

A graphic featuring a red acoustic guitar with a whiteboard on its neck. The whiteboard has the text 'GUITAR LESSON PLANS' in red, with a guitar headstock icon in the letter 'O' of 'LESSON'.

GUITAR LESSON PLANS

LESSON PLAN: Holding the Guitar

Objective:

Students will be able to pick up and move their guitars safely and hold them comfortably while learning to understand the cues the teacher uses for silencing guitars or putting them away.

Resources:

Guitar stands or cases, teacher demonstration, student demonstration.

Vocabulary and Terms:

“Quiet guitars”, “Table Top”, “Put guitars to sleep”, “Playing position”, strum, neck, body, headstock.

Procedures:

- 1 Tell students that musical instruments are fragile and sensitive—they need to be handled carefully so that many students can enjoy using them for years. It may be a good idea to number the guitars and assign students to numbers, making them responsible for the care of each one.
- 2 Ask students to watch you pick up your guitar and place it on your lap in playing position (Figure A)
- 3 Show students what it means to strum the guitar gently with fingers or a pick, not to pull hard on strings, etc. Tell them that breaking a string is easy if we're too hard on the guitars.
- 4 Tell them that when you say “Quiet Guitars” they have to place their strumming hand over all 6 strings to mute them (Figure B)
- 5 Next tell them that when you say “Table Top” you mean for them to place their guitars on their laps with the strings facing down (Figure C).
- 6 Demonstrate that when picking up and moving guitars around they need to watch the neck of the guitar so that it doesn't hit anyone or anything.

Fig. A



Fig. B

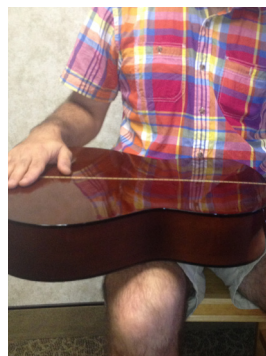


Fig. C

National Core Arts Standards (Music):

Example: Harmonizing Instruments MU:Pr5.1.H Rehearse, Evaluate, and Refine. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Parts of the Guitar

Objective:

Students will be able to recognize and name the parts of the guitar.

Resources:

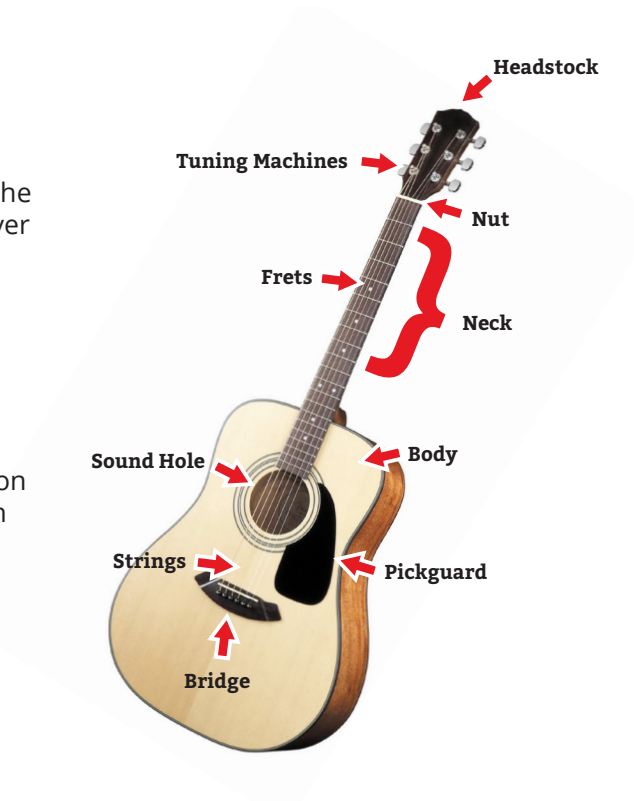
Teacher manual, guitars.

Vocabulary and Terms:

Body, neck, headstock, fret, tuners, bridge, nut, sound hole, fret board, position markers

Procedures:

- 1 Ask students to repeat after you while you point to and name the different parts of the guitar. Remind students that they are never to touch the tuners on their guitars.
- 2 After several repetitions, ask students which part you are pointing to until you are confident they understand. Ask for volunteers from the class to quiz the rest of the class on the parts of the guitar.
- 3 A game of "Simon Says" is a fun way to reinforce this information once they've got it down. "Simon says touch the headstock with your left hand. Simon says touch the fret board with your left hand. Touch the bridge with your right hand. Who's out?!"



GUITAR

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Example: Harmonizing Instruments MU:Pr5.1.H Rehearse, Evaluate, and Refine. Common Core Correlation: CCSS.ELA-Literacy.SL.K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.



LESSON PLAN: Naming Guitar Strings

Objective:

Students will learn to identify by sight and sound the way strings are numbered while using various picking techniques to play them.

Resources:

Picks (if applicable), teacher demonstration, student demonstrations.

