

Using Technology while Creating, Performing, and Sharing Original Duets on Secondary Instruments

Lesson Plan submitted by Kathleen Melago

Collegiate Music Education Instrumental Methods Class (ex. Woodwind Methods, Brass Methods...)

Easily adapted for high school instrumentalists

Learners: This lesson plan is designed for college music education majors. The lesson could be easily modified for use with other classes, including high school instrumentalists, by having the students complete the assignments on their primary instruments.

Features: This lesson plan has several important features and is designed to be used alongside other course content, such as instrument pedagogy and performance relative to the specific course (specifics about playing and teaching the clarinet or trumpet, for example). The lesson plan is designed to provide the instructor with valuable opportunities for addressing the following in the methods course:

- **Integration of technology embedded within the course content of learning to play and teach secondary instruments:** This is done through “need-to-know” experiences in music notation and basic audio editing with a Digital Audio Workstation (DAW) as the students in the class apply technology alongside their experiences working with secondary instruments. Music educators need to know how to work with music notation software and how to do basic audio editing. This lesson helps them explore music notation software and a Digital Audio Workstation while working on a specific project, rather than just learning about the technologies in an isolated fashion without an opportunity to practice them.
- **Integration of basic skills in composing and arranging:** Through the process of selecting a foundational melody and composing a second line to form a duet, the students will learn more about the secondary instrument they are currently studying. This will occur as they work to find a good balance between the musical ideas they have for their duet arrangement and their own potential current limitations on the instruments. As the students work to find the best balance for a creative arrangement that they can also perform, they will become more aware of specific challenges on the instrument. For example, moving from Bb4 to B4 is much more difficult on clarinet than on a saxophone, flute, or oboe. This more intimate exploration on the instruments will help the students develop their skills in more effective basic arranging for student musicians by helping them understand more about the specifics on the instrument for which they are completing the project.
- **Providing content in very commonly accessible file types:** Educators need to be able to share files in file types that are able to be opened by a wide range of devices, that are manageable in size, and that do not require special software to open. This assignment leads students to export their duet, created in a music notation software program, as a .pdf file and their audio file, created in a Digital Audio Workstation, as a .mp3 file. Both .pdf and .mp3 files are able to be opened on most modern devices, are small in size (helps with smooth downloading even with a slow internet connection, does not require much data to download, and does not take up much room on the device), and most people already have applications that open those files on their devices.
- **Designing their own assessment:** Educators are often encouraged to provide opportunities for students to design their own assessments. This assignment, with the requirement that the students will perform the duets they compose, provides the students with an opportunity to design their own assessment. While some educators may be concerned that students might choose to write something very simple so they can earn a high score on their performance, by requiring students to incorporate certain elements of effective two-part writing into their composition, opportunities to make it “too easy” are reduced. In other words, a very easy duet might earn a higher score for accuracy of performance but a lower score for the actual composition (see rubrics).
- **Extra time on the instrument:** When students are recording the two lines of the duet that will be mixed together, accuracy of performance is essential to vertical alignment. To complete the assignment satisfactorily, the students will have to be able to play both parts at a steady tempo and with a certain level of accuracy. This will create impetus to spend extra time practicing the secondary instrument to achieve solid recordings of both lines. More time on secondary instruments tends to strengthen students’ skills on the instruments in general. As they strive to make a strong final product, they will spend extra time practicing.
- **Integration of diversity of styles of music:** Students are free to choose the melody that will serve as foundation for the assignment, meaning that the tune can come from any culture or style of music that they want (however, I recommend that it is in public domain to ensure no problems with any potential future sharing or use of the duet). Additionally, the line the students compose can be done in any style, limited only by the student’s current playing level on the instrument.
- **Self-Differentiation:** There are several places in the procedures where students are able to self-differentiate to ensure that this assignment is appropriately challenging for them. This also serves as a model for the students as a way they may consider designing assignments for their future students to allow for self-differentiation.

Objectives:

As a result of this class session, the students should be able to:

- compose a second part to an existing melody of 12-16 measures that is in the public domain for a secondary instrument (the instrument currently being studied in the methods class) at an appropriately challenging level for their current skills on the instrument.
- notate the duet using music notation software, exporting the duet as a .pdf file that appears like a professionally notated piece of music.
- perform both parts of the duet on the secondary instrument as separately recorded audio tracks, mix the tracks using BandLab (or any DAW of their choice), and export the duet as one .mp3 file.

