approach music education in an innovative way.

Estudio Academy's curriculum will align with NAFME's Music Technology standards on having students create, perform, respond, and connect with music in multiple ways. Each NAFME standard contains a specific learning objective that promotes enduring understanding, such as "The creative ideas, concepts, and feelings that influence musicians' work emerge from a

variety of sources.” In conjunction, each standard also has an essential question that is to be explored and interpreted, such as asking how musicians can generate creative ideas. Similar to other educational standards, there are respective levels of mastery that is assessed, ranging from novice to intermediate, proficient, accomplished, and advanced. These standards, learning objectives, and essential questions will be encountered and met throughout the curriculum. Overall, Estudio Academy’s curriculum will aim to develop students’ creativity and artistic expression, while also teaching music literacy and pedagogy.

Estudio Academy recognizes the importance of developing students’ music literacy. Each learning objective, activity, and project will all trace back to the ongoing process of developing this literacy. This relates to the Kodály method, in that developing music literacy will be approached in a fun, relatable manner. The overall enjoyment of music will be at the heart of each lesson for students to feel comfortable, encouraging their learning process. Songs that students are familiar with will be used to create familiarity and joy, such as modern pop, hip-hop, and folk songs. With the Orff Approach, Estudio Academy will adopt the emphasis of instructing in an encouraging, gentle, and positive approach in order for students to feel comfortable and unashamed of expressing themselves. The creation of an accepting and reassuring environment is vital for students to naturally learn and develop their creativity and musical literacy skills. Also utilized will be the idea of using a student’s basic “elements” to resemble childhood play, where freedom and imagination can take over. Through this, students can begin to improvise and collaborate using real instruments or DAWs.

Estudio Academy can be seen as a continuation of Pop Music Pedagogy, as it aligns with many of its principles and approaches. This curriculum seeks to push the boundary to broaden the possibilities of what music education is capable of, just as rock band classes have done in the

past. Estudio Academy aims to garner greater student interest in its teaching of music by appealing to what students are listening to, and to what they want to learn to create. Though primarily music technology focused, Estudio Academy welcomes students who already sing or play instruments, and encourages them to use their talents in their creative ideas. Within its pedagogy, Estudio Academy will draw upon both past and present music for its lessons. For example, a motif can be taught just as effectively using both Beethoven's 5th and Billie Eilish's "Bad Guy". Estudio Academy honors all eras and styles of music, and all will serve to help educate students.

Music technology and production are the major components within this curriculum. Estudio Academy will use multiple forms of technology across its curriculum, so as to introduce and familiarize students to what is currently out there. Traditional production equipment, such as drum machines, electronic keyboards, and sample machines will be available for students to learn and operate. Digital Audio Workstation softwares will be used extensively, due to their resourcefulness and convenience. Some examples of DAWs to be used are Garageband, Soundtrap, FL studio, and Chrome Music Lab. Certain softwares, such as Soundtrap, even feature educational videos and online courses for educators to use in their lessons. Students will constantly be using a variety of technology to further develop their music literacy and creativity.

Both Connectivism and Blended Learning lend themselves quite effectively to what Estudio Academy aims to accomplish. Both learning approaches make extensive use of educational technology, which in Estudio Academy will be DAWs and other online learning sources. The curriculum will make use of technology and digital tools to facilitate learning and overall music experience, which will be guided by the instructor. The ideas of nodes and creating a network of learning can be found with how students will collaborate with each other, and also how students

will continuously build and keep track of their progress through digital mediums. For example, students can team up to create a project that features counterpoint, and after saving it, can later revisit and add more elements to the composition in the future. With the Blended Learning model, students can cycle through rotations where they have face-to-face instruction, independent online study/practice, group collaboration, and independent work. The instructor can utilize these learning models to allocate their time effectively and efficiently. For example, one group of students can work on their compositions independently using their technology while another can be reviewing music theory with the instruction, all at the same time. Blended Learning can also differentiate specifically for students depending on their ability levels, as both the teacher and technology can accommodate and adjust for students no matter their needs. Both learning approaches help to create a diverse and flexible learning environment.

Estudio Academy's curriculum will encompass 4 main subject areas within its lesson format. These subject areas aim to cover all the essential skills a modern professional musician requires. The subject areas consist of music theory, ear training/aural skills, music history, and music technology (DAW, production, mixing). Occasionally, other subject areas will be covered and rotate with one of the others, such as songwriting, practical skills and knowledge for musicianship, recording techniques, music business information, and instrument demonstration. This curriculum intends to model itself after how colleges and universities determine what areas are vital for their degree program course requirements. These subject areas are touched upon throughout the week, with each section's lesson lasting between 30-40 minutes. These lessons plan to be bi-weekly in an afterschool program setting. Students are required to have a laptop capable of utilizing a DAW and a tablet device. Other resources will be provided and available for purchase, such as MIDI keyboards, digital audio interfaces, and studio monitor headphones.

Students will keep track of their progress in a binder that they will keep their worksheets and notes taken. They may also keep track of their work digitally on a cloud sharing device, if they are able. They will also store their compositions on flash drives or through a cloud-sharing program. Each lesson section has its own unique objectives and assessments.

The standard lesson format will start with Music History. This seeks to inform and educate students to develop their knowledge of all eras and styles of music. The history portion will cover all eras of music, while also focusing on composers and artists. Students will be able to listen to examples within the lesson context, to which they may apply later in the lesson. The next section would be Music Theory and Form. This is where students will learn to read music notation, comprehend music vocabulary, analyze song structure, and study the fundamental aspects of music. Students will approach learning these elements in fun, engaging ways that are practical and relatable. For example, playing the app “Staff Wars” is a fun game-based way of teaching students to learn the pitches on clefs. Third in the lesson would be Ear Training, or Aural Skills. This seeks to train and develop the listening and analytical skills of students to identify intervals, notate melodic examples played on the piano, distinguish the quality of chords, and properly count time signatures. The instructor will focus on specific aspects for students to listen and practice hearing, such as using popular song melodies to aid in distinguishing pitch intervals. The final component would be Music Production, where students can use the music technology for the specific lesson objective. This will be guided by the instructor, and may range from a specific production goal, such as composing an ostinato in G Major on a DAW, to allowing students to explore and discover what DAWs are capable of doing. This section will be the longest in length, and may pertain to prior knowledge and objectives from the other lesson sections. Objectives will either be assessed at the end of each section or the complete lesson.

