



Santa Rosa City Schools Course Proposal

Proposal Submitted By (School):

Ed Services

Course Title & Course ID (Only if it is a revision or title change to a current course):

Digital Audio Recording I

| | |
|--|--|
| In the needs statement below indicate if the course is a: | Answer Below: |
| Addition, Revision, Deletion, Pilot, or Title Change? (Pick one) | Addition |
| What year will the course be initially offered? | 2020-2021 |
| What prerequisites, if any, are there for this course and how does the course fit into continuous improvement at your school site? | No prerequisite. Course offered 9-12 grades for students choosing an F VAPA elective. Students will have a greater range of options to enable progress through our graduate profile. |

Needs Statement: Discuss how this course fits into your Site and/or the District's goals. Attach minutes of meetings where this course was approved.

As Piner High School looks to expand its Music offerings to students we would like to focus on a digital medium to pull in students interested in sound recording and media avenues separate from traditional music course offerings.

Graduation Requirements: Specify which requirement is met. (High School only)

VAPA

UC a-g Requirements: Specify which requirement is met. (High School only)

F

Explain the rationale for course addition or modification

Excitement for learning, technology-focused and ties into our STEM action plan, SPSA Goals and creates more student buy-in to music on campus

Explain the measurable learning outcomes

Course Overview

Students will learn the process of recording from live performance to digital media and production. Students wanting to train as recording engineers receive hands-on training in the studio, gaining a working knowledge of the computer recording software and equipment. Students wanting to train as studio musicians learn important aspects of becoming a studio musician and gain experience in recording, mixing down, and digitally releasing projects by working with analog and digital mixing technology.

Course Description (To be used in the course catalog)

Course Overview

Students will learn the process of recording from live performance to digital media and production. Students wanting to train as recording engineers receive hands-on training in the studio, gaining a working knowledge of the computer recording software and equipment. Students wanting to train as studio musicians learn important aspects of becoming a studio musician and gain experience in recording, mixing down, and digitally releasing projects by working with analog and digital mixing technology.

Detailed Course Design

(Course design should include the objectives, activities, assessments, and standards to be addressed in this course.)

UNIT 1 Overview: Rhythm Music Theory

>In this unit, students learn music theory as it applies to what constitutes rhythm: tempo, and a rhythmic systematic arrangement (e.g. that rhythm remains consistent over time). The student will learn music notation in percussion, reading, and writing. The focus will consist of rhythm notation from the whole and all subdivisions down to the sixteenth note along with

their respective notation rests. Students also learn to use MIDI (Musical Instrument Digital Interface) to produce a 16-bar original percussive arrangement.

Assignment 1: Creating and recording with MIDI percussive Instruments

In GRID mode, students create multiple loops with a variety of MIDI instruments to set up a grid for arrangement. Students must create a perfect loop that is rhythmically sound and mathematically correct to the Tempo. Students produce four individual tracks with four MIDI Instruments and duplicate loops to 32 bars to arrange for overdubbing. Students arrange, mix, and bounce their final mix to a digital release.

UNIT 2 Overview: MIDI Keyboard and Melody

>In this unit, the student will learn music notation as it applies to the melody (one note being played at a time). The student's understanding of music as a recording engineer is crucial to the profession. When dealing with recording artists, the recording engineer (the student) needs to know how to perform fundamental music theory on an instrument and how to communicate with musical terminology and vernacular. Performing on a MIDI keyboard will internalize the functions and the understanding of changes in pitch, intervals, and harmonic distinctions.

Assignment 2: Major Scales and chords of the same key signature

Students will create a Reason project and program a MIDI piano. Students will crop a 16-bar loop and record the C major scale, ascending and descending at a quarter note per each note, at 85 beats per minute. Immediately following the scale the students will perform and record an arpeggio (root, third, and fifth) of each note in the respective scale (e.g. Note one in the key of C major is C, the arpeggio will be C, E, and G). Students arrange, mix, and bounce their final mix to digital release.

UNIT 3 Overview: Harmony

>In this unit, the student will learn music notation as it applies to harmony (multiple notes being played at the same time). The student will be using previous knowledge in scales and melody and now compose chords (root, third, and fifth) of the same key signature (e.g. the ii chord in the Key of C major is d, f, a).

Assignment 3: Creating and recording Melodic and Harmonic Loops with MIDI Instruments

The student will experiment by playing an organized series of notes (in the key of C major), using a MIDI piano, to create a pleasing melody that is performed over a four-bar phrase. The melody must be rhythmically sound with the click track (tempo) so that it may be looped, copied, and pasted two times to create a 12-bar musical composition. A second track will consist of the student's composition of a harmonic MIDI instrument where the student will overdub a four-bar chord progression to be looped in the same manner as the melody. The Chord progression must use the combination of chords in the key of C major. Students arrange, mix, and bounce their final mix to digital release.

