Seventh Grade General Music Curriculum

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Archbold Area Schools
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Classroom Setting

The following curriculum contained in this document is created for seventh grade general music to be taken over the course of a single semester (approx. 18 weeks). Every student is required to take general music from kindergarten through seventh grade, but beginning with fifth grade, students may also elect to enroll in band concurrently. Choral music offerings do not occur until the eighth grade. Band and non-band seventh grade students take general music with band and non-band students grouped in their own classes. This curriculum is designed for non-band students who have class three times a week for eighteen weeks. Generally, about 70% of these students will enroll in choir during the eighth grade year while the remaining 30% will discontinue all music courses for the remainder of their secondary school education. Over the course of an academic year, this course will be taught to three sections of seventh grade students with about 20-25 students per section.

Curriculum Model

The curriculum contained in the following document is designed with a linear approach in mind—a design modeled after Tyler (Walker and Soltis, 2004). Much like Tyler, I will endeavor to keep these questions at the forefront of this curricular design. What educational purposes should Archbold Middle School seek to attain? What educational experiences can be provided that are likely to attain these purposes? How can these experiences be effectively organized? How can I determine whether these purposes are being attained?

Popham stated, “The educational evaluator should encourage the use of instructional objectives which provide explicit descriptions of the post-instruction
behavior of learners” (Walker and Soltis, p. 73). National, state, county, and local school officials have advocated similar approaches. Personally, I cannot argue with the concept as it appears on paper. It seems reasonable and sound. However, Dewey and Eisner have written before and after Popham and advocate a child-centered approach. Eisner put it best when he stated, “…educational objectives need not precede the selection and organization of content” (Walker and Soltis, p. 90). My establishment of philosophy and objectives is occurring after teaching some of these lessons, which allow me to more effectively articulate these ideas.

Philosophy of Assessment

Assessment of student learning in music education is critical. Gone are the days when “participation” grades are sufficient justification for a student grade. Students, parents, administrators, and the community expect well-defined assessments with measurable results. Teachers should expect nothing less from themselves as well. Much learning that takes place in my classroom is comprehensive in nature. Literature, handouts, classroom discussion, and technology serve as the vehicles through which learning takes place in my classroom. My assessment practices reflect that comprehensive method. I believe in clearly defined criteria for assessment that is explained to students prior to the actual assessment. Rubrics, quizzes, and projects are assessment tools that will be utilized. This allows for a clear student understanding of the assignment, but also gives the students flexibility to adapt the assignment to their specific needs. I believe in assessment that is criterion-based with enough flexibility to be student-centered in its approach.
Music Department Philosophy

The Archbold Area Schools has established a mission statement. In accordance with district policy, the music department will establish a mission statement that is an outgrowth of the district model. The Archbold Music Department is committed to the pursuit of excellence in music education that stresses teamwork, integrity, and the individual. Through the cooperative efforts of parents, teachers, and students an environment will be established where students have the opportunity to develop a passion and a life-long appreciation for music.

Curriculum Design

Each section begins with the Ohio State Content Standard that a series of lessons will address. Directly below each state content standard is the related state benchmarks for each content standard. All Ohio State Content Standards and benchmarks listed are taken from the Ohio Fine Arts Standards (Office of Curriculum and Instruction, 2004). Below the benchmarks is the indicated duration (in total classes) for the implementation of the content standards and benchmarks. Required equipment and/or supplies can be found following the duration. Following the duration, the corresponding number of lessons indicated in the duration section are individually highlighted and detailed. Occasionally, throughout the course of this document, sample documents showing individual lesson detail or sample assessments corresponding to an individual lesson can be seen. Again, all content is organized around the state content standard being addressed. Several state content standards are addressed using similar and differing benchmarks.
Seventh Grade General Music Curriculum

State Content Standard: Creative Expression and Communication
- Students sing, play instruments, improvise, compose, read and notate music.

Benchmarks
1. Read, write and perform rhythmic (including dotted rhythms) and melodic patterns in a variety of meters.
2. Identify and use key signatures.
3. Read and notate melodies in bass clef.