Assessments given will be due usually the next class, and may range from memorizing musical vocabulary words, to independently creating a composition on a DAW. Music history, theory, and ear training will rotate throughout the week, with production, being the main focus, conducted on both days. This lesson format aims to develop creativity, knowledge, skills, and musical literacy.

Social Justice and Inclusivity

Estudio Academy strives to advocate for Social Justice and Inclusivity for all students. Its curriculum will celebrate and study music and musicians from all ethnicities and nationalities, no matter their orientation. Diversity will be a major component of this curriculum, as exposing and educating students to a variety of musical cultures will broaden their worldview. Every musical culture deserves to be celebrated. Estudio Academy will also accept any student regardless of ethnicity, social class, or disability. Within Estudio, each student is encouraged to be proud of their unique identity, and are welcomed to express themselves with no judgement. Each student will be accommodated appropriately by the instructor and technologies utilized. Estudio Academy will be available to different school communities in the LA and OC areas, with financial aid hopefully available once the program is fully established. Offering this curriculum to urban and rural school districts is a future goal that I would like to accomplish. As stated in the Tanglewood Symposium, Music Education must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the "inner city" or other areas with culturally deprived individuals (Gurgel, 2019). Overall, Estudio Academy stands for Social Justice and Inclusivity in its curriculum and practice.

Conclusion

Overall, these compiled sources will influence and inform the direction of Estudio Academy's curriculum. Estudio Academy draws upon several esteemed theories and methodologies to best instruct students. These educational sources yield promising discoveries that highly support the overall curricular approach. The inclusion and utilization of educational music technology offers a wealth of possibilities within the classroom. Estudio Academy hopes to innovate how music education can exist in the modern age.

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Chapter 3

Curriculum

Unit 1: Fundamentals of Music Production		
Session #:	Objectives:	Assessments:
Session 1	- List and define the eras of music history - Identify and apply the 7 elements of music to listening examples (how composer applies elements of music) - Define what a DAW is and stands for - Demonstrate basic manipulation of DAW features (Soundtrap)	Be able to tell me: At least 2 eras of music At least 3 essential elements of music What is a DAW Show me: Demonstrate basic skills within Soundtrap (accessing instruments, navigating menu)
Session 2	- Identify the Staff, clefs, and pitch fundamentals within standard notation - Distinguish how chords can convey different moods and feelings - Demonstrate understanding of counting a Time signature, quarter notes/rests - Demonstrate basic manipulation of DAW features (Soundtrap)	Be able to: - Sing the first main melody of Mozart's Piano Sonata # 16 - Define the two definitions of "Classical Music" - Begin writing and labeling pitches for Treble clef, filling in the correct pitch name - How to dictate basic quarter note rhythms - Record a basic track with a metronome that features: -drum samples -vocals -in tempo and sync with metronome bpm (80-110)
Session 3	- Define definitions for "Classical" Music - Demonstrate understanding of counting a Time signature consisting of quarter notes/rests - Distinguish tonality of chords - Collaborate with peers to compose a track featuring drums, chords, and melody	Tell me: 2 Definitions and characteristics for the term "Classical Music" - How to describe the difference between a major and minor chord Show me: - How to dictate played musical examples on sheet music paper - How to collaborate with peers to produce a 3 part track on a DAW

Subject rotation schedule

Each session will cover 3 subjects, with Music History, Theory, and Ear Training rotating while Music Production is constant. By the fourth session the rotation will reset. This is to ensure that all subjects are allocated adequate time within a week, while primarily focusing on Music Production.

Session:	Part A	Part B	Part C
Session 1	History	Theory	Production
Session 2	Theory	Ear Training	Production
Session 3	Ear Training	History	Production
Session 4	History	Theory	Production

Session 1

1. Lesson Plan Information	
Estudio Academy	Name: Mr. Jamias
Grade Level: Middle School	Length of Period: 1 hr 40 mins
Topics: Music History, Theory, Production	Standards: MU:Cr3.1.T.IIIa Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations. MU:Re8.1.T.IIIa Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works. MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
2. Objective(s)	

Objective: *SWBAT...*

- List and define the eras of music history
- Identify and apply the 7 elements of music to listening examples
- Define what a DAW is and stands for
- Demonstrate basic manipulation of DAW features (Soundtrap)

Learning Skills (*Where applicable*):

- Creativity
- Critical Thinking
- Information Management
- Adaptability
- Active listening
- Technological competency
- Analytical-thinking
- Comparing and contrasting

Value:

This first lesson within this curriculum format Students will be having their first lesson within this curriculum format, setting the foundation for how future lessons will be instructed. This serves as the introduction to the main areas of the curriculum, being history, theory, ear training, and production.

3. Content***What do I want the learners to know and/or be able to do?***

- Define definitions for “Classical” Music
- Demonstrate understanding of counting a Time signature consisting of quarter notes/rests
- Distinguish tonality of chords
- Collaborate with peers to compose a track featuring drums, chords, and melody

4. Assessment (collect data) / Evaluation (interpret data)

(Recording Devices (where applicable): anecdotal record, checklist, rating scale, rubric)

Based on the application, how will I know students have learned what I intended?**Formative:**

- Frequent checking for understanding through informal questions

- Reviewing student notes
- Exit ticket questions: end of each section

5. Learning Context

A. The Learners

(i) What prior experiences, knowledge and skills do the learners bring with them to this learning experience?