Standards: These are standards relevant to music teacher education.

CAEP (Council for the Accreditation of Educator Preparation) Standards:

- 1.1 Candidates demonstrate an understanding of the 10 InTASC standards at the appropriate progression level(s)1 in the following categories: the learner and learning; content; instructional practice; and professional responsibility.
- 1.3 Providers ensure that candidates apply content and pedagogical knowledge as reflected in outcome assessments in response to standards of Specialized Professional Associations (SPA), the National Board for Professional Teaching Standards (NBPTS), states, or other accrediting bodies (e.g., National Association of Schools of Music – NASM).
- 1.5 Providers ensure that candidates model and apply technology standards as they design, implement and assess learning experiences to engage students and improve learning; and enrich professional practice.

InTASC (Interstate Teacher Assessment and Support Consortium) Model Core Teaching Standards:

- Standard #4: Content Knowledge. The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.
- Standard #5: Application of Content. The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues
- Standard #6: Assessment. The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.
- Standard #7: Planning for Instruction. The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.
- Standard #8: Instructional Strategies. The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

NASM (National Association of Schools of Music) Standards:

- VIII.B.3: Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.
- VIII.B.5: Synthesis. While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.
- VIII.D.4: Recommendations. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
- IX.O.3.b.(2). Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.
- IX.O.3.b.(3). Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
- IX.O.3.c.(3).(a). Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

- IX.O.3.c.(4).(a). Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.

ISTE (International Society for Technology in Education) Standards for Students:

- Standard 1d: Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences. Students understand the fundamental concepts of technology operations, demonstrate the ability to choose, use and troubleshoot current technologies and are able to transfer their knowledge to explore emerging technologies.
- Standard 2c: Students recognize the rights, responsibilities and opportunities of living, learning and working in an interconnected digital world, and they act and model in ways that are safe, legal and ethical. Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
- Standard 6a: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals. Students choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.
- Standard 6b: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals. Students create original works or responsibly repurpose or remix digital resources into new creations.
- Standard 6d: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals. Students publish or present content that customizes the message and medium for their intended audiences.

ISTE (International Society for Technology in Education) Standards for Educators:

- Standard 1a: Educators continually improve their practice by learning from and with others and exploring proven and promising practices that leverage technology to improve student learning. Educators: Set professional learning goals to explore and apply pedagogical approaches made possible by technology and reflect on their effectiveness.
- Standard 3a: Educators inspire students to positively contribute to and responsibly participate in the digital world. Educators: Create experiences for learners to make positive, socially responsible contributions and exhibit empathetic behavior online that build relationships and community.
- Standard 3b: Educators inspire students to positively contribute to and responsibly participate in the digital world. Educators: Establish a learning culture that promotes curiosity and critical examination of online resources and fosters digital literacy and media fluency.
- Standard 3c: Educators inspire students to positively contribute to and responsibly participate in the digital world. Educators: Mentor students in safe, legal and ethical practices with digital tools and the protection of intellectual rights and property.
- Standard 5a: Educators design authentic, learner-driven activities and environments that recognize and accommodate learner variability. Educators: Use technology to create, adapt and personalize learning experiences that foster independent learning and accommodate learner differences and needs.
- Standard 5b: Educators design authentic, learner-driven activities and environments that recognize and accommodate learner variability. Educators: Design authentic learning activities that align with content area standards and use digital tools and resources to maximize active, deep learning.
- Standard 5c: Educators design authentic, learner-driven activities and environments that recognize and accommodate learner variability. Educators: Explore and apply instructional design principles to create innovative digital learning environments that engage and support learning.
- Standard 6b: Educators facilitate learning with technology to support student achievement of the ISTE Standards for Students. Educators: Manage the use of technology and student learning strategies in digital platforms, virtual environments, hands-on makerspaces or in the field.
- Standard 6d: Educators facilitate learning with technology to support student achievement of the ISTE Standards for Students. Educators: Model and nurture creativity and creative expression to communicate ideas, knowledge or connections.

