

Music Learning Activity Types^{1, 2}

Technology has greatly influenced today's world of music, including the means by which people produce, consume, and share it. Teachers have many options for utilizing technology as a tool to facilitate their students' engagement with and understanding of music. The 69 Music Learning Activity Types that have been identified to date and appear below are designed to help educators connect musical content, pedagogy, and various technologies in authentic ways that enable students to create, perform, and respond to music. Meant to stimulate a teacher's thinking about effective ways to plan music learning that is assisted by digital tools, each activity type is described and then aligned with a list of possible technologies that may be used to support it.

The Music Learning Activity Types Taxonomy is organized in terms of the three artistic processes in which musicians engage: creating, performing and responding to music. This is a well-accepted way to conceptualize musicality (Ernst & Gary, 1965; Shuler, 2011; Shuler & Connealy, 1998). Further, these musical processes provide the organizational structure for the National Standards for Music Education³, the basis for many state and local music curricula. The taxonomy reflects typical creating, performing and responding activities and technologies for beginning to intermediate-level K-12 students. It was derived from an examination and synthesis of the research and pedagogical literature in music teaching and learning, and has undergone peer review.

Successful technology integration in music classrooms requires careful planning of student learning experiences. The Music Learning Activity Types Taxonomy provides guidance for teachers to use when planning lessons that effectively integrate musical content, pedagogy, and technology. When developing lesson plans, teachers often think in terms of types of learning activities that will help students achieve curricular outcomes (John, 2006; Yinger, 1979). An activity type

captures what is most essential about the structure of a particular kind of learning action as it relates to what students do when engaged in that particular learning-related activity (e.g., "group discussion;" "role play;" "field trip"). Activity types are combined to create lesson plans, projects and units (Harris & Hofer, 2009, p. 3).

Choosing from a palette of available activity types that can be selected according to learning goals informed by content standards can allow teachers to more effectively plan lessons that integrate technology, while simultaneously developing their Technology, Pedagogy and Content Knowledge (TPACK)⁴ (Harris & Hofer).

The Music Learning Activity Types follow, organized by the overarching musical processes of *creating*, *performing*, and *responding to* music, then further delineated by musical actions

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³ *National Standards for Music Education*: <http://www.nafme.org/resources/view/national-standards-for-music-education>

⁴ Also known as "Technological Pedagogical Content Knowledge;" see: <http://www.tpack.org/>

commonly associated with these processes. The activity types are arranged in a quasi-hierarchical manner, but it is possible to utilize activities that appear later in the taxonomy prior to those listed earlier.

Each activity type is categorized according to the musical process that is most prominent in its execution. However, it should be noted that nearly all of the music activity types incorporate multiple modes of musicianship simultaneously. For instance, while improvisation is a creative act, it also requires focused listening (Responding) and performance skill (Performing).

Creating Music

Creativity is a much-discussed topic in today’s educational milieu, and music is particularly well suited to engaging students in creative activities and thinking. The two primary creative processes in music are improvisation and composition. Improvisation may be defined as the spontaneous creation of new musical ideas, often within a given structure or context. Composition, while similar to improvisation, usually involves revision and refinement of ideas that are often, but not always, set in notation, so that others can perform them. Like any complex skill, both improvisation and composition are comprised of a variety of subcomponents. The activity types in Tables 1 and 2 address discrete components of improvisation and composition that when combined form a holistic approach to helping students to develop and exercise these creative processes.

Table 1: Creating Music – Improvising Activity Types

Activity Type	Brief Description	Possible Technologies
1. Engage in free improvisation	Free improvisation is music improvised without regard for any pre-existing rules. Students at all knowledge and skill levels can participate in free improvisation, with the level of sophistication increasing with experience. Technologies can produce the sound sources and/or a background accompaniment.	Acoustic, electronic and/or digital instruments; digital audio workstations; audio recordings
2. Echo rhythm and tonal patterns	To develop aural skills necessary for improvisation, students echo patterns generated by the teacher, a fellow student, or another source. Technologies can provide the pattern and/or a harmonic/rhythmic accompaniment, and are especially helpful for practice.	Acoustic, electronic and/or digital instruments; audio recorder; audio recording software; auto-accompaniment software; commercial audio recordings; mobile apps
3. Improvise a tonal or rhythmic answer to a tonal/rhythmic prompt	As a beginning improvisatory activity, the teacher, a fellow student, or another source sings or plays a melodic or rhythmic pattern and the student improvises an original response to that pattern. Technologies can provide the	Acoustic, electronic and/or digital instruments; audio recorder; audio recording software; auto-accompaniment software; commercial audio