Duration: Three Classes (42 minutes per class)

Equipment and/or Supplies: Teacher generated worksheets and quiz

Lesson One:
- Review/Teach Basic Notation
  1. Clefs
  2. Staves
  3. Time Signatures
  4. Key Signatures
  5. Treble and Bass Clef Note Names
- Assign Teacher Generated Worksheets

Lesson Two:
- Review previous lesson material
- Teach Grand Staff
- Assign Teacher Generated Worksheets

Lesson Three:
- Quiz Review
- Take Teacher Generated Quiz

State Content Standard: Analyzing and Responding
1. Students listen to a varied repertoire of music and respond by analyzing and describing music using correct terminology. Students evaluate the creating and performing of music using appropriate criteria.

Benchmarks
1. Analyze form identifying distinct sections of a larger musical work.

State Content Standard: Creative Expression and Communication
2. Students sing, play instruments, improvise, compose, read and notate music.
Benchmarks
1. Sing and/or play, alone and with others, a varied repertoire of music representing diverse genres and cultures showing expression and technical accuracy at a level that includes modest ranges and changes of tempo, key and meter.
2. Perform accurately, alone and in small and large groups, with good posture producing an appropriate tone quality.
3. Respond appropriately to the cues of a conductor.

Duration: Five Classes (42 minutes per class)

Equipment and/or Supplies: Alloutte, Brother John’s Asleep—Arr. Poorman and Poorman; Three Tongue Twisters, Sally Sells Sea Shells—Music by Kenneth Kosche; Mad Coyote—Music by Victoria Ebel-Sabo; and Piano

Lesson One:
• Discussion of the voice from a physiological perspective
• Diagram the upper portion of a body and identify important physical parts of the breathing and singing process
• Demonstrate and utilize varied breathing exercises
• Identify and discuss differences between the male and female voice

Lesson Two:
• Work with students in two groups separately: Ladies and Gentlemen
• Establish comfortable, tension-free ways of producing a free tone
• Physically model sound production differences between male and female voices
• Utilize warm-ups to free the voice and create a safe environment in which to sing
• Begin learning Alloutte, Brother John

Lesson Three:
• Again, work in two individual groups
• Review breathing exercises and warm-up procedures
• Finish learning Alloutte, Brother John and begin learning Sally Sells Sea Shells

Lesson Four:
• Work as a full ensemble
• Review breathing exercises and warm-up procedures
• Rehearse Alloutte, Brother John
• Finish learning Sally Sells Sea Shells

Lesson Five:
• Full ensemble rehearsal
• Prompt students to direct (recommend the order) of warm-ups and breathing exercises
• Introduce and learn Mad Coyote
• Perform Aloutte, Brother John, Sally Sells Sea Shells, and Mad Coyote
State Content Standard: Creative Expression and Communication
1. Students sing, play instruments, improvise, compose, read and notate music.

Benchmarks
1. Read, write and perform rhythmic (including dotted rhythms) and melodic patterns in a variety of meters.
2. Identify and use key signatures.
3. Read and notate melodies in bass clef.

Duration: Four Classes (42 minutes per class)

Equipment and/or Supplies: Teacher-generated worksheets, Tonal Harmony Worksheets by Kostka and Payne, Teacher-generated quiz and test

Lesson One:
• Define the characteristics of time signatures
• Establish the difference between beat and tempo
• Assign worksheet

Lesson Two:
• Discuss the differences between simple and compound meter
• Use interactive examples on the board and rhythmic clapping to visually and aurally show the differences
• Assign worksheet

Lesson Three:
• Elements of Rhythm Worksheet
• Partner work for 2/3 of class
• Teacher facilitates cooperative learning
• Pop quiz reviewing grand staff

Lesson Four:
• Brief test review
• Take test

State Content Standard: Historical, Cultural and Social Contexts
• Students demonstrate knowledge and understanding of a variety of music styles and cultures and the context of musical expression or events, both past and present. Students identify significant contributions of composers and performers to music heritage. Students analyze the historical, social and political forces that have influenced the function and role of music in the lives of people.