Materials/Equipment:

- While I allow students to use the programs of their choice, I will demonstrate with the following:
 - Finale Music Notation Software
 - BandLab DAW (Digital Audio Workstation)
- Students will need access to notation software (Finale, Sibelius, Note Flight, Muse Score, etc.)
- Students will need access to a Digital Audio Workstation (BandLab is free)

Prior Knowledge/Experience Necessary:

- Students should have at least rudimentary knowledge of one mainstream music notation software program (ex. Finale, Sibelius, Note Flight, Muse Score).
- Students should have basic music theory knowledge to be able to read Western music notation.
- Students should have at least introductory skills on a musical instrument. This lesson focuses specifically on playing secondary instruments but it could easily be adapted for use with primary instruments in a high school or college setting.

Procedures:

Suggested Hook: Create your own duet arrangement like the students will create and share it with the class.

- If class is meeting in-person, invite a student to play the melody while you play the second part (or have the student play whichever part is easiest to sight-read).
- If online, provide an audio or video of your performance. Even though this assignment involves an audio performance for the students, I recommend using a video of your performance to emphasize that this is you performing. An app like Acapella (iOS) can be used for this.

Principal Activities: *Note, depending on how long your class meets and whether it is synchronous or asynchronous, there are several options for these activities, which I will share below. See table at end for additional layout suggestions.*

- **Part 1: Writing two-part music**
 - Selecting an existing melody from which to begin
 - Review copyright concerns
 - Ensure that the work is in the public domain
 - Note: if only used in the classroom as a class assignment that it is not shared publicly at all, it is fine to use a work not in public domain. That said, reviewing public domain and ensuring that the final product can legally be shared, including on social media, will help this assignment serve as a brief review of copyright for music educators and will ensure that there are not issues with copyright should students choose to share their works publicly.
 - Common options that tend to be in public domain: hymn tunes, Christmas carols, folk tunes
 - NAFME has a [brief overview of public domain](#) that is sufficient for this.
 - *This can easily be assigned to review for homework and/or as part of an asynchronous class assignment.*
 - Provide students with time to select the melody they will use as the foundation for the assignment. This can be a homework assignment or part of an asynchronous module.
 - I recommend 12-16 measures of a song in 3/4 or 4/4 meter for the assignment because that is a good length for students to explore their arranging skills with a variety of strategies for two-part writing and have the endurance to play on the secondary instrument.
 - *Differentiation:* Students who are more advanced in composing and arranging could compose their own melody to serve as the foundation for the assignment.
 - *Differentiation:* Students should be reminded that they will be performing the final product on the secondary instrument they are currently studying, so they should select a melody appropriate to their playing ability. Remind them that they may transpose the melody if range or key is a concern.
 - Review basic principles of writing two-part music.
 - *Suggestion: confer with the music theory teacher to learn what students have already learned about two-part writing so you will know what is review and what might be new.*
 - *In an in-person or synchronous online class, this section should be done as a lecture in real-time. In an asynchronous online class, you can record this content as a lecture for students to watch.*
 - Types of motion common in two-part lines: (a suggested resource, if two-part writing is less familiar to you: Chapters 9-10 in *Arranging Music for the Real World*, in reference list at end)
 - Contrary motion (two parts move in opposite directions)
 - Oblique motion (one part stays stationary while the other part moves)
 - Similar motion (parts both move in the same direction but not with parallel motion)