	pattern and/or a harmonic/rhythmic accompaniment, and are especially helpful for practice.	recordings; mobile apps
4. Perform familiar melodies and/or their bass lines by ear	Students listen to familiar melodies and their bass lines performed by the teacher or another source and then play/sing them without the aid of notation. Technologies can serve as the melodic source and/or provide a harmonic/rhythmic accompaniment, and are especially helpful for practice.	Acoustic, electronic and/or digital instruments; audio recorder; audio recording software; auto-accompaniment software; commercial audio recordings; mobile apps
5. Improvise rhythmic and/or melodic variations on a familiar melody	Students use a known melody and improvise rhythmic and/or melodic variations of that melody. Technologies can provide a harmonic/rhythmic accompaniment, and are especially helpful for practice.	Acoustic, electronic and/or digital instruments; audio recorder; audio recording software; auto-accompaniment software; commercial audio recordings; mobile apps
6. Perform melodic patterns in a variety of keys/tonalities	A given melodic pattern (often called a “lick” in jazz) is played in many different keys and/or tonalities	Acoustic, electronic and/or digital instruments; audio recorder; audio recording software; auto-accompaniment software; commercial audio recordings; mobile apps
7. Improvise an original melody to a given accompaniment	Given a standard chord progression (e.g., a “blues progression”) or ostinato accompaniment, students improvise an appropriate melody. Technologies can provide the harmonic/rhythmic accompaniment, and are especially helpful for practice.	Acoustic, electronic and/or digital instruments; audio recorder; audio recording software; auto-accompaniment software; commercial audio recordings; mobile apps
8. Transcribe a solo	Notate a solo performance from a recording	Digital audio recordings, digital audio software, music notation software
9. Improvise in a group	Improvise in an ensemble, listening to and responding to the musical expressions of other performers.	Acoustic, electronic and/or digital instruments; auto-accompaniment software; commercial audio recordings; mobile apps
10. Improvise an accompaniment	Given a melody, students improvise an appropriate harmonic and/or rhythmic accompaniment. Technologies can provide the melody and/or be used to spontaneously create the accompaniment.	Acoustic, electronic and/or digital instruments; audio recorders; audio recording and/or auto-accompaniment software; commercial audio recordings; mobile apps

Table 2: Creating Music – Composing Activity Types

Activity Type	Brief Description	Possible Technologies
1. Create a loop-based composition	Loops, pre-existing sound snippets, can be arranged and combined in a variety of ways by students with little experience in composition, and in a more complex manner by those with greater experience. Often loop-based composition software allows loops to be dragged and dropped into place.	Acoustic, electronic and/or digital instruments; digital audio workstations; music sequencers; commercial music software; Web sites; mobile apps
2. Create an ostinato	Students create a melodic or rhythmic ostinato. Constraints (e.g., using only certain pitches or rhythms) are often helpful at beginning stages.	Acoustic, electronic and/or digital instruments; music notation software; music production software; mobile apps
3. Use non-traditional sounds to create music	Students explore non-traditional electronic and/or acoustic sounds (e.g., sounds created on a synthesizer; sounds recorded from the students' environment) and utilize them in a composition.	Audio recorder, digital instruments, mobile apps, audio recording software, music production software
4. Create or utilize an alternative notation	Students explore alternative ways to notate musical sounds.	Music production software, word processing programs, drawing software
5. Compose an "answer" (consequent) phrase to a given "question" (antecedent) phrase	The student is provided a "question" (antecedent) phrase and composes a corresponding "answer" (consequent) phrase.	Acoustic, electronic and/or digital instruments; music notation software; music production software; mobile apps
6. Compose a melodic variation	Students create a variation on a given melody. They can explore alterations of musical elements (e.g., pitch, duration, timbre). The SCAMPER technique: http://goo.gl/sYCW4 is an approach that has been found effective.	Acoustic, electronic and/or digital instruments; music notation software; music production software; mobile apps
7. Compose using repetition and contrast	Students utilize repetition and contrast in creating a short composition.	Acoustic, electronic and/or digital instruments; music notation software; music production software; mobile apps
8. Create a remix	Students use technology to create an alternate version of a recorded song (remix/mashup), sometimes incorporating multiple songs & unique sounds into the resulting new work.	Software and hardware audio mixers, audio recording hardware and software, digital audio workstations