Benchmarks
1. Recognize, identify, and demonstrate form in world music (e.g., Western and non-Western) and popular music.
2. Demonstrate how elements of music are used to create various musical styles
3. Identify representative music examples from music literature and respond to the style of the historical period of music.
4. Classify by composer and historical period a varied body of exemplary music works.
5. Recognize and identify historical and cultural contexts (e.g., time and place of a music event) that have influenced music.

Duration:  
6 Classes for Romantic Period (42 minutes per class)  
5 Classes for Classical Period (42 minutes per class)


Lesson One:  
- Examination of Beethoven’s life and works  
- Beethoven’s importance  
- Students use teacher-generated listening worksheet to take listening notes while listening to musical examples

Lesson Two:  
- Discussion of Romanticism and its characteristics  
- Students fill out discussion worksheet during lesson  
- Students use Romantic Period listening worksheet to take listening notes while listening to listening examples

Lesson Three:  
- Solo, Vocal, and Chamber Music in the 19th Century  
- Students fill out discussion worksheet during lesson  
- Students use Romantic Period listening worksheet to take listening notes while listening to listening examples

Lesson Four:  
- Opera in the 19th Century  
- Students note important ideas from discussion and then group up and generate questions for a quiz to be taken by one of their peers  
- Students use Romantic Period listening worksheet to take listening notes while listening to listening examples

Lesson Five:  
- Romantic Listening Test  
- Brief review and then take the test
Lesson One:
- Romantic Period to the 20th Century
- Students fill out discussion worksheet during lesson
- Students use 20th Century listening worksheet to take listening notes while listening to listening examples

Lesson Two:
- European Mainstream in 20th Century Europe
- Students fill out discussion worksheet during lesson
- Students use 20th Century listening worksheet to take listening notes while listening to listening examples

Lesson Three:
- Recent Developments in 20th Century Europe
- Students note important ideas from discussion and then group up and generate questions for a quiz to be taken by one of their peers
- Students use 20th Century listening worksheet to take listening notes while listening to listening examples

Lesson Four:
- The American 20th Century
- Students generate lists of musical developments in partners
- Students share lists and justifications with entire class
- Students use 20th Century listening worksheet to take listening notes while listening to listening examples

Lesson Five:
- 20th Century Listening Test
- Brief review and then take the test

***See next two pages for examples***
Listening Test #6  
Song Selections Notes

As you listen to each song, take time to write down one or two things you hear for each song that will help you recall the song. Be sure to include terms that we have discussed in previous classes. Remember, this sheet will not be graded, but will be reviewed to gauge your progress.

Le Tombeau de Couperin: Menuet  
Composed by Maurice Ravel

Music for Strings, Percussion, and Celesta: Third Movement  
Composed by Bela Bartok

Lady Macbeth of Mtsensk: Act IV: Final Scene  
Composed by Dimitri Shostakovich

Le Sacred du printemps: Danse des adolescents  
Composed by Igor Stravinsky

Afro-American Symphony: Third Movement  
Composed by William Grant Still
Listening Test #6

Write a number (1 through 5) to indicate the order in which you heard each song played. Each question is worth 5 points.

1. ____ Afro-American Symphony: Third Movement
   Composed by William Grant Still

2. ____ Music for Strings, Percussion, and Celesta: Third Movement
   Composed by Bela Bartok

3. ____ Le Sacred du printemps: Danse des adolescents
   Composed by Igor Stravinsky

4. ____ Le Tombeau de Couperin: Menuet
   Composed by Maurice Ravel

5. ____ Lady Macbeth of Mtsensk: Act IV: Final Scene
   Composed by Dimitri Shostakovich
State Content Standard: Valuing Music/Aesthetic Reflection

- Students demonstrate an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences. Students articulate the significance of music in their lives.