- Parallel motion (parts move together and at the same interval – 3rds and 6ths tend to be rather appealing – generally, avoid P5, P8)
 - While writing in octaves works fine for many instruments, octaves should be used sparingly in this assignment to explore other harmonies.
 - Unison (parts are completely together) – this is more effective with two different instruments blending their sounds together and should be used sparingly, if at all, in this assignment, which is designed for both parts to be played on the same instrument.
 - Avoid too much of any one type of motion – aim for variety. For example, while parallel sixths sound nice for a bit, an entire arrangement of parallel sixths would not be interesting.
 - Generally, avoid crossing parts, since that can make discerning the melody more difficult for the listener. For this assignment, I instruct the students to put the entire melody in one part and either write a harmony part below (preferred) or if they wish, more of a descant part above.
 - Try to avoid too many repeated notes, opting instead for notes of longer duration to extend the pitch over a longer time.
 - Compose the second part to the selected melody
 - Provide students with time to compose the second part to their selected melody – this can be done as a lab assignment in a synchronous or in-person class (with you there to assist as needed), as an asynchronous assignment for an online class, or as homework. While students may choose to enter their musical notation directly into the music notation software, it is also fine, and often easier, for this step to be done on staff paper. Suggest that students record themselves playing the melody and then try different compositional practices for writing the second line by testing the options against the recording. Consider if you want to include requirements specific to dynamics, articulations, tempo, or other musical elements.
 - *Differentiation*: Students will compose their parts with the current playing level on their secondary instruments in mind. They will self-differentiate the work they create, bearing in mind that they are writing their own playing assessment.
 - *Differentiation*: Students with stronger playing abilities on the instruments can include more challenging rhythms, ornamentation, range, etc.
 - *Differentiation*: Students with more experience composing and arranging can apply their more extensive knowledge and experience with more advanced harmonies and compositional approaches, even if their playing technique is limited.
- **Part 2: Notating and exporting music**
 - Have the students enter the notation in the music notation software program of your or their choice. [I will demonstrate how to enter notes in a music notation software program here](#) (9:13). In this video, I used Finale but the mainstream notation programs all work similarly.
 - *This can be done as a lab assignment in an in-person or synchronous class, with you there to help troubleshoot, or as part of an asynchronous assignment or homework.*
 - Include a title
 - Ensure that the appropriate composer (or hymn tune, carol melody, etc.) is listed where the composer would be and that the arranger’s name is entered as arr. First Last.
 - Remind students that the easiest way to trouble-shoot (ex. “How do I make a note staccato?”) is to do a Google search. As students explore music notation software programs more and more, they will encounter the need for a feature with which they are not already familiar. The online help forums accessible through Google searches should be more than sufficient for this project.
 - Create a professional-looking .pdf file of the duet
 - Why a .pdf file? As a music teacher education class, students need to develop the skills to share the files they will need to share with their future students. .pdf files are easily opened by most modern devices, regardless of operating system, data availability, browser, or downloaded applications.
 - Elements to address (these are explained in the above video on Finale).
 - Depending on the number of measures, notation, and other elements, the way the music appears on the page may be awkward. For example, maybe two lines each have seven measures in them but the third line only has two measures, or maybe page two has two measures on it. Before submitting the assignment, students should use “fit music” or page layout options to space the music on the page in a balanced manner.
 - Export the file as a .pdf file and save it on the device.

- **Part 3: Working with a DAW to export two-part music**
 - Note: I will be using BandLab to demonstrate this, but students can choose any DAW of their choice. I like BandLab because it is free, robust, and works on iOS, PC, and Android devices and it is web-based. It does require the creation of a free account.
 - Record each line of the duet as a separate audio file. This can be done on any audio recording device that creates common sound files (ex. .mp3, .wav), such as the sound recorder on a cell phone.
 - Helpful hint: Turn off notifications and sounds while recording.
 - Recording each line directly into BandLab is also an option. To do that, first complete the latency test on the device. This test will adjust for the speed of the processing of the sound on the device. In the video below, I will demonstrate how to work with files that were recorded on a separate device as well as how to record directly into BandLab.
 - When recording the lines, using a metronome is essential or the parts will not line up vertically.
 - Be sure headphones are used and that the volume is low enough that residual sound is not picked up on the recording.
 - If using BandLab to record the lines, the integrated microphone can be used.
 - Use the DAW ([these steps will be demonstrated for BandLab in this video](#), 10:23) to produce the two-part recording.
 - If recorded outside of BandLab
 - Ensure that the sound files are on the same device as the DAW.
 - Open BandLab and choose “Import Audio/MIDI”
 - Choose “Add Track” and add the second line.
 - If recording directly into BandLab
 - Choose Voice/Mic
 - Complete latency test
 - Enter tempo and enable metronome
 - Record track
 - Choose “Add Track” and do the same to add the second line.
 - Cut off any extra time at the beginning and end of the audio file.
 - Slide the parts from left to right until they exactly align vertically. Hint: Use the zoom option to be able to be very, very precise.
 - If needed, balance the parts by choosing the automation tool and adjusting the volume line.
 - Consider adding effects (Fx).
 - Export the audio file as a .mp3 file.
 - Why an .mp3 file? .mp3 files are smaller audio files so they do not take as much space on a device when downloaded. They also play on most modern devices, regardless of operating system, installed applications, etc.

