

Program Overview - Studio Sessions™

▲ Outcomes mapped to the TEKS Texas Essential Knowledge and Skills - Studio Sessions meets concepts in 117.208, 209, 210, 310 & 311



| Theme | Titles | Session Content | Outcomes ▲ | Resources | Hardware Options | Supported Software |
|--|---------------------------|---|---|---|--|--|
| Be A Music Producer (Sessions 1 - 3) | Creating New Sounds | <ul style="list-style-type: none"> Creating new sounds on a keyboard/MIDI sequencer Adjusting attack, release, cutoff, vibrato, decay, and reverb Major Scales & key signatures (C, F & G) POP chord progressions & cyclical chord progressions (I, IV, V, vi) Listening to recognise timbre of a tone, matching and recreating timbre from listening task | 117.208 1A,B, 2B,C,5C 117.209 1B,D 2B ,5C 117.210 1B,D 2B ,5C | <ul style="list-style-type: none"> Interactive Presentations Instructional Videos & YouTube Clips Hardware/Technology Videos Scores including Lead with Guitar Chords, Guitar Tab, Bb & Eb Parts + Ensemble Arrangement Extension Activity | Keyboards Computers iPads Session Mixer | Mixcraft Garageband Soundtrap ACID Bandlab |
| | Creating A Dance Track | <ul style="list-style-type: none"> Changing octaves, velocity, reverb, and synthesised sounds Minor scales & key signatures (A, D & E) Create a Dance Synth Pop track Listening Task: Characteristics of Dance-Style music POP chord progressions & cyclical chord progressions (i, IV, V, vi) | 117.208 1A,B,C 2B,C, 3G, 5C 117.209 1B,C 2B,C 3G ,5C 117.210 1B,C 2B,C, 3G,5C | | | |
| | Compose Your Own Ringtone | <ul style="list-style-type: none"> History of Ringtones Texture: Monophonic, polyphonic, and true tone ringtones Tone colour/timbre of an effective ringtone Pitch: Arpeggios & how to use an arpeggiator How to get your ringtone on your phone Duration - bars & tempo Planning your composition | 117.208 1A,B,C 2B,C, 3G, 5C 117.209 1B,C 2B,C 3G ,5C 117.210 1B,C 2B,C, 3G,5C | | | |
| Be An Audio Engineer (Sessions 4 - 7) | Multi-track Recording | <ul style="list-style-type: none"> Pitch: Intervals & Interval quality Labelling major/minor chords (Roman numerals) History of multitrack recording Recording 3 tracks and quantizing Structure: Common Rock chord progressions (I, IV, V), Texture: Layering sounds | 117.208 1A,B,C,2B,C,3A,B,C,D,5C 117.209 1B,C 2B,C 3A,B,C,D, 5C 117.210 1B,C 2B,C, 3A,B,C,D, 5C 117.310 1A,B,C,D 2A, 3A,B,C,D,E 5E 6B,C 117.311 2A, 3A,B,C,D,E 5E | | | |
| | Drum Parts | <ul style="list-style-type: none"> Drum Patterns - basics of a rock beat: kick, snare and hi-hat patterns Recording on separate tracks, mapping of sounds and quantizing Editing rhythms and utilising onboard drum kits Playing using body percussion, drum parts as notation Copy & paste function in music software | 117.208 1A,B,C,2B,C,3A,B,C,D,5C 117.209 1B,C 2B,C 3A,B,C,D, 5C 117.210 1B,C 2B,C, 3A,B,C,D, 5C 117.310 1A,B,C,D 2A, 3A,B,C,D,E 5E 6B,C 117.311 2A, 3A,B,C,D,E 5E | | | |

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| Be An Audio Engineer (Sessions 4 - 7) | Recording the Blues | <ul style="list-style-type: none"> Structure: 12 Bar Blues (Chords I, IV & V) Pitch: Introduction to 7th chords & chord symbols Recording a 12-bar blues bass line using 7th chords and multiple parts Editing note length & pitch Creating variations | 117.208 1A,B,C,2B,C,3A,B,C,D,5C 117.209 1B,C 2B,C 3A,B,C,D, 5C 117.210 1B,C 2B,C, 3A,B,C,D, 5C 117.310 1A,B,C,D 2A,3A,B,C,D,E 5E 6B,C 117.311 2A, 3A,B,C,D,E 5E | <ul style="list-style-type: none"> Interactive Presentations Instructional Videos & YouTube Clips Hardware/Technology Videos Scores including Lead with Guitar Chords, Guitar Tab, Bb & Eb Parts + Ensemble Arrangement Extension Activity | Keyboards Computers iPads Session Mixer | Mixcraft Garageband Soundtrap ACID Bandlab |
| | Create a Remix | <ul style="list-style-type: none"> Further application of Sessions 4, 5, 6 to a modern-day remix Layering as an arranging tool Changeable elements such as tempo, style & instrumentation Using cyclical chord progressions Multitrack recording | 117.208 1A,B,C,2B,C,3A,B,C,D,5C 117.209 1B,C 2B,C 3A,B,C,D, 5C 117.210 1B,C 2B,C, 3A,B,C,D, 5C 117.310 1A,B,C,D 2A,3A,B,C,D,E 5E 6B,C 117.311 2A, 3A,B,C,D,E 5E | | | |
| Be A Film Composer (Sessions 8 - 10) | Storytelling Using Sound Design | <ul style="list-style-type: none"> Using sound effects to tell or enhance a story Using MIDI drums, percussion and SFX options Planning a story Radio play overview Creating and recording using special effects | 117.208 1A,B, 2B,C,5C 117.209 1B,D 2B ,5C 117.210 1B,D 2B ,5C | | | |
| | Suspenseful Sounds | <ul style="list-style-type: none"> Program & Mood music Tone Colour: How to create suspense including: <ul style="list-style-type: none"> drones & repetition silence & dissonance changing registers and specific chords Performing & recording music for images | 117.208 1A,B,C 2B,C, 3G, 5C 117.209 1B,C 2B,C 3G ,5C 117.210 1B,C 2B,C, 3G,5C | | | |
| | Compose a Soundtrack | <ul style="list-style-type: none"> Create a soundtrack to a short animation or trailer including music and special effects Syncing of sounds to vision & the process of film composition including timeline, team roles, spotting sessions and hit points | 117.208 1A,B,C 2B,C, 3G, 5C 117.209 1B,C 2B,C 3G ,5C 117.210 1B,C 2B,C, 3G,5C | | | |