**Benchmarks**
1. Participate in and reflect on a variety of live music performances and activities.
2. Discuss how music preferences reflect people's values.
3. Evaluate music performances and compositions based on elements of music.
4. Develop and apply criteria based on elements of music to support personal preferences for specific music works.

**Duration:** Three Classes (42 minutes per class)

**Equipment and/or Supplies:** CD Player, DVD Player, iTunes

**Lessons One through Three:**
- Student presentations following guidelines
- Assessment based on rubric handed out in advance to students
- Allow brief question and answer session following student presentation

***See next two pages for examples***
Modern Artist Project

This project’s purpose is to allow you present a sample of music that you enjoy listening to for the whole class. This project will require you to choose a song and make a presentation to the class. The presentation will be due in class on Thursday, April 10, 2009. Simply follow the guidelines listed below in order to make your presentation.

Your presentation will need to be 3-5 minutes long and address the question listed below.

1. What is the name of the song?
2. What is the name of the performer?
3. What style of music does this song belong to?
4. Is this song typical of the performer?
5. How did the performer begin his career?
6. What is the performer doing today?
7. Why did you choose this particular song by this particular performer?

You will be graded using the rubric I gave you in class. Please look over each category on the rubric and its corresponding point value. That will tell how much each component of your project is worth. By looking the rubric over, you should be able to have a good idea of what your grade will be before even turning in your project. This process may be new to many of you, but I am always available for assistance to you, so please do not hesitate to ask me questions.

Remember; DO NOT bring in a song that you think has questionable material. If you are unsure, you can bring in the song early to me to get pre-approval. Any violation of this policy will result in an immediate detention and referral to the principal. Bring your song on a CD, as that is the only song medium I can easily accommodate. If you need to use a DVD player, I must be notified by Tuesday, April 8, 2009 in order to obtain the appropriate equipment.

Also, you do not have to turn in any written work. You can have as much written or memorized as you like for your presentation, but I do not want to watch people reading from a paper—that is a disservice to your teacher, your fellow students, and yourself. I want this project to be something that interests you. I am looking forward to hearing your presentations.

Please remember, if you simply answer the questions and go into little or no detail about each area, you may not get all the points. There needs to be some in-depth information. These questions are meant to focus your research and help you get looking in the correct direction.
Grading Rubric

Organization_____(20)
   A. Presentation is conducted in an orderly manner_____ (15)
   B. Presentation seems to flow in an unobstructed manner ____ (5)

Content____(60)
   A. Presentation is 3-5 minutes in length____(6)
   B. Student stated the name of the song____(3)
   C. Student stated the name of the performer_____ (12)
   D. Student characterized the style of the music____(12)
   E. Student explained how the performer began his career____ (12)
   F. Student shared what the performer is currently doing_____ (12)
   G. Student explained why he chose this song____(3)

Effort_____ (20)
   A. Student gave a presentation that intrigued the listener____(5)
   B. Student challenged himself through this project____(5)
   C. Student sought out the appropriate resources for this project____ (5)
   D. Student had the appropriate resources on hand to show to the class____ (5)

Total Points Possible____(100)

Name:___________________________

Teacher Comments:
State Content Standard: Valuing Music/Aesthetic Reflection

- Students demonstrate an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences. Students articulate the significance of music in their lives.

Benchmarks
1. Discuss how music preferences reflect people's values.

Duration: Three Classes (42 minutes per class)

Equipment and/or Supplies: MSNBC Article found at http://www.msnbc.msn.com/id/18644781/from/ET/, United States Copyright Law, music copyright handout, and Teacher-generated quiz.

Lesson One:
- Read MSNBC Article to students
- Teacher facilitates discussion
- Use music copyright handout for guidance

Lesson Two:
- Continued discussion
- Go to US Copyright Law and discuss/read with class
- Final discussion

Lesson Three:
- Quiz review
- Take quiz

***See the next 4 pages for examples***
Music piracy crackdown nets college kids

At least 500 students nationwide have paid settlements to avoid being sued

By Anna Jo Bratton

updated 4:34 p.m. ET, Sun., May. 13, 2007

LINCOLN, Neb. - At first, Sarah Barg thought the e-mail was a scam.