9. Arrange music	Given a composition (e.g., a Bach chorale), students arrange it for other instruments or voices	Electronic and/or digital instruments, music notation software, music production software
10. Compose an accompaniment	Given a melody, students compose an appropriate harmonic and/or rhythmic accompaniment.	Acoustic, electronic and/or digital instruments; music notation software; music production software; mobile apps
11. Create a composition	Students create an original composition. At the beginning stages, providing constraints to students (i.e., certain tonalities, rhythms, number of measures, number of voices, etc.) is good pedagogical practice. Intermediate and advanced students may be allowed more freedom of choice.	Electronic and/or digital instruments, music notation software, music production software
12. Compose a soundtrack	Students compose a soundtrack to a short video.	Electronic and/or digital instruments, music notation software, music production software

Performing Music

Formal and informal musical performance is an activity in which people from all walks of life engage on a daily basis. Ensembles such as bands, orchestras, and choirs provide the most prominent forms of school-based musical performance, while progressive institutions may also include instruction in guitar, piano, and alternative musical ensembles such as rock or mariachi bands. Musical performance involves singing and/or playing an instrument, and often requires the ability to read musical notation. The musical activity types listed in Tables 3, 4, and 5 align common singing, playing, and music reading activities with corresponding technologies that may be used to facilitate their development.

Table 3: Performing Music – Singing Activity Types

Activity Type	Brief Description	Possible Technologies
1. Sing with a steady beat	Students sing a song, maintaining a steady beat. Technology can provide the accompaniment or help to make the pulse audible.	Audio recordings, metronomes, auto-accompaniment software
2. Sing with appropriate posture, breath support, and diction	Singing fundamentals are crucial to successful performance. Technology can be used to monitor and provide feedback on these fundamental skills. Providing digital audio and/or video models may also be beneficial.	Audio/video recorder, audio/video recordings, audio/video textbook supplements

3. Sing individually	Students use technology to provide an accompaniment to singing by oneself and/or learning and practicing a song.	Auto-accompaniment software; karaoke software/machines; audio recordings; acoustic, electronic and/or digital instruments; mobile apps
4. Sing in an ensemble	When singing in an ensemble, a musician must be able to perform a part independently, while simultaneously integrating that part into the overall ensemble performance. Students can learn their parts with the assistance of technology. They can also practice their parts while listening to the other ensemble parts, even though the rest of the ensemble members are not physically present.	Music notation software; music production software; auto-accompaniment software; audio recordings; acoustic, electronic and/or digital instruments; mobile apps; Web sites
5. Sing with technical accuracy	Students sing a solo or ensemble composition with precision vis-a-vis pitch/rhythmic accuracy, unified attacks and releases, balance, blend, and/or intonation. Technology can be used to monitor and provide self, peer, and/or instructor feedback.	Audio recording software, audio recorders, auto-accompaniment software, software that recognizes sung pitches, tuners
6. Sing with expression	Students sing a melodic line with good tone, phrasing, and musical expression (phrasing, dynamics, style, varying vocal timbres, etc.). Technology can be used to monitor and provide self, peer, and/or instructor feedback.	Audio recording software, audio recorders, audio and video recordings
7. Listen to/view vocal/choral models	Modeling is a powerful teaching approach. Students can listen to and view diverse aural and visual models of singing via technology.	Audio and video recordings, video sharing sites, podcasts, video conferencing
8. Respond to the gestures of a conductor when singing	Nonverbal communication via conducting is an important aspect of many formal ensembles' performances. Students can learn about conducting gestures, practice singing to a recorded conductor, and/or monitor their responsiveness to given gestures with the assistance of various technologies.	Video recordings, video recorders, video conferencing, video sharing sites, Web sites
9. Cover a song	Create a new performance of a previously released recording. Sometimes a cover tries to explicitly duplicate the original while in other	Audio recordings, audio recorders, electronic and/or digital instruments and devices (e.g., effects pedals

	instances the cover drastically alters the original's style.	for guitars), mobile apps
10. Participate in vocal clinics and master classes	Singers often learn from expert vocalists and choral conductors in clinic and master class settings. Technology can make such experts who are located at a distance available to students both synchronously and asynchronously.	Video conferencing, video sharing sites