Vocabulary and Terms:

Strumming, picking, strings 1 through 6

Procedures:

- 1 Tell the class that strings are numbered 1 through 6 from “toes to chin”. Demonstrate while playing them in this order and counting out loud. Demonstrate a couple of times to make sure this is clear in their understanding.
- 2 Point out to them that string number 1 has a “high” sound which you can imitate singing in a high voice, and string number 6 has a “low” sound which you can also imitate to make the point. Invite them to play along with you as you call out the numbers of each individual string. For fun you can invite them to sing the string number to the actual pitch of each string—this will of course result in students trying to sing notes that are outside of their vocal range, but help them to pay attention with their ears to the relative high and low sounds the strings produce.
- 3 Do the same thing in reverse, moving from “chin to toes” beginning on string 6 and naming out loud as you repeat for strings 5, 4, 3, 2, and 1. Next ask students to play string 1 four times in a row. Then move to string 2, followed by string 3, etc. moving from “toes to chin”.
- 4 Repeat this exercise moving from chin to toes playing strings in the order of 6, 5, 4, 3, 2, and 1.

Extension:

Once the string numbers are obvious it's time to involve the ears. Just play and name string 1 and then string 6. Ask them which string you are playing while you play either one, allowing students to see what you are doing. After this becomes easy it's time to make the game harder by not allowing them to see what you're playing. Turn toward the wall, again asking them to name whether they are hearing string 1 or string 6. As they quickly learn to pay attention with their ears, compliment them on their progress and then invite volunteers from the class to “test” the other students. This “ear training” activity can be used every day as a warm up and can be expanded to include other strings, just be careful to move slowly enough that they always perceive doing this as easy. For example, if you add string 2 into the exercise along with strings 1 and 6, don't add another different string for a couple days or until it's obvious to you that everyone hears it.

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.K a. With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance. Common Core Correlation: CCSS.Math.Content.K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.



LESSON PLAN: Guitar Technique

Objective:

Students will be able to play the guitar with good technique. This will allow them to feel more comfortable playing the instrument, give them more stamina, and set up habits that prevent repetitive stress injuries from playing a musical instrument.

Resources:

Guitars

Procedures:

- 1 Make sure students are sitting comfortably with their guitars in their laps. Show how if the guitar rests on your legs flat it will be more difficult to hold, wanting to slide off and being too low to play comfortably. Optional: Show that when you cross your legs (right over left) you can rest the guitar comfortably and securely on your lap, also raising it for better alignment with the arm.
- 2 Have students dangle their left arms at their sides completely relaxed. Notice how the wrist is in a straight line and the fingers all have a natural curvature to them. We want the hand and wrist to have this same basic shape when we bring it up to the guitar. Have them slowly bring their hand up in front of their faces, maintaining the straight wrist and rounded finger shape.
- 3 Have them hang their relaxed arm at their sides and then bring their hands directly to the guitar maintaining the level wrists and rounded fingers. Have them put their thumbs straight up and down on the back of the guitar neck while the rounded fingers in front tap the fret board on any strings or notes.
- 4 Check with students to see that they're holding their guitars at an angle that allows the wrist to stay "flat" when they're in a playing position. If their guitar necks are positioned too low, the wrist will feel strain and fatigue, causing the hand to feel tired quickly. The angle of the guitar neck may need to be adjusted to accomplish this.
- 5 Show that the same alignment is possible when using a guitar strap and playing from a standing position. The strap has to hold the guitar high enough so that the hand has access to the fretboard without having to bend the wrist.

National Core Arts Standards (Music):

Anchor Standard 6: Convey meaning through the presentation of artistic work. Present: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context (NAfME). Example: Harmonizing Instruments MU:Pr5.1.H Rehearse, Evaluate, and Refine. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: Holding a Pick

Objective:

Students will be able to hold a pick comfortably and begin using it to play guitar.

Resources:

Picks

Procedures:

- 1 Show students the way you place a pick on your index finger, with the point of the pick pointing toward the tip of your finger. (Figure A) Show how you gently clamp the thumb down on top of the index finger, pinching the pick between your index finger and thumb. (Figure B)
- 2 Notice if you are holding the pick correctly that your thumb looks a little bit like a chicken with the pick being it's beak. You can draw an eye on your thumbnail to make this silly point with younger children. (Figure C)
- 3 Pass out a bunch of thin picks to the students. They should be easy for you to bend, and if they don't say "thin" on them, use .50 millimeter or thinner. Thinner picks are easier to use in the beginning because they are more flexible and won't get dropped as often. Many guitar teachers recommend Dunlop "Tortex" picks for beginners because of their texture making them easier to hold onto.
- 4 Ask students to once again watch the way you place the pick onto your index finger and then clamp it down with the thumb. Ask them to do the same, switching back and forth between you modeling this for them and having them do it. After a couple of tries, ask who in the class understands it so that they can demonstrate for the others. Have the students who get it help the ones who don't. With a team effort like this you'll have everyone holding a pick successfully in no time. The other fingers should feel loose and relaxed, like they're just dangling off of the fingers holding the pick.
- 5 Once the pick grip looks secure, ask students to strum a chord you're working on. Have them play all down strokes in 4 steady beats over and over. You'll need to stop periodically to allow students to re-adjust their picks. Soon they'll be able to play for longer stretches of time without adjusting. Try integrating strum patterns that involve up strokes as well. This may be a good warm up to use for several days before using a pick to play a song, depending on the age and ability of your students. Keep reminding students that the strumming hand holding the pick should feel loose, relaxed, and free as it moves up and down.