Some group called the Recording Industry Association of America was accusing the University of Nebraska-Lincoln sophomore of illegally downloading 381 songs using the school's computer network and a program called Ares.

The letter said she might be sued but offered her the chance to settle out of court.

Barg couldn't imagine anyone expected her to pay $3,000 — $7.87 per song — for some 1980s ballads and Spice Girls tunes she downloaded for laughs in her dorm room. Besides, the 20-year-old had friends who had downloaded thousands of songs without repercussion.

"Obviously I knew it was illegal, but no one got in trouble for it," Barg said.

But Barg's perspective changed quickly that Thursday in March, when she called student legal services and found out the e-mail was no joke and that she had a pricey decision to make.

Barg is one of 61 students at UNL and hundreds at more than 60 college campuses across the country who have received letters from the recording industry group, threatening a lawsuit if they don't settle out of court.

"Any student on any campus in the country who is illegally downloading music may receive one of these letters in the coming months," said Jenni Engebretsen, an RIAA spokeswoman.

Barg's parents paid the $3,000 settlement. Without their help, "I don't know what I would have done. I'm only 20 years old," she said.

At least 500 university students nationwide have paid settlements to avoid being sued,
Engebretsen said. Students who don't take the offer face lawsuits — and minimum damages of $750 for each copyrighted recording shared if they lose.

UNL officials have been told 32 more letters are on the way. At least 17 UNL students who did not take the settlement offer have been sued, according to the RIAA, although the university has been asked to forward only five subpoenas.

But the students coughing up the cash question why they're the ones getting in trouble.

"They're targeting the worst people," UNL freshman Andrew Johnson, who also settled for $3,000. "Legally, it probably makes sense, because we don't have the money to fight."

Johnson got his e-mail in February, with the recording industry group's first wave of letters targeting college students. He had downloaded 100 songs on a program called LimeWire using the university network.

The money to settle came from the 18-year-old's college fund. He'll work three jobs this summer to pay back the money.

Johnson compares what he did to people driving 5 miles per hour over the speed limit.

"It's not like I downloaded millions of songs and sold them to people," Johnson said.

But just one song can bring a lawsuit, Engebretsen said.

"It is important to send the message that this is illegal, you can be caught, and there are consequences," she said.

The industry realizes attitudes need changing, and money from the settlements is reinvested in educational programs schools and other groups can use to spread the word that song sharing can have severe consequences.

Some of the programs are tailored to start with third-graders.

"We do recognize that by the time students reach college, many of their music habits are already formed," Engebretsen said.
Earlier this month, members of Congress sent a letter to officials from 19 universities, including UNL, asking for information about schools' anti-piracy policies.

**Students say its bullying** According to the letter, more than half of college students download copyrighted music and movies. The information requested is intended to help assess whether Congress needs to advance legislation to ensure illegal downloading "is no longer commonly associated with student life on some U.S. campuses," the letter says.

Barg is still angry about her letter from the recording industry group, which she calls bullying. But she agrees sharing music is common, and that other students don't understand the consequences.

"Technically, I'm guilty. I just think it's ridiculous, the way they're going about it," Barg said. "We have to find a way to adjust our legal policy to take into account this new technology, and so far, they're not doing a very good job."

Barg thinks the university should send an e-mail to all students, warning them that the recording industry won't look the other way.

As campus clears out for the summer, UNL officials are considering launching a new educational campaign in the fall.

"If we can do anything to help educate students about what illegal file-sharing is, we're willing and interested in doing that," said Kelly Bartling, a university spokeswoman.

Bartling said no one wants students to have to worry about how to pay tuition because of an expensive settlement. "It is a hugely expensive lesson," Bartling said.

Johnson, the UNL freshman, doesn't think the threats from the recording industry group are going to solve the problem. Friends who know he got in trouble still share music online.