Students will be in their first class of the curriculum, implying a foundational, introductory level at the very minimum. Students will be bringing their own musical experience, such as how to sing/play an instrument, personal knowledge of music they enjoy, and hopefully a keen interest to learn how to produce music. Students should be able to actively listen, take notes, and utilize a tablet device. They also will be asked to listen and connect what they hear with what is being learned.

(ii) How will I differentiate the instruction (content, process and/or product) to ensure the inclusion of all learners? (Must include where applicable accommodations and/or modifications for learners identified as exceptional.)

-Translation: translation of the lesson materials will be made available, if needed, depending on the native language of a student. The tablets available can also be utilized to translate any speech or words that a student may not understand.

-Differentiation: Instructor can adjust the difficulty and amount of content depending on the student. The technology can likewise accomplish this once instructional online programs are being utilized with Blended Learning rotations.

-Increased time with instructor: Struggling students can spend more time with guided instruction if needed. The instructor can use station rotations and groupings to address specific student needs, allowing students to learn from the instructor and their peers.

-Accommodation: Increased font sizes and writing, multiple forms of instruction for different learning styles, multiple visuals (writing on board, text and media on projector).

-Gate: offering advanced students to help coach struggling students, expanding upon concepts, individual composition projects that students can work on if they finish early, online instructional program for music that students can interact with that lets them practice ear training and theory (teoria, musictheory.net)

*Some may not be used yet due to this being the first class.

B. Learning Environment

- Regular classroom with at least 10 tables and chairs
- Enough space and flexibility for students to separate to work independently, but also to group up to collaborate
- Whiteboard available to write notes and musical notation for students to view and copy down
- Projector and screen with speakers

C. Resources/Materials

- Laptop
- Projector, speakers
- Whiteboard, markers
- Binders with paper, pens, highlighters
- Handouts (provided)
- Tablet devices
- Headphones
- Soundtrap DAW downloaded on device
- Piano or guitar available

6. Teaching/Learning Strategies**INTRODUCTION**

How will I engage the learners? (e.g., motivational strategy, hook, activation of learners' prior knowledge, activities, procedures, compelling problem)

Students will be welcomed to Estudio Academy. Being the first lesson, everyone will introduce themselves, and also what Estudio Academy is. Topics to be discussed will be musical interests, musical backgrounds, and what they want to learn and be able to do by the time the semester concludes. This all serves to break the ice and create some familiarity within the class.

Lesson Structure:**Part A: Music History (25 min)**

1. Introduce Timeline of Historical Eras of Art Music: Medieval, Renaissance, Baroque, Classical, Romantic, 20th Century, 21st Century
2. Each section shall be color coded
3. Listen to short examples of each:

-Medieval: https://www.youtube.com/watch?v=KA6oq_UYbyA

-Renaissance: <https://www.youtube.com/watch?v=VG5IU6u52IA>

-Baroque: <https://www.youtube.com/watch?v=ho9rZjlsyYY>

-Classical: <https://www.youtube.com/watch?v=rNeirjA65Dk>

-Romantic: <https://www.youtube.com/watch?v=rP42C-4zL3w>

-20th: <https://www.youtube.com/watch?v=VuP0SExoojQ>

-21st: <https://www.youtube.com/watch?v=g1xEbvXGU28&list=PL3tZKkbG-EkX80GxsHM8UhDvul3V6e1Nt&index=64&t=0s>

4. Handout Timeline paper, attach to binder. Have students write down any notes that they may want to take.

-<https://www.musicnotes.com/now/news/musical-periods-the-history-of-classical-music/>

5. Question: What era do you want to learn more about? (Excluding 20-21st Century).
6. Exit Ticket: Answer question aloud, stating why you want to learn more about that specific era. Transition into theory section (get out materials)

Part B: Music Theory (25 min)

1. Explain what theory is: the grammar and spelling of music.
2. Lead in with question: *What makes something music?* List as many reasons as you can
3. Introduce essential elements of music by writing on board:

-Tempo

-Timbre

-Melody

-Rhythm

-Harmony

-Dynamics

-Form

4. Fill in definitions of each, display examples of each with instruments

5. Apply to simple song: <https://www.youtube.com/watch?v=hxTopOuj01k>

-Find how each applies to "I'm Yours". Ask students for their input and how each relates to the song. Wrap up information that is needed at the end of the section, writing down how each is applied correctly. Transition into Ear Training

Part C: Music Production (50 min)

1. Introduction video on Music Production: <https://cras.edu/music-production/>
2. What is a DAW? (Digital Audio Workstation): <https://www.youtube.com/watch?v=QfZLfqTMVhQ>
3. Fill in worksheet on what Music Production and DAW are. We will be using these terms frequently
4. DAW practice: Open up Soundtrap, the first DAW that we will be using for Estudio.

-Explore what Soundtrap has to offer as a DAW

-View first 2-3 introduction videos on Soundtrap

-View Loops, explore

-View Drum app

5. Go around, and watch and listen to what students have discovered on their own. Have them verbalize what they have found out in their own words.
6. Connect student responses into a concluding statement that shows what students have learned. Hint at how this will be expanded upon in the future

Consolidation and/or Recapitulation Process: *How will I bring all the important ideas from the learning experiences together for/with the students? How will I check for understanding?*

Students will be taking notes and compiling the handouts throughout the lesson. They will store their notes in a binder throughout the year, keeping track of their knowledge and information learned. Students will also highlight important information within their work. Connecting the material of all the sections will be reinforced frequently, since they all relate to the same thing. There will be consistent check-ins and exit tickets when evaluation is required. Collaboration and interaction with peers will also be frequent, as students can often learn best from each other. This will be used informally, sometimes as a pair-and-share about what was just learned.