Fig. A



Fig. B

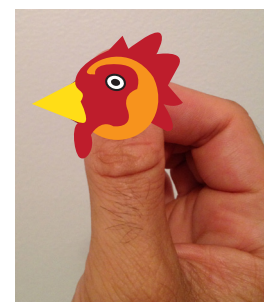
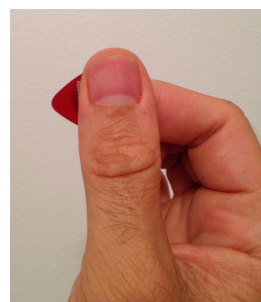


Fig. C

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: Harmonizing Instruments MU:Pr5.1.H Rehearse, Evaluate, and Refine. Common Core Correlation: CCSS. ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Fret Numbers / Positioning

Objective:

Students will be able to associate fingers to frets and understand how to use the fret markers to gain quick access to different positions. This lesson lays an important foundation for understanding how to use their fingers on the fret board.

Resources:

Handout on fret numbers and finger numbers

Procedures:

- 1 Show students that frets are the metal lines that run vertically along the fret board which allow us to change notes on the same string. Using the first string show them how notes played using frets near the head stock sound lower than notes played on frets closer to the bridge.
- 2 Walk around the room showing them that playing on the first fret means placing your finger in the first “box”, 2nd fret in the 2nd box, etc. (thinking of the fret as a box where the finger plays can help them conceptually, while keeping them from putting their finger ON the fret which would result in a bad sounding or buzzing note)
- 3 Ask students to close their eyes and listen as you play low or high notes and to call out as a group whether the note you played was low or high.
- 4 Have students play low notes on their guitars using the 1st string, followed by high notes on the 1st string. Walk around the room or have students help each other with understanding what this means. Remind students that the thumb needs to be behind the fret board so the hand can feel grip motion that holds the note down easily.
- 5 Demonstrate using the 1st string what it means to be in “1st position” by playing the 1st fret with your 1st finger, 2nd fret with your 2nd finger, 3rd fret with your 3rd finger, and 4th fret with your 4th finger. Do the same thing in 2nd position, showing your 1st finger plays the 2nd fret, 2nd finger on the 3rd fret, etc.
- 6 Ask the students to look at their guitars and tell you what fret number the 1st fret marker is on. On typical nylon string student guitars this will be the dot located at the 5th fret. Play the notes on the 1st string in 5th position for them. Do the same thing for the 2nd fret marker, etc.
- 7 Have students play the notes in various positions you call out. Using a 6 or 12 side dice is a great way to do this. They can play each note one time or several times if you are combining this exercise with “alternate picking” or some other concept. Have student volunteers demonstrate to the class.



National Core Arts Standards (Music):

Anchor Standard 6: Convey meaning through the presentation of artistic work. Present: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context (NAfME). Example: Harmonizing Instruments MU:Pr5.1.H Rehearse, Evaluate, and Refine. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: Strum Patterns

Objective:

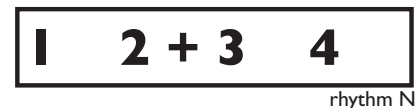
To teach students to play rhythmic patterns, which will increase their awareness of what they hear, improving their playing and making it fun.

Resources:

Handouts from teachers manual on Strum Patterns, guitars, picks.

Procedures:

- 1 If possible, show video footage of several guitarists playing together and strumming in sync with each other. There are lots of great examples on YouTube from various concerts. Point out as students watch that everyone's strumming hand is moving up and down together at the same time. A video of this concept in action is worth far more than words can describe.
- 2 Ask the class to move their strumming arms up and down through the air steadily along with you while sitting with guitars in hand. While you all continue to do this count out loud "1 + 2 + 3 + 4 +"
- 3 Using either the open strings gently muted or a chord you are introducing to the class, lead students one at a time through the rhythms on the handout (or a projection of this handout if you've got a projector in class). The first rhythm is a strum on each beat while the arm is moving down.
- 4 After this feels easy for everyone and they can do it steadily, move to the second rhythm. Spend some time demonstrating for them first, that the arm strums an extra time on the "+" of 3 while the arm is moving in an upward direction. Have everyone do this with you as a group.
- 5 Repeat this process for the 3rd rhythm which is again slightly more difficult, adding an extra strum on the "+" of 2.
- 6 Review all 3 rhythms, playing them steadily without stopping in between. Depending on the ability of the students or how new a concept this is to them you may have them do each rhythm 4 times, twice, or just once. Eventually by working on this in classes with you they'll be able to run through all of the rhythms on the sheet one right after another while keeping steady time!



GUITAR

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. Common Core Correlation: CCSS.Math. Content.3.NF.A.1 Understand a fraction $1/b$ as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size $1/b$. (fractions as subdivision of beat)



LESSON PLAN: Stickers and Guitar Mutes

Objective:

Students will be able to play several different chords on 3 strings using stickers that show them where to place their fingers.