"People are still going to do it until they get caught, and they can't catch everyone," Johnson said.
Copyright Law Quiz

1. Whenever printed music is printed without permission, you are ______________ from the composer.

2. Copyright owners have every right to prosecute offenders under the ____________________.

3. ____ The following are expressly prohibited except for:
   A. Copying to avoid purchase.
   B. Copying without including copyright notice.
   C. Charging students beyond the actual cost involved in making the copies.
   D. Buying music from the publisher.

4. T  F I can freely use music in the public domain.

5. T  F If I break the copyright law, I could pay up to $50,000 if willful infringement is proven.

6. T  F I can copy anything I want.

7. Exactly how many years after the death of a composer is music still under copyright protection?

8. T  F If there is no time to ask for permission, I can photocopy music.

9. T  F In order to photocopy any music, I must first seek the permission of the publisher.

10. Why does the copyright law exist?
State Content Standard: Creative Expression and Communication

- Students sing, play instruments, improvise, compose, read and notate music.

**Benchmarks**

1. Sing and/or play, alone and with others, a varied repertoire of music representing diverse genres and cultures showing expression and technical accuracy at a level that includes modest ranges and changes of tempo, key and meter.
2. Perform accurately, alone and in small and large groups, with good posture producing an appropriate tone quality.
3. Demonstrate advanced tonal concepts in singing or playing an instrument.
4. Read and perform music literature in a wide variety of major and minor keys.
5. Interpret articulations, expressive symbols and terms when performing.

**Duration:**

- Three Classes for Sight-Reading (42 minutes per class)
- Two Classes for Rhythm Studies (42 minutes per class)

**Equipment and/or Supplies:** Successful Sight Singing, Book 1—By Nancy Telfer; teacher generated rhythm flash cards, and piano

**Lesson One:**
- Teach/Review Kodaly hand signs
- Establish procedures for approaching a sight-reading example
- Use procedures on Example 1 in sight-reading book

**Lesson Two:**
- Review Kodaly hand signs and solfege syllables
- Go through Examples 2-7 in the sight-reading book

**Lesson Three:**
- Review Kodaly hand signs and solfege syllables
- Go through Examples 8-12 in the sight-reading book

**Lesson One:**
- Review basic rhythms with class
- Teach strategies for tackling new rhythms
- Group response with rhythms with opportunities for individual response

**Lesson Two:**
- Individual Rhythm Quiz
State Content Standard: Connections, Relationships, and Applications

- Students identify similarities and differences between music and other arts disciplines. Students recognize the relationship between concepts and skills learned through music with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students develop a desire for lifelong learning in music.

Benchmarks

1. Identify involvement in the arts as a listener, creator and performer.
2. Identify exemplary music role models and describe their activities and achievements in the music field.

Duration: Five Classes (42 minutes per class)

Equipment and/or Supplies: Music Alive! Handouts, Teacher-generated handouts, and Teacher-generated quizzes

Lesson One:
- Performers and Songwriters
- Student led reading of handouts
- Discussion

Lesson Two:
- Recording Artist Quiz
- Recording Medium Evolution

Lesson Three:
- Recording and Sound Engineer
- Read Music Alive! Handout
- Read Teacher Handout
- Discussion

Lesson Four:
- Recording Engineer Quiz
- Music Promoter
- Read Handout
- Discussion

Lesson Five:
- Music Critic and Transcriptionist
- Students pair up and read handouts
- Students create quiz for another group to take

***See examples on the next two pages***
Take a listen to your favorite CD. Pay attention to the vocals, instruments, and the balance between them. In the CD credits, the person responsible for making everything sound so great and well-blended is the recording engineer. If you think this is an easy job, Cynthia Daniels is here to fill you in on how challenging it can be. Becoming a recording engineer was particularly tricky for Cynthia because in the 1970s, when she was looking for colleges that offered recording engineering, there weren’t any! But she “did anything to stay in it,” and her perseverance helped her become one of the biggest recording engineers in the biz. How big? Well, Cynthia won a 2001 Grammy for her work on the Broadway cast album for The Producers—one of the most popular musicals on Broadway today. So take notes as Cynthia gives you the real deal on her cool career.