Table 4: Performing Music – Playing Instruments Activity Types

Activity Type	Brief Description	Possible Technologies
1. Play with a steady beat	Students play music, maintaining a steady beat. Technology can provide the accompaniment or help to make the pulse audible.	Audio recordings, metronomes; computer/software-generated accompaniments
2. Play with appropriate posture and technical (motor) skills	The fundamentals of instrumental technique (holding/hand position, embouchure, bow/stick grip, etc.) are crucial to successful performance. Technology can be used to monitor and provide feedback on these fundamental skills. Digital audio and/or video models may also be beneficial.	Audio/video recorders, audio/video recordings, textbook supplements
3. Play individually	Use technology to provide an accompaniment to play by oneself and/or to learn and practice a piece of music.	Auto-accompaniment software; audio recordings; acoustic, electronic and/or digital instruments; mobile apps
4. Play in an ensemble	When playing in an ensemble, a musician must be able to carry an independent part while simultaneously integrating that part into the overall ensemble performance. An individual's part can be learned with the assistance of technology and practiced while listening to the other ensemble parts, even though the rest of the ensemble members are not physically present.	Music notation software; music production software; auto-accompaniment software; audio recordings; acoustic, electronic and/or digital instruments; mobile apps; Web sites
5. Play with technical accuracy	Play music with precision (pitch/rhythmic accuracy, unified attacks and releases, balance, blend, and intonation). Technology can be used to monitor and provide self, peer, and/or instructor feedback.	Audio recording software, audio recorders, auto-accompaniment software, tuners, metronomes

6. Play with expression	Students play a melodic line with good tone, phrasing, musical expression, dynamics, style, etc. Technology can be used to monitor and provide self, peer, and/or instructor feedback.	Audio recording software, audio recorders, audio and video recordings
7. Listen to/view instrumental models	Modeling is a powerful teaching approach. Students can view numerous and diverse aural and visual models of musical performance via technology.	Audio and video recordings, video sharing sites, podcasts
8. Respond to the gestures of a conductor when playing	Nonverbal communication via conducting is an important aspect of formal ensembles' performances. Students can learn about conducting gestures, practice singing to a recorded conductor, and/or monitor their responsiveness to given gestures with the assistance of various technologies.	Video recording, video recorders, video conferencing, Web sites
9. Cover a song	Create a new performance of a previously released recording. Sometimes a cover tries to explicitly duplicate the original while in other instances the cover drastically alters the original's style.	Audio recordings, audio recorders, electronic and/or digital instruments and devices (e.g., effects pedals for guitars), mobile apps
10. Participate in instrumental clinics and master classes	Instrumentalists often learn from expert vocalists and choral conductors in clinic and master class settings. Technology can make such experts who are located at a distance available to students both synchronously and asynchronously.	Video conferencing, video sharing sites

Table 5: Performing Music – Reading and Notating Music Activity Types

Activity Type	Brief Description	Possible Technologies
1. Clap/sing with rhythm syllables, sing/play varying rhythm patterns	The use of rhythm syllables associated with a specific counting system can assist students' understanding in moving from sound to symbol when learning rhythmic notation. Technology can provide a rhythmic/harmonic accompaniment to this process, aural prompts for individual practice, and produce written notation of rhythm patterns.	Auto-accompaniment software; audio recordings; acoustic, electronic and/or digital instruments; mobile apps; music notation software; interactive whiteboards
2. Sing with solfège syllables, sing/play	The use of solfège syllables can assist students' understanding in moving	Auto-accompaniment software; audio recordings;

varying pitch patterns	from sound to symbol when learning pitch notation. Technology can provide a rhythmic/harmonic accompaniment to this process, aural prompts for individual practice, and written notation of tonal patterns.	acoustic, electronic and/or digital instruments; mobile apps; music notation software; interactive whiteboards
3. Identify and interpret musical symbols	Students visually identify and perform musical symbols such as dynamic markings, key signatures, pitch names, meters, rhythm values, etc.	Music theory software, music theory Web sites, sheet music Web sites, music notation software; interactive whiteboards
4. Read standard notation while singing or playing	Students read music notation at increasingly sophisticated levels.	Music notation software, music theory software, music theory or sheet music Web sites, PDF music readers, auto-accompaniment software, interactive whiteboards
5. Sight read accurately	Students read unfamiliar music with accuracy.	Music notation software, music theory software, music theory Web sites, PDF music readers, auto-accompaniment software, interactive whiteboards
6. Aurally identify and/or notate patterns	Students identify the quality of musical patterns (e.g., keys, intervals, chords) and take music dictation. The ability to notate music heard aurally will aid students in their understanding of music notation.	Audio recordings, ear training software and Web sites, music notation software
7. Notate music	Students notate music, increasing their understanding of musical notation and allowing them to perform original and/or unpublished compositions and arrangements with others.	Music notation software; interactive whiteboards