Application: *What will learners do to demonstrate their learning? (Moving from guided, scaffolded practice, and gradual release of responsibility.)*

-Guided:

Giving out information, introducing elements of music, demonstrating concepts musically

-Scaffolded practice:

Listing elements of music and connecting to what is heard, operating DAW functions together as a class

-Independent:

-Memorizing musical era names and dates, attributing musical elements to songs and examples, manipulating the functions of a DAW independently

CONCLUSION: *How will I conclude the lesson?*

After hearing from each student what they have discovered in the DAW, I will synthesize their findings and add any additional information needed in a concluding statement. We will demonstrate certain examples by connecting to the projector, asking for student volunteers, for example, to show what drum sounds they have found. I will connect each section to a singular event: we are operating the elements of music and using our ears to produce original sounds in the 21st century. I will have students write what is expected of them for next week, which are the objectives of this lesson. After briefing them what next session will yield, there will be a quick verbal exit ticket for students to share 2 things they have learned today.

Session 2

1. Lesson Plan Information	
Estudio Academy	Name: Mr. Jamias
Grade Level: Middle School	Length of Period: 1 hr 40 mins
Topics: Music Theory, Ear Training, Production	Standards: MU:Cr3.1.T.IIIa Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations. MU:Re8.1.T.IIIa Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works. MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

2. Objective(s)
Objective: <i>SWBAT...</i> - Identify the Staff, clefs, and pitch fundamentals within standard notation - Distinguish how chords can convey different moods and feelings - Demonstrate understanding of counting a Time signature, quarter notes/rests - Demonstrate basic manipulation of DAW features (Soundtrap) Learning Skills (<i>Where applicable</i>): -Creativity -Critical Thinking -Information Management -Adaptability -Active listening -Technological competency -Analytical-thinking -Comparing and contrasting -Collaboration Value: Students will begin to experience the more collaborative and asynchronous elements of the curriculum. They will continue to expand upon their musical knowledge and skills, gradually cultivating their abilities for usage in producing

music on DAWs. The previous class served as an introduction to ease students in, while this one starts to delve deeper into more specific topics.

3. Content

What do I want the learners to know and/or be able to do?

Be able to:

- Sing the first main melody of Mozart's Piano Sonata # 16
- Define the two definitions of "Classical Music"
- Begin writing and labeling pitches for Treble clef, filling in the correct pitch name
- How to dictate basic quarter note rhythms
- Record a basic track with a metronome that features:
 - drum samples
 - vocals
 - in tempo and sync with metronome bpm (80-110)

4. Assessment (collect data) / Evaluation (interpret data)

(Recording Devices (where applicable): anecdotal record, checklist, rating scale, rubric)

Based on the application, how will I know students have learned what I intended?

Formative:

- Frequent checking for understanding through informal questions
- Reviewing student notes
- Exit ticket questions: end of each section
- Testing knowledge of previous material (eras of music, definitions)

Summative:

- Track of musical example in DAW
- Worksheet on treble clef pitches

5. Learning Context

A. The Learners**(i) *What prior experiences, knowledge and skills do the learners bring with them to this learning experience?***

Students will be bringing in fresh knowledge from the previous class. Students will be using their inherent dictation skills while they are still developing how to follow along in Ear training.

(ii) *How will I differentiate the instruction (content, process and/or product) to ensure the inclusion of all learners? (Must include where applicable accommodations and/or modifications for learners identified as exceptional.)*

-Translation: translation of the lesson materials will be made available, if needed, depending on the native language of a student. The tablets available can also be utilized to translate any speech or words that a student may not understand.

-Differentiation: Instructor can adjust the difficulty and amount of content depending on the student. The technology can likewise accomplish this once instructional online programs are being utilized with Blended Learning rotations.

-Increased time with instructor: Struggling students can spend more time with guided instruction if needed. The instructor can use station rotations and groupings to address specific student needs, allowing students to learn from the instructor and their peers.

-Accommodation: Increased font sizes and writing, multiple forms of instruction for different learning styles, multiple visuals (writing on board, text and media on projector).

-Gate: offering advanced students to help coach struggling students, expanding upon concepts, individual composition projects that students can work on if they finish early, online instructional program for music that students can interact with that lets them practice ear training and theory (teoria, musictheory.net)

B. Learning Environment

-Regular classroom with at least 10 tables and chairs

-Enough space and flexibility for students to separate to work independently, but also to group up to collaborate

-Whiteboard available to write notes and musical notation for students to view and copy down

-Projector and screen with speakers

C. Resources/Materials

-Laptop

-Projector, speakers

-Whiteboard, markers

-Binders with paper, pens, highlighters

-Handouts (provided)

-Tablet devices

-Headphones

-Soundtrap DAW downloaded on device

-Teoria app
-Piano or guitar available

6. Teaching/Learning Strategies

INTRODUCTION

How will I engage the learners? (e.g., motivational strategy, hook, activation of learners' prior knowledge, activities, procedures, compelling problem)

Entrance ticket: Reviewing objectives from last session. Each student will be asked an objective, for example, name 2 eras of music, or define what a DAW is. Rewards (snacks) can be given to students who get it correct. Any other material that needs to be reviewed can be covered briefly. I will introduce today's objectives on the board/projector, and relate how they build off of what we already know.