By Veronica Dominguez

How did you get started as a recording engineer?
I was looking at the back of a record and saw this credit for “recording engineer” that looked pretty interesting. Because colleges at that time didn’t feature recording engineering, I went to school for broadcast and film in Boston, and in the summers, I went to the Institute of Audio Research in New York. In Boston, I mixed live sound at a jazz club. Then I interned at a recording studio and hooked up with a mobile recording company and ended up going around the country recording for ABC Radio. I thought I knew everything I needed to know, but I came to New York and started at the bottom again at a big recording studio [laughs]. Phil Ramone, one of the studio owners and a legendary producer, was one of my mentors—that was my best education.

What does a recording engineer actually do?
I’m responsible for everything from choosing microphones to running the actual recording session. I set up the mics, make headphone mixes, get balances for the musicians and control room, record overdubs, and create the final mix. My job is to make it sound like a complete record, where all the instruments and vocals are heard perfectly and the sound is appropriate to the genre. Rock, for example, would require big drums, heavy bass, and cool, hip vocals, while a cast album with a 60-piece orchestra has to sound like a show. I channel the artist’s vision using technical expertise and a lot of creative input. Getting a good sound requires everything from knowledge of microphones to the ability to make artists comfortable in the studio.

Is there a specific genre that you like working with?
I work with a lot of different genres. I’ve recorded a lot of TV music, game shows, soap operas, news, and sports. I’ve done many Broadway cast albums, as well as orchestral work. I spent last summer recording the London Symphony Orchestra and Chaka Khan. It’s really hard to say which I prefer because, personally, I really love rock but most of my experience is with orchestral music, acoustic music, big bands, and jazz.

What makes a good recording engineer?
A recording engineer is someone who understands how music is supposed to sound. It’s really important to be able to get good sound and understand the technology of how to do that. It takes talent and years of practice. But a good recording engineer, I always say, is one-third technician, one-third musician, and one-third politician. You have to know when to be hands-off and when to be involved, ready to wear any of those three hats at any moment.

What advice do you have for someone who wants to pursue this career?
Start early—become an intern and keep your ears open, literally.
Recording and Sound Engineer Quiz

1. A ____________ is a person who hangs speakers and lights for a performance.

2-4. When using a mixing board, such as the one located in our school’s sound booth, you can filter three parts of sound. Name these three parts.

5. T  F Sound is projected out of speakers for the listener to hear.

6. T  F The microphone that I showed you in the sound booth cost over $1,000.

7. T  F Equalization adjusts the timbre or tonal balance of each track in a sound recording.

8-10. Name three devices throughout the course of history that can play recorded music.
State Content Standard: Connections, Relationships, and Applications

• Students identify similarities and differences between music and other arts disciplines. Students recognize the relationship between concepts and skills learned through music with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students develop a desire for lifelong learning in music.

Benchmarks

1. Describe ways that technology is used in creating, performing and listening to music.

Duration: Six Classes (42 minutes per class)

Equipment and/or Supplies: Headphones, MIDI Computer Lab with Garage Band and Sibelius (or Finale) Music Notation Software, Audacity, and a storage device (USB device) is recommended for each student.

Lesson One:
• Introduction to Sibelius
• Teacher leads students through major features

Lesson Two:
• Introduction to Garage Band
• Teacher leads students through major features

Lesson Three:
• Sibelius and Garage Band Advanced Features and Interfaces
• Introduction to Audacity

Lesson Four and Five:
• Student Projects
• Create an original composition in Sibelius
• Transfer to Garage Band and create multiple tracks
• Use 10 program features covered during Lessons 1-3
• Save as two different audio formats with one version from Audacity
• Play project for the class in Audacity

Lesson Six:
• Student Project Presentations
References