Responding to Music

All people respond to music in a variety of ways. Music educators strive to develop students' abilities to listen to and describe music, analyze and evaluate it, understand its historical and cultural contexts, and appreciate its relationships to other disciplines, including other art forms. Technologies that allow access to, and manipulation of, rich media are especially appropriate for use in learning activities aligned with various means of responding to music.

Table 6: Responding to Music – Listening and Describing Activity Types

Activity Type	Brief Description	Possible Technologies
1. Listen repeatedly	Students gain familiarity with new musical compositions through repeated listening.	Audio/video recordings, music and video sharing sites
2. Listen to examples	Students consider positive and negative examples of musical concepts, elements, and styles. Students listen to exemplary performers on their chosen instrument/voice.	Audio/video recordings, music and video sharing sites, podcasts
3. Guided listening	Students follow an iconic representation of a musical composition (e.g., a listening map; a standard notation/score) while listening.	Presentation software, word processing programs, concept mapping software, drawing software, podcasts, notation software
4. Listen to, describe, and discuss music	Students use musical vocabulary when discussing live or recorded music of varying styles and genres. For instance, students may describe and discuss how a composer uses the musical elements (pitch, duration, loudness, timbre, texture, form) in a composition to create a unique, interesting, expressive piece of music.	Audio/video recordings, music and video sharing sites, discussion forums, blogs
5. Listen and reflect	Students keep a written and/or audio listening journal.	Audio/video recordings, music and video sharing sites, audio recording software/devices, word processing programs, blogs, discussion forums, podcasts

Table 7: Responding to Music – Analyzing Music Activity Types

Activity Type	Brief Description	Possible Technologies
1. Move in response to music	Students communicate various musical characteristics (steady beat, phrases, high/low pitch, etc.) through movements that might include walking, running, patting, clapping, conducting, gesturing, and so on. Technologies can provide the musical source material for this activity type. Video technologies could provide models of various movements (e.g.,	Audio/video recordings, video recorder, music & movement videogames

	conducting gestures), as well as be used to document/assess movements.	
2. Identify and label structural and expressive components of music	Students aurally and/or visually locate aspects of music such as musical intervals, tempo changes, phrases, key & time signatures, dynamic markings, forms, instrumentation, etc., using musical terms to label them.	Music notation software, audio/video recordings, audio/video sharing sites, sheet music sharing sites, online music glossaries and encyclopedias
3. Describe and discuss structural and expressive components of music	Students aurally and/or visually analyze music to describe and discuss how musical elements (pitch, duration, loudness, timbre, texture, form) relate to a composition's style and genre. How do composers utilize musical structures and functions to create expressivity and musical affect?	Audio/video recordings, audio/video sharing sites, sheet music sharing sites, word processing programs, discussion forums, music notation software, wikis
4. Develop an analysis	Students analyze a piece of music comprehensively. For example, students could develop a formal theoretical analysis, create an icon chart or other graphical representation of a piece, or analyze the audio waveforms of a musical composition.	Music theory software, music theory Web sites, word processing programs, concept mapping software, drawing software, music notation software, digital audio software
5. Develop an interpretation	Based upon analysis, students determine how a composition will be performed. The interpretation could be demonstrated, presented using various media, and/or described in written or verbal form.	Audio recording software, audio recordings, audio recorders, acoustic, electronic and/or digital instruments, presentation software, word processing programs

Table 8: Responding to Music – Evaluating Music Activity Types

Activity Type	Brief Description	Possible Technologies
1. Develop criteria for evaluating a musical performance, improvisation, composition, or arrangement	Students develop evaluation criteria independently, as a group, and/or with the assistance of the teacher. For example, this could take the form of a checklist, rating scale, or rubric.	Word processing programs, interactive whiteboards, rubric Web sites
2. Critique a musical performance, improvisation, composition, or arrangement	Students engage in self, peer, and/or large-group critique. This could be deductive, utilizing a previously developed form (e.g., checklist, rating scale, or rubric), or inductive (e.g., discussion-based).	Audio/video recordings, audio/video recorders, discussion forums, blogs, digital/electronic tuners, auto-accompaniment software