Closing Activity Options: (in addition to the formal submission of the final project to the instructor)

- Asynchronous Online: Have students post their finished .pdfs of the scores and recordings of the duets to the Discussion Board of your Learning Management System. Have each student comment on at least one strength and one way to take the arrangement to the next level for at least two classmates.
- Asynchronous Online: Have students perform both parts and create an audio file of the duet of a classmate. Have the students provide suggestions on how the classmate could differentiate the part for more advanced and less advanced students.
- In-person: Have a concert day in class where students perform duets by various classmates. Have the students provide suggestions on how the classmate could differentiate the part for more advanced and less advanced students.
- Any modality: Only the instructor provides the feedback on the arrangement during the assessment process.

Assessment: See rubrics later in document and modify as needed based on closing activity options selected.

Differentiation Strategies (additional strategies included within the procedures above):

- Students with previous experience composing and/or arranging can compose their own melody of 12-16 measures as the basis on which the second line will be written.
- All students will self-differentiate by creating a duet that simultaneously showcases their understanding of two-part writing while being at a difficulty level appropriate for their current skill level on the secondary instrument.
- Rather than writing for secondary instruments, students could write for their primary instruments to use this lesson in a different type of course or applied lesson.

Grading Rubrics

Grading Rubric: Project total: 30 points

	Target	Near Target	Unsatisfactory
Arrangement	Arrangement contains existing melody in one part and a second line composed with good attention to principles for composing a two-part work as included in the reading assignment. Arrangement includes tempo, dynamics, and articulation and is playable for the instrument for which it was composed (correct range, etc.) (20 points)	Minor issues exist in the arrangement, including, but not limited to slightly questionable practices for creating the second line (according to the reading assignment) or missing tempo, dynamics, or articulation. (17 points)	The arrangement does not include good practices for writing in two parts (according to the reading assignment), is missing multiple required elements, and/or is written outside the playable range for the instrument and/or was not in public domain. (0-10 points)
Notation	Submitted file looks like a professional piece of music and meets all requirements included in the instructions for the assignment. (10 points)	One minor issue exists in the professional appearance of the submitted file. (8 points)	Two or more minor issues or one or more major issues exist in the professional appearance of the submitted file (0-6 points)

Grading Rubric: Performance & Recording: 30 points

	Target	Near Target	Unsatisfactory
Performance	Both parts of the duet were performed accurately, with sufficient tone to model for beginning musicians, and all dynamics, articulations, etc. performed accurately. (20 points)	Minor issues existed in the accuracy of the performance or tone quality (17 points)	There were major issues with the quality of the performance that was submitted (0-10 points)
Recording	Parts were balanced and vertically aligned well in the recording (10 points)	Recording balance was slightly off (8 points)	Major issues existed in the balance and/or alignment of the recording (0-5 points)

Layout Options Based on Teaching Modality: Details are above – this is just a general layout for managing content within various modalities. Since this lesson plan is for use with an instrumental methods class, it is assumed that in addition to this aspect of the lesson, there would be instruction on instrument pedagogy and performance specific to the class that would occur alongside this lesson.

100% Virtual, Asynchronous:

Module 1: Preparatory Activities

- Hook: Have students watch the video you created of your duet performance.
- Have students review information from the NAFME website about public domain.
- Provide instructions for the students on how to select the melody that will become the foundation for their project via either a written instructional document or a brief video.

Module 2: Writing Two-Part Music

- Provide an overview of strategies for writing two-part music via lecture video.
- Provide instructions for the students on any specific requirements you will include for their composition of the second line to their duet via either a written instructional document or a brief video.
- Have students compose the second line to their duet.

Module 3: Using Music Notation Software to Create a Professional-Looking .pdf File

- Provide instructions on how to enter music notation using a music notation software program and export as a .pdf file. You may choose to have the students watch the video I recorded for this lesson plan (9:13).
- Have students work with the music notation software to complete the notation and create a professional-looking .pdf file of their work.

Module 4: Using a DAW to Create an .mp3 Recording of the Final Product

- Provide students with instructions for recording the two lines of their duet as separate files/tracks, either using any audio recording device or recording directly into the DAW.
- Provide instructions on how to work with the audio files in the DAW to produce an .mp3 file of the full performance of the duet. You may choose to have the students watch the video I recorded for this lesson plan (10:23).
- Have students record the lines of their duet and work with the DAW to produce their .mp3 file of the performance.
- Choose a closing activity from above to ensure that students receive feedback on their work.