Resources:

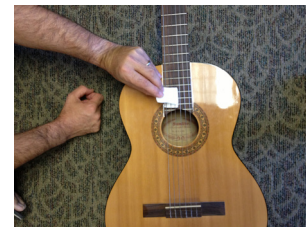
Paper towel guitar mute, small stickers, guitars, picks

Procedures:

- 1 Make a 3 string guitar mute for strings 4, 5, and 6 by placing a folded paper towel underneath these strings. You may also want to tie a rubber band around the paper towel so that it doesn't come off of the guitar, as can happen when new students are strumming hard against all of the strings. This will mute these strings allowing you to play simplified chords on strings 1, 2, and 3.
- 2 Place a sticker underneath string 1 at the 3rd fret. The sticker should be small enough so that it's clearly underneath of only the first string. Some teachers purchase tiny stickers of happy face circles that come in the ROYGBIV color scheme, using red for G and then following with the next color for the next note of the scale (orange for A, yellow for B, and so on). Other teachers use tiny stickers of fun images like frogs or bugs to place on the fret board. Whatever you choose can be turned into a fun beginner song chart made out of colors or the pictures of what's on your stickers.
- 3 Place a sticker at the end of strings 1, 2, and 3 just past the nut to represent the open E minor chord (using ROYGBIV, the color for E is indigo). Place another sticker underneath string 2 at the first fret for a 1 finger C chord (in ROYGBIV this is green).
- 4 Have kids play the different chords to get used to the sound. You can call out chord letter names, colors, or what is pictured on your stickers! Now you're ready to begin playing the songs from the Teachers Manual!

Extension:

Adding the D to this vocabulary of chords opens students up to THOUSANDS of songs. Mountains of music is written using the "Axis of Awesome" progression (G, D, Em, C) or the "Ice Cream Changes" (or "50's") progression (G, Em, D, C). Using this D chord is also a nice segue to using chords that are played on all 6 strings. Be careful not to introduce it until you see your students can play G, C, and Em easily. The ROYGBIV color for the notes of the D chord is blue, the 5th color for the 5th note in the key of G. Using ROYGBIV this way is done in many popular music curriculums today including Boomwhackers Percussion Tubes and Music Mind Games.

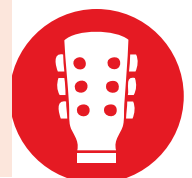


National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Example: Harmonizing Instruments MU:Pr5.1.H Rehearse, Evaluate, and Refine.

Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: 3 String Emi - Get Up Stand Up

Objective:

Students will be able to play “Get Up Stand Up” by Bob Marley while using a reggae rhythm on the open E minor chord using 3 strings.

Resources:

Recording of “Get Up Stand Up” by Bob Marley, printout of the lyrics, graphic of the strum pattern, guitars, guitar picks

Procedures:

- 1 Play the recording of “Get Up Stand Up” while counting out loud “1 + 2 + 3 + 4 +”. Emphasize when you say the “+”. Begin making the arm motion that imitates the strum pattern, saying “+” as you swing the arm upwards.
- 2 Have students play this pattern on guitar, only strumming on the “up stroke” to get the reggae feel. Count out loud for them emphasizing the “+” as they strum.
- 3 Invite students to sing the chorus with you. The original song is played over a C minor chord and we’re transposing it to E minor, so you may need to play the notes D E F# G as you sing “Get up, stand up” to help singers “hear” the new key.
- 4 Try playing along while singing. This may be difficult at first so you may want to divide the class into half singers and half guitar players, and then switch roles after a couple of repetitions until singing and playing becomes a possibility so that everyone can sing together.

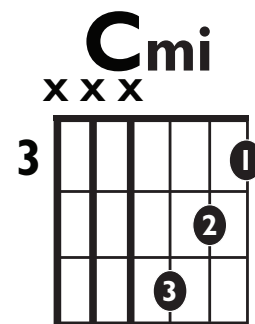
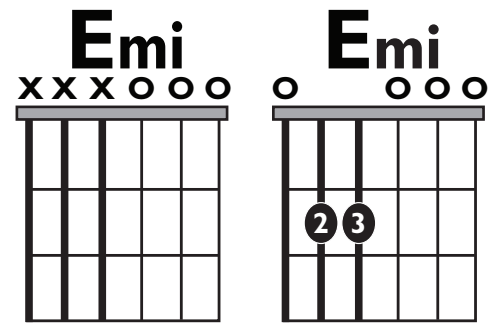


Fig. A

Extensions:

- 1 Make up words to the songs that fit in with a current theme in class or academic subject the students are working on
- 2 Have some students in class designated to make the drum beat for this song by tapping their right foot on 1 and 3 and hitting their left hand on a piece of paper on 2 + and 4 to imitate both the kick and snare drum in the song.
- 3 Have other students play a reggae bass line using the open low E string
- 4 Students can play along with the recording in the original key by using this 3 string C minor chord (Figure A) along with a bass line.

National Core Arts Standards (Music):

Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr6.1.H.1a Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical). Common Core Correlations: CCSS.ELA-Literacy.RF.K.2.a Recognize and produce rhyming words;



LESSON PLAN: Open Emi - Chain of Fools

Objective:

Students will be able to use the open E minor chord on 3 strings along with a bass line to play an arrangement of Chain of Fools by Aretha Franklin.