3. Provide constructive suggestions for improvement of a musical performance, improvisation, composition, or arrangement	Students demonstrate suggestions and/or provide verbal or written feedback designed to improve their own, peers', and/or group musical outcomes.	Audio/video recordings, audio/video recorders, word processing programs, blogs, discussion forum, wikis
4. Create a musical portfolio	Students create and select digital artifacts that represent their musical achievement in relation to outcomes or standards.	Web authoring software, wikis, blogs, music notation software, audio/video recording software, scanners

The interdisciplinary study of music is popular in some school settings, particularly at the elementary and middle school levels. Two of the National Music Standards have strong interdisciplinary connotations⁵. Music learning can include information about and experiences with other disciplines that inform musical understanding. Likewise, music can be used to provide additional perspectives for subjects other than music. It should be noted, however, that when interdisciplinary approaches are utilized, the musical content must be treated in an authentic, meaningful manner. For example, while music may be used as a memory device to help one learn the state capitals, there is little, if any, true learning about music occurring when the musical mnemonic is being learned or later used.

A few ways in which technology may assist students' learning in interdisciplinary music activities are listed below. In addition, other activity types taxonomies can be used to plan the interdisciplinary study of music. For example, most of the content of the Social Studies Learning Activity Types would be applicable when students are studying historical and sociological aspects of music. When planning lessons, projects, or units that address other specialized topics (e.g., the science of acoustics; the interpretation of texts in choral literature) it might be helpful to consult the Visual Arts Learning Activity Types, Science Learning Activity Types, Mathematics Learning Activity Types, K-6 Literacy Learning Activity Types, and/or Secondary English Language Arts Learning Activity Types taxonomies.

Table 9: Responding to Music – Relationships Among Music, the other Arts, and non-Arts-based Disciplines Activity Types

Activity Type	Brief Description	Possible Technologies
1. Examine the similarities and differences between music and other art forms	Students experience various art forms (e.g., dance, theater, visual art, and literature) and compare and contrast the artistic processes and products in these disciplines to those in music.	Audio/video recordings, audio/video sharing sites, presentation software, Web sites, wikis, e-books, interactive whiteboards

⁵ Standards 8 (Understanding relationships between music, the other arts, and disciplines outside the arts) and 9 (Understanding music in relation to history and culture). See <http://www.nafme.org/resources/view/national-standards-for-music-education>.

2. Describe the role of music in everyday life and its use in society	Students observe and document the ways in which music is part of their everyday lives (e.g., in the general soundscape, movies, television shows, advertising, etc.). Examples of possible forms of documentation could include presentations, audio collages, online discussions, or blog posts.	Presentation software, video/audio recorders, audio/video editing software, discussion fora, blogs
3. Describe why music is important personally	Students document why music has personal importance and meaning to them. Possible forms of documentation could include live presentations or standalone audio, video, or text formats.	Presentation software, video/audio recorders, audio/video editing software, word processing programs, discussion fora, blogs

Table 10: Responding to Music – Relationships Among Music, History, and Culture Activity Types

Activity Type	Brief Description	Possible Technologies
1. Describe the various ways music is used in the world	Music is used in many different ways (e.g., ceremonial, personal pleasure, work songs, entertainment, religious, group identity). With this activity type, students describe how music and people (including concert audiences) interact in disparate musical environments. Students address how responding to music is an essential part of being human.	Audio/video recordings, audio/video sharing sites, presentation software, Web sites, wikis, e-books, interactive whiteboards, discussion fora
2. Discuss the lives of musicians throughout history, including the social and political events that impacted them.	Students use digital and nondigital technologies to access information about musical composers, conductors, and/or performers and document the understanding that they are building.	Audio/video recordings, audio/video sharing sites, presentation software, Web sites, wikis, e-books, interactive whiteboards, discussion fora
3. Describe the historical, social, and cultural elements of a given musical composition.	Students use digital and nondigital technologies to access information about a particular musical composition.	Audio/video recordings, audio/video sharing sites, presentation software, Web sites, wikis, e-books, interactive whiteboards, discussion fora

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