UNIT 4 Overview: Instrument Classification

>In this unit, the student will learn about musical and percussive instruments across the spectrum of different genres and cultures. All musical instruments contain different acoustical properties that make them unique. The students will listen and identify the dynamics, timbre, frequency, and harmonic properties of the most popular musical and percussive instruments.

Assignment 4: listen and Identify

Students will open Reason (MIDI and Audio recording software) and investigate a list of Instruments (list provided by the teacher) in the MIDI library and listen to the properties of the instruments. The student will document their findings on the instrument's dynamic range, timbre, frequency range, and harmonic properties. The student will also document the significance in the instrument's ideal role/part in musical composition.

UNIT 5 Overview: Musicianship Listening and Transcribing Music

>In this unit, the student now understands harmony and how the melody is created through pitch intervals and rhythm. The student will now demonstrate the ability of musicianship by recording a transcribed piece of music (learning and performing a musical piece only by listening) on a MIDI instrument.

Assignment 5: Recording a Cover Song

The Student will listen to a song and transcribe the melody and harmony. All aspects of the melody and harmonic parts must be exact in terms of rhythm, pitch, and tempo. The MIDI instruments created in the project must match the instruments as best to the original recording being transcribed. Students compose an original percussive part (MIDI Drums instrument), however, it must follow the tempo, genre, and arrangement of the musical piece being transcribed. Students arrange, mix, and bounce their final mix to digital release.

UNIT 6: Setting a Rough Mix

>In this unit the student will begin learning the basics of mixing. How the student creates their mix of multiple tracks is the core identity of a recording engineer. Mixing is a stylistic and creative choice on how to mold multiple sounds together, it is not much different from what a composer is doing when leading an orchestra. The principal representation of the stereo spread is introduced, and students have to start using the tools presented to make instruments with the same frequency ranges sit together in a mix. Also, emphasizing or de-emphasizing transients, low frequencies, and punchiness enters the mix when students shape each individual track (instrument's) sound.

Assignment 6: Mixing a Multi-track Song

Students will be given a 16-track song as a Soundtrap Project. All tracks will be set at (0 DB) mix. The student will identify all instruments on each track and will create the sonic qualities they find appropriate for each individual track for the end mix from all of the tracks in

arraignment. The stereo spread, Levels and pan, Parametric EQ, and Frequency ranges of fundamental pitches versus frequency choices affecting timbre are all going to be implemented as the student reaches the goal of mixing an arrangement of 16 different sounds (instruments). Students bounce their final mix to the disc.

UNIT 7 Overview: The Blues in America

>In this Unit, the student will gain a basic understanding of why blues is included in the study of American history/social science. The blues, perhaps more than any other music, is jazz's greatest influence. From the time when jazz evolved from the sounds of the Mississippi Delta, a century ago, to the modern jazz of today, the blues has been a benchmark for jazz musicians. The student will learn that the Blues is a feeling, a kind of musical scale, a type of song, a particular chord progression, a poetic form, an attitude, a shared history, a "flatted fifth?" From its humble three-chord beginnings to the sophisticated harmonic progressions of today's contemporary jazz musician.

Assignment 7: Blues form and influential Artists

The student will listen to portions of blues recordings and watch videos on the web to gain a fundamental understanding of what blues is, how, where, and by whom it originated. Students will identify the chord progressions and song forms and explain their universal appeal. Students will learn and write about the importance of Dockery Farms with regard to the birth and early evolution of the blues. The student will research and become acquainted with important blues musicians and essential recordings' influence on jazz.

UNIT 8: Music Composition

>In this unit, the student's understanding of tempo, melody, harmony, and musical instruments will be applied as it applies to music composition. Students will learn the popular music format: A-A-B-A-B-C-B, A represents the Verse, B represents the chorus, and C represents the bridge. The students learn chord progressions as they are most commonly used to form resolved cadences in each of the verses, choruses, and bridges. They will focus on a specific chord selection of the I, ii, IV, V, and vi chords as they are the most commonly used chords in popular music.

Assignment 8: Original Composition

The student will focus on the use of four MIDI instruments to record their own original composition. The four instruments chosen must take their respective roles in the musical composition: frequency range, melody, harmony, and percussion. They will also follow the popular music format, A-A-B-A-B-C-B, All verses, choruses, and bridges must be exactly four bars long. Students arrange, mix, and bounce their final mix to digital release.