Resources:

Paper towel mute, guitar picks, guitars, recording of “Chain of Fools”, printout of the lyrics

Procedures:

- 1 Play the recording of “Chain of Fools” by Aretha Franklin. After students have heard it and know how it sounds, count along with the recording asking students to join you saying “1 2 3 4” over and over. In the recording, both the snare hit and guitar strum are on beats 2 and 4, so have students clap on 2 and 4 once they are able to count along with the recording.
- 2 Have students get out their guitars and mute all the strings with their left hands while they strum down on 1, 2, 3, and 4. Once this is working, have them continue the downward strumming motion on 1, 2, 3, and 4 but only strum on 2 and 4 (the arm will still move down on 1 and 3 without strumming).
- 3 Ask the kids to sing the chorus along with you over an E minor chord to transition their ears to the new key so that they can use this easy chord (the original key is C minor). The melody begins on the note G when she says “Chain, chain, chain”.
- 4 Invite everyone to sing and play along as they strum on 2 and 4 while singing this chorus together. Individual singers can be selected to sing different verses.

Extensions:

- 1 Make up words to the songs that fit in with a current theme in class or academic subject the students are working on
- 2 Students can play along with the recording in the original key by using this 3 string C minor chord (Figure A) along with a bass line.
- 3 Have some students in class designated to make the drum beat for this song by tapping their right foot on 1 and 3 and hitting their left hand on a piece of paper on 2 and 4 to imitate both the kick and snare drum in the song.
- 4 Have other students play a guitar bass line using the open low E string.

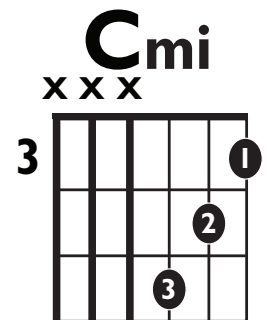
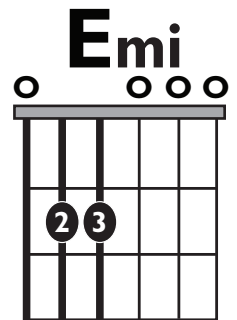
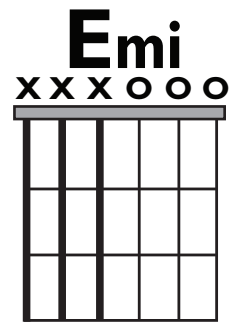


Fig. A

GUITAR

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: Harmonizing Instruments MU:Pr5.1.H Rehearse, Evaluate, and Refine. Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr6.1.H.1a Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience; Anchor Standard 7: Perceive and analyze artistic work. Example: Harmonizing Instruments MU:Re7.2.H.5a Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) inform the response. Common Core Correlations: CCSS.Math.Content.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality; CCSS.Math.Content.K.CC.B.4. Understand that each successive number name refers to a quantity that is one larger



LESSON PLAN: G and C Chords with 1 Finger

Objective:

Students will be able to play a classic chord progression used in hundreds of songs by using only one finger while keeping good musical time with a strum pattern

Resources:

Guitars, picks, lyrics for “Feelin’ Alright”, “Imagine”, “Waiting in Vain”, “Drive My Car”, “I Can’t Get No Satisfaction”, “Glory Days”, etc., handout from Teachers Manual on 3 String chords

Procedures:

- 1 Ask students to play the 1 finger G chord. Remember the tools available for simplifying the guitar as outlined in the lesson plan for beginner guitars. Then have them switch to the C chord. Switch back and forth a couple of times until finger placement is obvious.
- 2 Strum the G chord at the same time you begin counting “1 2 3 4”. Do the same thing on the C chord counting evenly. Continue doing this until everyone can play along keeping time, only strumming on 1.
- 3 Ask everyone to strum down on every number, playing a G while you strum down on 1, 2, 3, and 4. Switch to the C chord quickly continuing to count and strum down on each number. Make sure everyone in class can watch your demonstration of this. Encourage them to continue steady strumming even if the left hand doesn’t make it to the next chord perfectly on time—the steadiness of rhythm is more important than anything and will help this transition become successful.
- 4 While this continues, have the class or volunteers from the class sing along using the lyrics to one of the famous songs that use this classic chord progression.

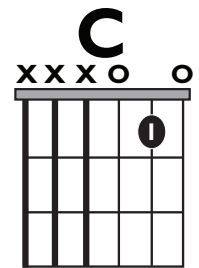
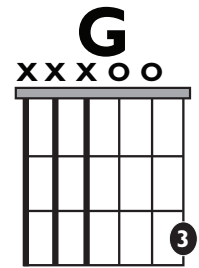


Fig. A

Extensions:

- 1 Assign some students to play the bass notes to these chords, letting each note ring as a whole note underneath of the strum pattern.
- 2 Have a group of students play the backbeat to the song you’re jamming over to make the arrangement more fun.
- 3 Use a more complex strum pattern while keeping the hand moving up and down (Figure A)
- 4 Make a song writing exercise out of these 2 chords, inviting the class to

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
 Example: General Music MU:Pr5.1.3 b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges. Common Core Correlation: CCSS.MATH.CONTENT.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality.