100% Virtual, Synchronous and Asynchronous/Homework Blend:

Day 1: Preparatory Activities

- Hook: Have students watch the video you created of your duet performance OR, if another individual is available to play live where you are, perform the duet for the class live via video.
- Guide students through the NAFME website to ensure that they understand how to find works in the public domain.
- Provide instructions for the students on how to select the melody that will become the foundation for their project via either a written instructional document or a brief video.
- Homework/Asynchronous: Instruct them to locate the piece they intend to use for homework.

Day 2: Writing Two-Part Music

- Provide an overview of strategies for writing two-part music via lecture.
- Provide instructions for the students on any specific requirements you will include for their composition of the second line to their duet as in-class instruction. Suggestion: provide specific details in either a document or make the class lecture available to any students who were not in attendance or who may need a reminder while completing the assignment.
- Homework/Asynchronous: Have students compose the second line to their duet.

Day 3: Using Music Notation Software to Create a Professional-Looking .pdf File (this could all be done as homework/asynchronous combined with the Day 2 assignment, if desired):

- Provide instructions on how to enter music notation using a music notation software program and export as a .pdf file. You may choose to have the students watch the video I recorded for this lesson plan (9:13) or, if done as a synchronous activity, the instructor could lead the students in using the chosen notation software program.
- Homework/Asynchronous: Have students work with the music notation software to complete the notation and create a professional-looking .pdf file of their work.

Day 4: Using a DAW to Create an .mp3 Recording of the Final Product

- Provide students with instructions for recording the two lines of their duet as separate files/tracks, either using any audio recording device or recording directly into the DAW.
- Provide instructions on how to work with the audio files in the DAW to produce an .mp3 file of the full performance of the duet. You may choose to have the students watch the video I recorded for this lesson plan (10:23) or, if done as a synchronous activity, the instructor could lead the students in using the chosen notation software program.
- Homework/Asynchronous: Have students record the lines of their duet and work with the DAW to produce their .mp3 file of the performance.

Day 5: Sharing Performances

- Have students play the recordings of their duets and have classmates provide feedback on the duets. Suggestion: use a Google form for this so you can easily copy and paste the feedback and send to each student.

100% In-Person (with homework):

Day 1: Preparatory Activities

- Hook: Perform your duet for the class by having one student play the melody while you play the second part you composed.
- Guide students through the NAFME website to ensure that they understand how to find works in the public domain.
- Provide instructions for the students on how to select the melody that will become the foundation for their project.
- Homework: Instruct them to locate the piece they intend to use for homework.

Day 2: Writing Two-Part Music

- Provide an overview of strategies for writing two-part music via lecture.
- Provide instructions for the students on any specific requirements you will include for their composition of the second line to their duet as in-class instruction. Suggestion: provide specific details in a document for any students who may need a reminder while completing the assignment.
- Homework: Have students compose the second line to their duet.

Day 3: Using Music Notation Software to Create a Professional-Looking .pdf File

- Provide instructions on how to enter music notation using a music notation software program and export as a .pdf file. You may choose to have the students watch the video I recorded for this lesson plan (9:13) for homework or guide the students in using a different program during class.
- Homework or In-Person Lab Work: Have students work with the music notation software to complete the notation and create a professional-looking .pdf file of their work.

Day 4: Using a DAW to Create an .mp3 Recording of the Final Product

- Provide students with instructions for recording the two lines of their duet as separate files/tracks, either using any audio recording device or recording directly into the DAW.

- Provide instructions on how to work with the audio files in the DAW to produce an .mp3 file of the full performance of the duet. You may choose to have the students watch the video I recorded for this lesson plan (10:23) or the instructor could lead the students in using the chosen notation software program.
- Homework: Have students record both lines of their duets.
- Homework or In-Person Lab Work: Have students work with the DAW to produce their .mp3 file of the performance.

Day 5: Sharing Performances

- Choose a closing activity from above that works well for your class. Suggestion: use a Google form for this so you can easily copy and paste the feedback and send to each student.

References & Resources:

Brown, Linda. "Copyright: The Public Domain Maze." *National Association for Music Education*. October 8, 2008. <https://nafme.org/my-classroom/copyright/copyright-the-public-domain-maze/>.

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