Lesson Structure:**Part A: Music Theory (25 min)**

1. Review: As a class, put up a visual on the projector and fill in the elements of music as a class. Ask for definitions from students.
2. Introduce Elements of Pitch (photocopied page from Tonal Harmony)
3. Pitch definition- write it down in handout
 - demonstrate how this applies with piano, guitar, etc.
 - demonstrate how there are only 12 established pitches
 - explain what an octave is (does not have to be mastered yet, just touched upon)
4. Staff and clefs: handout informational paper and blank sheet music paper
 - Staff definition- write down, relate it to the lines of a paper
 - clef definition- write down, focus on treble clef
5. Relate to how pitch is notated on a line or space
 - digitally show how a piano note being played is represented on the staff
6. Music letters: Teach that the letters we use go from A-G, then repeat
 - Handout small chart that shows the letters linearly, as a sort of manipulative to count letters going up or down
7. Pitch going up and down: teach that the higher/lower a pitch is, the higher/lower it is on the staff
8. **Rotation Exercise (rotate after 5 min):**
 - 1st group: work through trying to figure out a few notes' names by giving a reference note/pitch, and counting the letters to figure out what it is called on a worksheet or Teoria app.
 - 2nd group: play quick game where students must notate a given note by the instructor on their tablets, where instructor can help guide any students more closely
9. **Worksheet and homework:** Treble clef note writing, fill in the correct pitch name. If unclear, they can use the internet as a resource

Part B: Ear Training (25 min)

1. Explain the reason why ear training is essential. If theory is the grammar and spelling, ear training is the listening and speaking of music.
2. Demonstrate what this will look like: Dictation, interpretation/reflection
3. **Rhythm Dictation:** Hand out blank sheet music.
 - Write out four measures
 - Mark out four lines per measure
 - Demonstrate how to dictate rhythms at a fundamental level.
 - Counting together, mark where a note is played within the measures.
 - Go step at a time. Replay 4-5 times
 - Compare at the end
4. Harmony: Major Minor= Happy Sad
 - Demonstrate how chords can create moods and feelings
 - Play examples of chords, relating them to the emotion they convey: Major= Happy, Minor=sad, Dominant=tense, Augmented=mysterious, Diminished=very tense
- Dictation:** Play 4 chords, write which type you think it sounds like (Leave names and emotions on board)
 1. Review and look at students' responses. Reveal correct answers, pointing out what students may have missed, and how to listen for it (tips, tricks). Transition into Production, getting out the tablets.
 - 2.

Part C: Music Production (50 min)

1. Review definition of DAW: show brief examples of other

DAW's, ask if anyone knows of any (Garageband, Ableton, Logic, Cubase, FL Studio)

2. Soundtrap crash course

<https://www.soundtrap.com/tutorials>

-Walkthrough some of demonstrations together

1. Soundtrap Audio video

-practice recording audio from microphone, and from a drum set, Show how to use metronome, set bpm

2. Centers Rotation

- Group 1 (independent): DAW practice: record a basic track with a metronome that features:

-drum samples

-vocals

-in tempo and sync with metronome bpm (80-110)

- Group 2 (with instructor): Improvisation activity

-everyone will open on their tablets an online chord player that lists all the chords in C major

-Group will take turns improvising playing chords, simply by tapping on the screen

-Encourage students to listen to how each chord sounds by itself, and in relation to others (give students 2 minutes to listen to chords by themselves)

-Instructor can program a drum beat or play a live instrument along

Consolidation and/or Recapitulation Process: *How will I bring all the important ideas from the learning experiences together for/with the students? How will I check for understanding?*

Students will be getting hands-on experience in this lesson. Now, they are able to use the theoretical concepts they are learning in more practical ways that can be engaging and fun. I will consistently check for understanding through questions and glancing at their work on their tablets. Teacher demonstrations and modeling will also be frequent, especially with ear training. Allowing time for students to play with the DAWs falls in line with the Orff approach, letting the natural musical elements of the students to be cultivated progressively. The centers are opportunities for me to get a closer look at how students perform, allowing time for guided instruction individually when needed. Assignments for next session will be evaluated for progress so far.

Application: *What will learners do to demonstrate their learning? (Moving from guided, scaffolded practice, and gradual release of responsibility.)*

-Guided:

Giving out information, introducing elements of music, demonstrating concepts musically, demonstrating actions of music (notating, listening)

-Scaffolded practice:

Listing elements of music and connecting to what is heard, demonstrating how to notate and dictate for ear training as students attempt, operating DAW functions

together as a class, demonstrating how to notate and dictate for ear training as students attempt

-Independent:

-Memorizing musical definitions, attributing musical elements to songs and examples, notating and dictating harmonic and rhythmic examples played, manipulating the functions of a DAW independently

CONCLUSION: *How will I conclude the lesson?*

After hearing from each student, both their individual compositions and their improvisations, we will have an opportunity for students to share their work. We will demonstrate certain examples by connecting to the projector, and also asking for student volunteers to demonstrate what they learned from the improvisation activity. I will have students write what is expected of them for next week, which are the objectives of this lesson. After briefing them what next session will yield, there will be a quick verbal exit ticket for students to share 2 things they have learned today.

Session 3

1. Lesson Plan Information	
Estudio Academy	Name: Mr. Jamias
Grade Level: Middle School	Length of Period: 1 hr 40 mins
Topics: Ear Training, Music History, Production	Standards: MU:Cr3.1.T.IIIa Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations. MU:Re8.1.T.IIIa Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works. MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

2. Objective(s)
Objective: <i>SWBAT...</i> • Define definitions for “Classical” Music • Distinguish how chords can convey different moods and feelings • Demonstrate understanding of counting a Time signature, quarter notes/rests • Distinguish tonality of chords • Manipulate the instruments, pattern, and piano roll functions on Soundtrap to produce MIDI compositions in 4/4 time Learning Skills (<i>Where applicable</i>): -Creativity -Critical Thinking -Information Management -Adaptability -Active listening -Technological competency -Analytical-thinking -Comparing and contrasting -Collaboration

Value: Students will be learning about what the term “Classical Music” can signify, distinguishing how both meanings can inform musical taste. They will expand upon their notation and dictation skills within Ear Training, and also begin to collaborate while manipulating their DAWs for their compositions and performances.