UNIT 9: Effects, Inserts and basic mastering

>In this unit the students get beyond the rough mix and get to step into the role of producer, making arrangement choices and doing more with FX. While upping the technical know-how needed to work with the multiple layers involved in the complete mix, students will continue to improve their listening skills, especially working with EQ and the stereo spread. Students will be ready to take on a complete project from the recording, planning, and set-up to the final mix

Assignment 9: Adding FX and inserts to Tracks

The student will record a multi-track recording on Protools and will exercise an advanced level of mixing and mastering. All tracks will have at least two FX and or two inserts to enhance the sound to give it a professional studio-quality recording. The student will take into consideration the effects of the FX and inserts in the chain at which the FX and inserts are inserted in the tracks. The insert that must be included (but not limited to) are compression, gating, limiting, and EQ, The FX that must be included (but not limited to) are delay or reverberation.

UNIT 10: Audio and Time Correction

>Students will move into 21st-century editing skills in this unit. Using SoundTrap, students will experience pitch and time correction for sub-par musical performances. This also allows the students to work with the same effects that they are accustomed to hearing in today's hip-hop and pop music. Students will gain an understanding of the importance of quality performance in the recording studio. This will help reinforce the need for planning precision and accuracy by musicians and the recording engineers during the tracking phase in order to save time in the editing phase.

Assignment 10: Pitch and Time correction

Student will record multiple vocal tracks in SoundTrap. The students will identify the key signature of the musical piece. The students will need to listen to the vocal tracks and identify all pitch and rhythmic imperfections in the vocal performance and use a Pitch correction plug-in called Melodyne. The student must program to only correct or enhance the imperfections of the vocal performance and be careful not to change any correct portions of the vocal performances.

Budget

| Projected Costs | Start-up | Ongoing |
|--|----------|---------|
| Personnel (Not to include classroom instructor unless a new section is needed) | n/a | n/a |

| | | |
|---|-----------------------------|-----------------|
| Instructional Material Supplies per student (textbooks, software, etc.) | Web based free services | CLasslink Sound |
| Services (training, equipment maintenance, contracts, etc.) | n/a | n/a |
| Capital Outlay (remodeling, technology, etc.) | n/a | n/a |
| Total Projected Costs | \$1000.00 already set aside | n/a |

Instructional Materials

| Type | Publisher | Title | ISBN | Author | Copyright | # Have/Need |
|---------------|-----------|---|------|--|--|---|
| Textbook | | Modern Recording Techniques | | David Miles Huber and Robert E. Runstein | Focal Press, 8th Edition / 2013 | www.elsevierdirect.com Materials are free online |
| | | Pro Tools 101: an Introduction to Pro Tools | | Frank D. Cook | Cengage Learning PTR, 1st Edition / 2013 | Materials are free online |
| Wall material | | Pro Tools Reference Guide | | DigiDesign San Francisco, 2016 | | https://www.avid.com/static/resources/us/documents/ProToolsReferenceGuide.pdf |
| | | | | | | |

Funding Source(s) for Costs and Instructional Materials

| | |
|---|--|
| Grants (indicate specific grant and grant timeline) | We already have received SchoolsPlus grant money set aside |
| Categorical Funds (include related programs) | VAPA section |
| Career Technical Education (must be for an approved CTE course) | n/a |
| Department Funds | VAPA |

| | |
|---------------------|--|
| Other (be specific) | |
|---------------------|--|


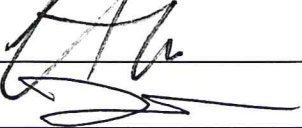
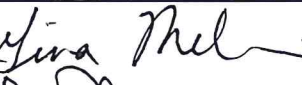
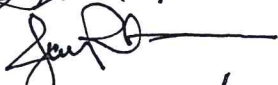
Appendix of Additional Documents

| |
|---|
| <i>* Required additional documents include meeting minutes where the course was discussed and approved</i> |
| https://docs.google.com/document/d/1WXTaiuBxuJiPg1tGcXpajTV34lvqaGuClWznqJHUYM/edit?usp=sharing |

District Principal Review and Approvals:

| Principal's Signatures | Site | Approved / Not Approved |
|------------------------------------|------|-------------------------|
| <i>Andrea Correia</i> | PHS | Approved |
| <i>Monique Luke</i> | MCHS | Approved |
| <i>Gabriel Albarera</i> | EAHS | Approved |
| <i>Kimberly L Johnson-Clissold</i> | SRHS | Approved |
| <i>Sydney Smith</i> | RHS | Approved |
| | | |

District Department Chair Review and Approvals:

| Department Chair Signatures | Site | Approved / Not Approved |
|---|------------|---|
| Gail Bowers | MCHS | Approved |
| Michael Doucette | PHS | Approved |
| <i>Sara Williams</i> | HSMS |  |
| <i>Rodney Taylor</i> | CCLA | Approved |
|  | SRHS | APPROVED |
|  | JRMS | Approved |
| <i>Lina Mel</i> | MHS | approved |
|  | RHS | Approved |
| <i>Nicholas</i> | Elementary | Approved |