LESSON PLAN: 2 Chords, 1 Finger

Objective:

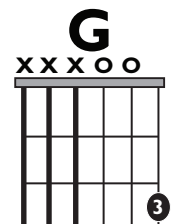
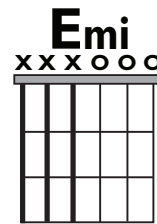
Students will be able to play the classic chord progression used in "Shout" by the Isley Brothers and "Hang Me Up To Dry" by the Coldwar Kids using 3 strings to play an open E minor chord and 1 finger G chord.

Resources:

Printout of the lyrics to "Shout", printout of the song chart to "Shout", guitars, guitar picks, a sticker to mark the G chord

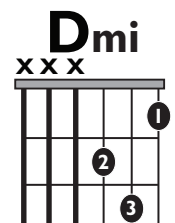
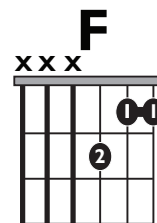
Procedures:

- 1 Have students play the G chord on guitar, placing their finger over the sticker you've put on the fret board under the 1st string at the 3rd fret. Have them follow this by playing the open E minor chord.
- 2 Count out loud "1 2 3 4" as they strum the G chord, then "1 2 3 4" as they strum the E minor chord. Encourage them to strum the next chord as you say the number 1. Once switching chords on beat 1 becomes easy, invite them to strum down on all 4 beats while continuing to switch chords on beat 1.
- 3 Invite students to sing the chorus with you as you play along. Since we're playing in a different key than the original you may want to play the notes E G E G E G E as you say "You know you make me want to".
- 4 In the verse section the chords last for 2 measures each. Coach them on this playing through it while you count "1 2 3 4" twice on each chord.
- 5 The pre-chorus stays on the G chord the entire time, and is held together by a bass line walking up and down the first 5 notes of the scale. Play this bass line on your guitar while the kids strum their G chords.
- 6 Now that all of the parts are laid out, try playing them all in a row without stopping in between sections. Some students can be designated singers, students can take turns, or you can have everyone sing together. On the final chorus try to emulate the getting softer and louder effect followed by the "call and response" using the entire group.



Extensions:

- 1 Have some students play this bass line to the song either on their guitars or a bass guitar
- 2 Have some students in class designated to make the drum beat for this song by tapping their right foot on 1 and 3 and hitting their left hand on a piece of paper on 2 and 4 to imitate both the kick and snare drum in the song.
- 3 Students can play along with the recording in the original key by using this 3 string F chord and D minor chord along with a bass line using these notes.



National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
 Example: General Music MU:Pr5.1.3 b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges. Common Core Correlation: CCSS.MATH.CONTENT.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality.



LESSON PLAN: 1 Chord Song Arrangements

Objective:

Students will be able to play songs using only one chord and a good awareness of musical contrast.

Resources:

Lyrics and recordings from any 1 chord song; “Lowrider” by War, “Land of 1,000 Dances” by Wilson Pickett, “We Will Rock You” by Queen, “Mannish Boy” by Muddy Waters, “Tomorrow Never Knows” by The Beatles, “Who Do You Love” by Bo Diddley (covered by George Thorogood), etc.

Procedures:

- 1 Pick a couple of 1 chord songs to listen to as a group in class. Tell students that while listening you would like them to pay attention to contrast, and how using only one chord a song can sound like it has different parts. Encourage them to listen for contrasting sections like a verse or chorus, contrasting rhythms between sections, instrumental vs. vocal sections, contrasting bass lines, etc.
- 2 Choose a song to play as a group. Listen together for the contrasts that make the song work using only one chord and come up with strategies for playing it while copying some of these ideas in your arrangement. If contrast is maintained using percussion sounds, bass lines, etc. you may need to assign a separate group of students to those parts.
- 3 Use this kind of exercise to learn new chords as your students become ready for more. This process encourages us to pay attention to arranging songs in ways that make them more fun to play, while making new information more interesting to learn! If you’re using the 1 finger chords, this is a great exercise to do for introducing the D chord.

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret work for presentation.

Example: General Music MU:Pr4.2.4 a. Demonstrate understanding of the structure and the elements of music (such as rhythm , pitch , and form) in music selected for performance.



LESSON PLAN: E Minor With a Funk Groove

Objective:

Students will be able to play “Thank You” by Sly and the Family Stone using the E minor chord and a steady strum pattern.

Resources:

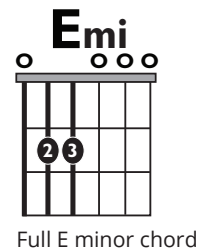
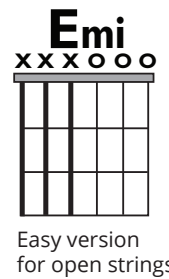
Recording of “Thank You” by Sly and the Family Stone, Lyrics, E minor chord handout.