3. Content

What do I want the learners to know and/or be able to do?

Tell me:

- 2 Definitions and characteristics for the term “Classical Music”
- How to describe the difference between a major and minor chord

Show me:

- How to dictate played musical examples on sheet music paper
- How to collaborate with peers to produce a 3 part track on a DAW

4. Assessment (collect data) / Evaluation (interpret data)

(Recording Devices (where applicable): anecdotal record, checklist, rating scale, rubric)

Based on the application, how will I know students have learned what I intended?

Formative:

- Frequent checking for understanding through informal questions
- Reviewing student notes
- Exit ticket questions: end of each section
- Testing knowledge of previous material (eras of music, definitions)

Summative:

- Track and demonstrations of musical examples in DAW
- Worksheets for Ear Training
- Performance of compositions

5. Learning Context

A. The Learners**(i) What prior experiences, knowledge and skills do the learners bring with them to this learning experience?**

Students will be expanding upon their skills for Ear Training, producing in a DAW, and knowledge of Music History. They will also be bringing in their previous assumptions and beliefs about classical music. Students will be building off their basic dictation skills from the previous Ear training lesson. Students are also more familiar and comfortable utilizing the Soundtrap DAW at this point.

(ii) How will I differentiate the instruction (content, process and/or product) to ensure the inclusion of all learners? (Must include where applicable accommodations and/or modifications for learners identified as exceptional.)

-Translation: translation of the lesson materials will be made available, if needed, depending on the native language of a student. The tablets available can also be utilized to translate any speech or words that a student may not understand.

-Differentiation: Instructor can adjust the difficulty and amount of content depending on the student. The technology can likewise accomplish this once instructional online programs are being utilized with Blended Learning rotations.

-Increased time with instructor: Struggling students can spend more time with guided instruction if needed. The instructor can use station rotations and groupings to address specific student needs, allowing students to learn from the instructor and their peers.

-Accommodation: Increased font sizes and writing, multiple forms of instruction for different learning styles, multiple visuals (writing on board, text and media on projector).

-Gate: offering advanced students to help coach struggling students, expanding upon concepts, individual composition projects that students can work on if they finish early, online instructional program for music that students can interact with that lets them practice ear training and theory (teoria, musictheory.net)

B. Learning Environment

-Regular classroom with at least 10 tables and chairs

-Enough space and flexibility for students to separate to work independently, but also to group up to collaborate

-Whiteboard available to write notes and musical notation for students to view and copy down

-Projector and screen with speakers

C. Resources/Materials

-Laptop

-Projector, speakers

-Whiteboard, markers

-Binders with paper, pens, highlighters

-Handouts (provided)

-Tablet devices

- Headphones
- Soundtrap DAW downloaded on device
- Teoria app
- Piano or guitar available

6. Teaching/Learning Strategies

INTRODUCTION

How will I engage the learners? (e.g., motivational strategy, hook, activation of learners' prior knowledge, activities, procedures, compelling problem)

Show class a video of strangers jamming together:

<https://www.youtube.com/watch?v=cUFVR5sgbt0>

Have students watch and ask what they noticed musically. Ask what they noticed with how the three collaborated on the spot. Relate this to how multiple people have the creative possibility to make something beautiful with multiple dimensions, which is what they will be doing today in Music Production. Ask what other instrument/musical element could have also been added to this jam session.

Lesson Structure:**Part A: Ear Training (25 min)**

1. Rhythmic Dictation: Review previous rhythmic dictation procedures, hand out blank sheet music.

-Write out four measures

-Mark out four lines per measure

-Time signature: Explain purpose of time signature, focus mostly on bottom number for now. Bottom number=number of beats per measure/line drawn

-Write 4/4 at beginning, model where to place it

-Repeat from last class, but now after you mark when a note is played, draw a quarter note, and where there isn't a note, write a quarter rest

-Leave these on whiteboard/screen for students to draw and copy

-Counting together, mark where a note is played within the measures.

-Go step at a time. Replay 4-5 times

-Compare at the end, ensuring students have their time signature, correct number of measures, and used quarter notes and rests

2. Harmonic Dictation:

-Review Major, Minor, Dominant, Augmented, and Diminished chords, emphasizing how each sounds and feels

-Connect each chord to the emotions previously discussed, play each for review

Explain what to listen for (mood, emotion). Emphasize the thirds of the chords when playing them

-Quick Centers Exercise (rotate after 5 min):

Center 1: Focusing only on Major and Minor chords, play 5 examples of major and minor chords, playing them as block chords and arpeggios. Correct at the end as a class.

Center 2: On tablets, pull up designated edpuzzle video on major and minor chords. Video will have 4 interactive questions to answer.

<https://www.youtube.com/watch?v=5SmFfF9lw7Y>

Part B: Music History (25 min)

1. Review: Eras of Music, be able to talk about at least 2 eras, including anything you may have listened to on your own

2. Topic: What is Classical Music?
3. Question: What do you think of when you hear the word “classical music”? Search up an example within 1 minute on your device, and share it with your table.
4. Discuss: Classical music is more than just an orchestra or “old people music”. Modern Musicians and producers can learn so much from this type of music.
5. Handout worksheet:

Classical Music usually means 2 things...

Classical era: • Classical era from 1750-1820 • Composers such as: Mozart, Beethoven, Schubert • Has a theme you can sing to • Established form • Sound: Light/galant	Art Music: • “Serious Music” • Written down • More complex structure • Music meant to be enjoyed for listening (not dancing or movies) • Follows traditions
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7. Videos and media:

Definition and differences: -Classical:

<https://www.youtube.com/watch?v=qnAsOhAhQds>

Listen to: Mozart, Beethoven, Schubert

8. **Quick activity:** In partners using tablets, find an artist or band that is influenced by classical music, and listen to an example of how this influence manifests in their music.
9. **Homework:** Listen to Mozart’s Piano Sonata # 16
<https://www.youtube.com/watch?v=qjk-YRuQZDE>

-Be able to sing the first part

-What are the two definitions of “Classical Music”?