Procedures:

- 1 Demonstrate playing an E minor chord
- 2 Direct students in playing the E minor chord on their guitars using the handout.
- 3 Use the strum pattern together as a group, making sure the arm continuously moves up and down.
- 4 Listen to the song “Thank You” by Sly and the Family Stone as a group. Point out every time you hear the chorus. Discuss how the chorus is different from the verse. Practice singing the chorus along with the recording.
- 5 Perform the song along with the recording using the strum pattern.

Extensions:

- 1 Perform the song as a group without the recording, having some students sing verses and encouraging everyone to sing the chorus. Since the song stays on E minor the whole time, a bass line can be improvised by some students using the low E string.
- 2 Compose a one chord song using E minor as a group. Ask students to participate in writing lyrics relevant to them and the school!



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance. Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr5.1.3 b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.



LESSON PLAN: E Minor with a Shuffle Feel

Objective:

Students will be able to play “On the Road Again” by Canned Heat using the E minor chord and a strum pattern in shuffle feel.

Resources:

Recording of “On the Road Again” by Canned Heat, Lyrics, E minor chord handout.

Procedures:

- 1 Review the E Minor chord with student (see lesson plan “E Minor With Sly and the Family Stone”)
- 2 Demonstrate the difference between a regular up and down strum pattern and a “shuffle” feel strum pattern. (Figure A)
- 3 Coordinate playing the strum pattern as a group, playing only the down strokes on the numbers at first.
- 4 Perform the strum pattern along with the song “On The Road Again” by Canned Heat as a group. Say out loud “Down-up” to the shuffle rhythm of the groove they’re all hearing.
- 5 Arrange the song to play as a band by assigning some students a percussion part (see lesson plan “Classroom As Drumset”). Have other students playing the bass line on their guitars using the low E string

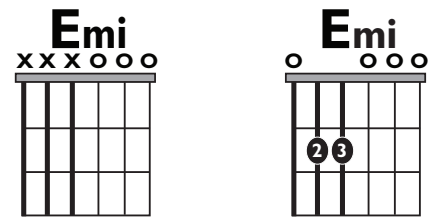
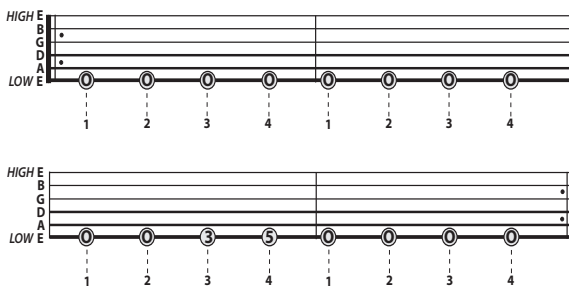
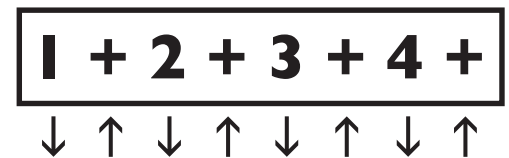


Fig. A



Extension:

This is a good opportunity to encourage improvisation. Invite students to take a solo using the basic instructions outlined in the lesson plans “Two Note Solos” and “Soloing with the G Extension”.

National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.2 a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. Anchor Standard 4: Select, analyze, and interpret artistic work for performance. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr5.1.3 b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.



LESSON PLAN: The E Chord in 1 Chord Songs

Objective:

Students will learn to play the E Major chord on guitar and apply it to playing a one chord song.

Resources:

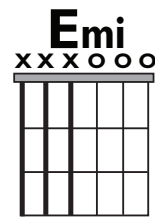
Any of the following recordings: “American Woman” by The Guess Who, “Hey Bo Diddley” by Bo Diddley, “Who do you Love” by George Thorogood, “Keep On Chooglin’” or “Graveyard Train” by Creedence Clearwater Revival, “No Place to Go”, “Smokestack Lightning”, or “Spoonful” by Howlin’ Wolf, “High Time We Went” by Joe Cocker, “Coochy Coochy” by Ringo Starr, or “Whole Lotta Love” by Led Zeppelin, any lyrics, E chord handout.

Procedures:

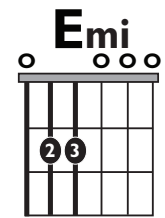
- 1 Demonstrate playing an E chord
- 2 Direct students in playing the E chord on their guitars using the handout.
- 3 Use the strum pattern together as a group, making sure the arm continuously moves up and down.
- 4 Listen to the song you are going to play along with as a group. Point out every time you hear the chorus. Discuss how the chorus is different from the verse. Practice singing the chorus along with the recording.
- 5 Perform the song along with the recording using a strum pattern.

Extensions:

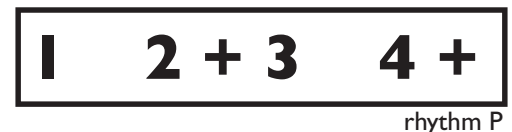
- 1 Perform a couple of the songs as a group without the recording, having some students sing verses and encouraging everyone to sing the chorus. Since the song stays the E chord the whole time, a bass line can be improvised by some students using the low E string.
- 2 Improvise solos over any of the song, taking turns, doing call and response, etc. (see lesson plan “Two Note Solo Open Position” or “G Extension”)



Easy version for open strings



Full E minor chord



National Core Arts Standards (Music):

Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr.6.1.6 a. Perform the music with technical accuracy to convey the creator’s intent. Example: Traditional and Emerging Ensembles MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. Common Core Correlations: CCSS.ELA-Literacy.