Part C: Music Production (50 min)

1. Open up a drum machine on Soundtrap

-Walkthrough the functions of Instrument, patterns, and piano roll

-Give students 3 minutes to explore these functions, and ask how they differ from each other.

-Wrap up how each lets the producer control a different aspect: instrument allows one to play and record “live”, and patterns and piano roll allow one to use MIDI to play itself

2. MIDI vs Live activity

-Separate students into two groups: One will be performing a drum beat live, the other will be programming a MIDI pattern

-Give students 2 minutes to prepare an 8 second musical example

-Have students individually share

-Ask students the benefits and drawbacks of playing/recording live VS using MIDI to produce and perform

3. Soundtrap loops

- Display on the projector Soundtrap loops. Describe what a loop is: previously recorded musical example that you can use in your DAW
- Allow students 2 minutes to explore various loops available

4. Collaborative composition

- Break students into partners (one group of 3 if needed)
- Show the share function in Soundtrap, allowing multiple people to work on the same project
- Objective: create an 8 or more measure composition that utilizes the drum machine, a synthesizer/keyboard, and atleast 2-3 loops
- Demonstrate a quick example on the projector of putting these elements together
- Show how to tell the measure numbers on the Soundtrap track screen
- Review how to add multiple instruments and how to switch between them
- Encourage students to use their ears to figure out what can sound good with each other. Also encourage different ways to collaborate (one person gets drum machine, other gets keyboard).
- Guide students on ways to start off their composition: they can start with either the drums, keyboard melody, or loops first to get started and base it off of.
- Ask and clarify for any questions before letting students break off into groups
- Allow students to work, while walking around to check-in and survey how students are doing

5. Performance

- Have students share out their compositions. They can connect to the projector
- Students will describe how they went about composing, such as what their thought process was, or how they chose their sounds

Consolidation and/or Recapitulation Process: *How will I bring all the important ideas from the learning experiences together for/with the students? How will I check for understanding?*

Students will be getting more hands-on experience in this lesson. They will be using their knowledge and skills acquired so far to now collaborate with each other. I will consistently check for understanding through questions and glancing at their work on their tablets. Allowing opportunities for students to collaborate with each other while utilizing technology aligns with Connectivism, as they are creating connections of knowledge together to create a composition. Assignments for next session will be evaluated for progress so far.

Application: *What will learners do to demonstrate their learning? (Moving from guided, scaffolded practice, and gradual release of responsibility.)*

-Guided:

Giving out information, introducing definitions for Classical Music, demonstrating concepts musically, demonstrating actions of music (notating, listening)

-Scaffolded practice:

Demonstrating how to notate and dictate for ear training as students attempt, operating DAW functions together as a class

-Independent:

-Memorizing musical definitions, notating and dictating harmonic and rhythmic examples played, manipulating the functions of a DAW independently

CONCLUSION: *How will I conclude the lesson?*

After hearing from each group, there will be some time for reflection and sharing of experience. Students are invited to ask what they found easy or difficult. Instructor will review the main concepts of today's lesson, with quick questions for students to demonstrate their learning informally. Students will write what is expected of them for next week, which are the objectives of this lesson.

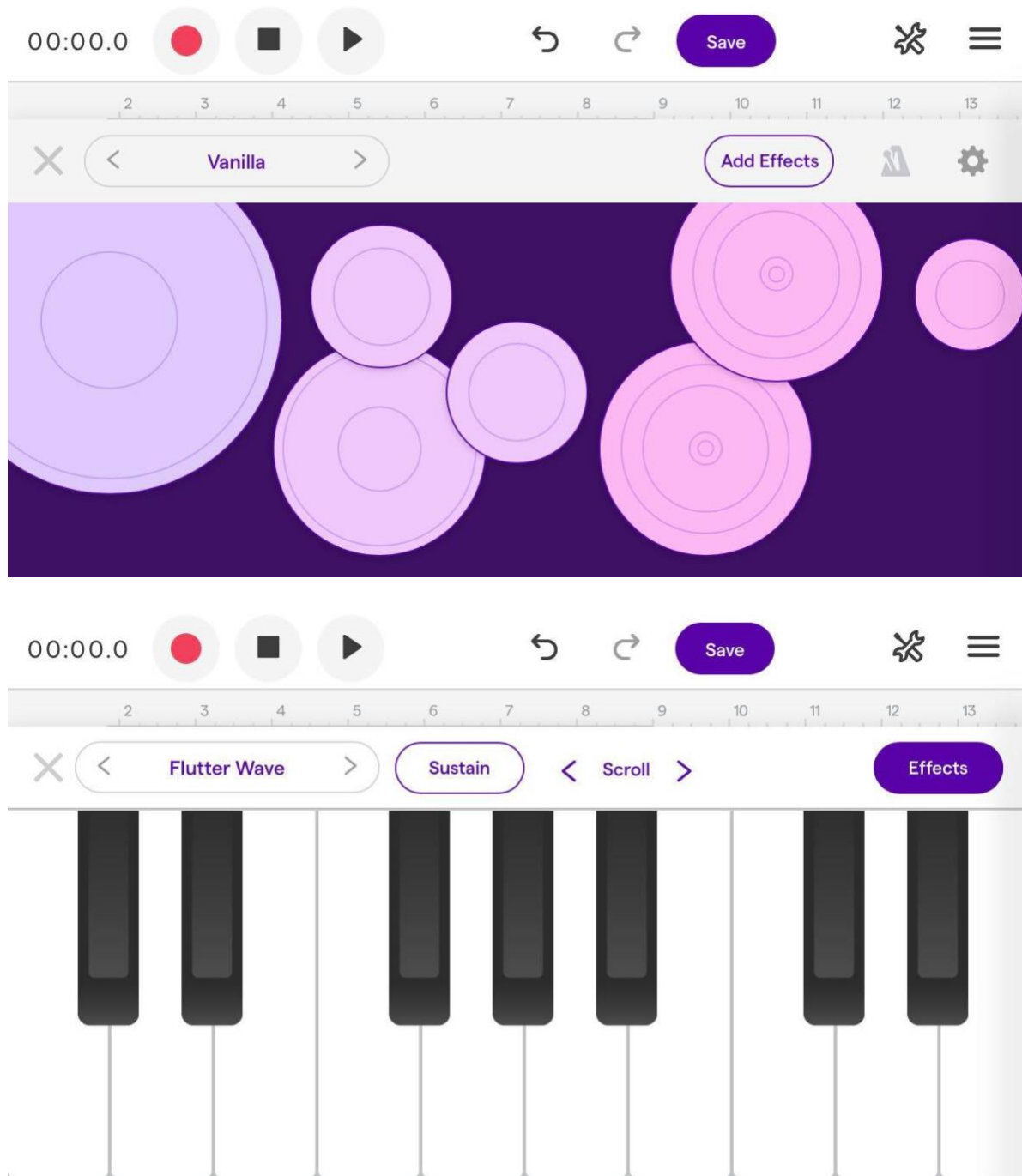
Summative Assessment & Criteria

The summative assessment will be the collaborative composition in session 3. Students will be evaluated on fulfilling the required specifications, which entails students to create an 8 or more measure composition that utilizes the drum machine, a synthesizer/keyboard, and at least 2 or 3 loops. They will also be evaluated on their presentation/performance of their composition, specifically how they describe their production process and how they related it to the elements of music previously covered. Further criteria will be evaluated from the NAFME Music Technology standards.

Music - Music Technology Strand				
CREATING	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.Ⓜ Essential Question(s): How do musicians generate creative ideas?			
	HS Proficient	HS Accomplished	HS Advanced	
Imagine	MU:Cr1.1.T.1a Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools .	MU:Cr1.1.T.1a Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources .	MU:Cr1.1.T.1a Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems .	Imagine
CREATING	Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent. Essential Question(s): How do musicians make creative decisions?			
	HS Proficient	HS Accomplished	HS Advanced	
Plan and Make	MU:Cr2.1.T.1a Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources .	MU:Cr2.1.T.1a Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and analog tools .	MU:Cr2.1.T.1a 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 .	Plan and Make

This assessment will be standards based, with students receiving critique and feedback of their proficiency levels on how they did. This will not have a points or letter grade attachment, and serves as the first formal evaluation on how students are grasping the content so far. This serves to better inform both the instructor and students on what next steps to take in future lessons.

Assessment Examples



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Chapter 4

Reflection

Estudio Academy's vision statement seeks to develop aspiring modern musicians with the foundation and knowledge to succeed in an evolving music industry. Its mission statement is to advance music education through modern technology. Estudio Academy aims to cultivate musical literacy through Three E's- Expression: Uncover your passion, cultivate your creativity, and find your own unique musical voice. Experience: Experience modern day music production by learning how to produce, compose, mix, and record your own songs. Educate: Learn Theory, Ear Training, Music History, and all the necessary tools to becoming a complete musician in a practical and engaging way.

Overall, I enjoyed my experience of developing the curriculum for Estudio Academy. This is a program that I intend on actually starting and running myself, and I am willing to work hard to bring it to life. I have made multiple considerations while developing the unit and instruction practices for my targeted learners. Facets of both the Orff Approach and Kodály method help to influence the learning environments, creative processes, and focus on musical literacy. Being able to research about both has helped to better inform how I will synthesize their respective concepts into Estudio Academy's curriculum. Likewise, researching about learning theories within Music Education has illuminated Estudio Academy's instructional framework.

Connectivism and Blended Learning both effectively utilize music technology, differentiate for all levels of learners, and construct suitable learning environments for students to collaborate and express their creativity. Overall, it is compelling to realize that there are a multitude of

educational theories and methodologies that support the curricular direction of what Estudio Academy aims to become.

This curriculum can readily be adapted for younger learners. While some assessments and expectations may need to be simplified and adjusted, the overall approach and practices of the program curriculum can still be employed. Examples of this can be shortening the lengths and amount of contents for lessons, offering more opportunities for instructor-led guidance, and using more simplified Digital Audio Workstations such as Chrome Music Lab. Outside of Music Education, this framework and approach can also be applied to other subjects that are able to use technology to express creativity. Potential examples would be to apply the curricular framework to art, graphic design, film making, and even coding. The curriculum will be expanded upon in multiple ways for extended learning. One way is to cover other topics of study that still pertain to Music and musicianship, such as how the music business works, recording practices in a professional studio, and basic instrument demonstration and instruction. These help to further develop students to become complete, musically literate musicians. These topics will be covered occasionally in place of Music theory, ear training, or Music history within lessons.

I hope to develop and establish Estudio Academy to become a sustainable afterschool music education program and business. I will continue to expand and develop the curriculum for the students' learning experience. A potential "bigger picture" plan would be to hire other instructors to teach at multiple schools, while I could continue to still teach and further develop the curriculum and manage the program. Future plans include further developing the curriculum and framework, pitching the program to potential schools, and also searching for prospective grant funding to help finance start up. Estudio Academy plans to open and commence a trial run of instruction sometime in the Fall of 2020. In conclusion, Estudio Academy is much more than a

Capstone thesis. I plan to not only build and develop this curriculum to become fully established, but also to help unlock the creative potential of my students.