LESSON PLAN: D Chord in 1 Chord Songs

Objective:

Students will learn to play the D Major chord on guitar and apply it to playing a one chord song.

Resources:

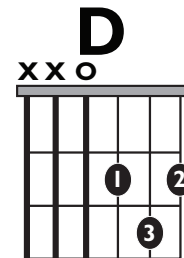
Any of the following recordings: “Land of 1,000 Dances”, “Jump into the Fire” by Harry Nilsson, or “One Chord Song” by Stoney Larue, lyrics to any of these songs, and the D chord handout

Procedures:

- 1 Demonstrate playing the D major chord
- 2 Direct students in playing the D chord on their guitars using the handout.
- 3 Practice playing the strum pattern that goes along with the song you choose together as a group.
- 4 Listen to the song you are going to play along with as a group. Discuss how the different parts of the song sound differently whether it’s a verse, chorus, or instrumental bridge.
- 5 Perform one of the songs along with the recording using a strum pattern.

Extension:

Perform a couple of the songs as a group without the recording, having some students sing verses and encouraging everyone to sing the chorus. Since the song stays the D chord the whole time, a bass line can be improvised by some students using the D string (string #4).

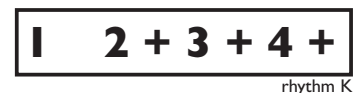


D Major Chord

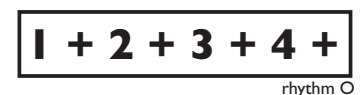
in the style of:
Land of 1,000 Dances



in the style of:
Jump Into the Fire



in the style of:
One Chord Song



National Core Arts Standards (Music):

Anchor Standard 6: Convey Meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.(4-5) a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation. Anchor Standard 7: Perceive and analyze artistic work. Example: Harmonizing Instruments MU:Re7.2.H.1a (HS Proficient) Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.



LESSON PLAN: Learning the D7 Chord

Objective:

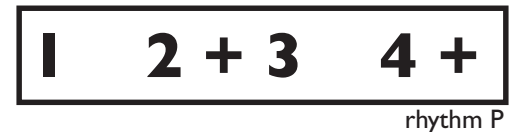
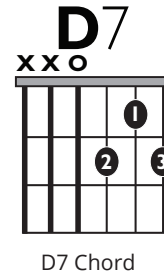
Students will learn to play the D7 chord on guitar and use it in playing “Feelin’ Blue” by Credence Clearwater Revival.

Resources:

Recording of “Feelin’ Blue” by Credence Clearwater Revival, lyrics, and the D7 chord handout

Procedures:

- 1 Demonstrate playing the D7 major chord
- 2 Direct students in playing the D7 chord on their guitars using the handout.
- 3 Play the strum pattern as a group
- 4 Use the strum pattern to play along with the recording of the song.
- 5 Perform the song as a group, assigning some guitarists to making a bass line on the open D string while others improvise a percussion part (see lesson plan “Classroom as Drumset”)



Extensions:

Use the D blues scale to take solos over the song. For beginning soloists make a two note solo out of just the notes on the first string. After that feels easy add the two notes on the 2nd string, etc.

National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work Example: General Music MU:Cr1.1.2 a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
 Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr5.1.5 b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: Playing A7 in Muddy Waters

Objective:

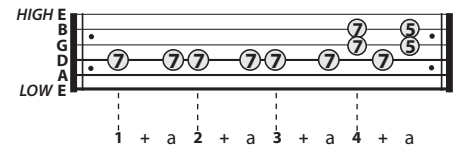
Students will be able to play the A7 chord in one of the most famous blues based songs in the history of rock and roll.

Resources:

Recording of Mannish Boy by Muddy Waters, lyrics, Handout of the A7 chord

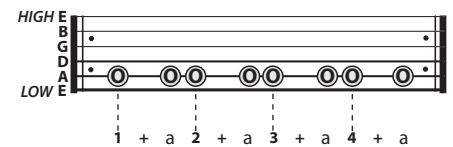
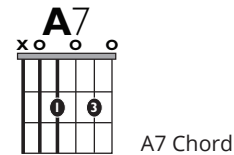
Procedures:

- 1 Listen to Mannish Boy by Muddy Waters as a class. Point out the famous blues lick occurring over and over throughout the song as one of the most famous guitar riffs ever used. A YouTube lesson of this riff can be found at <http://www.youtube.com/watch?v=hHfIDikCYI0>
- 2 Describe the shuffle feel rhythm heard in the song as being a “heartbeat”. Imitate this sound tapping on a surface, then do it while counting.



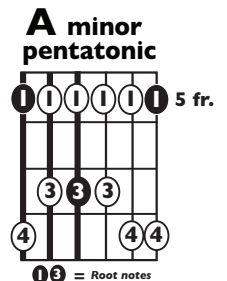
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- 3 Demonstrate playing an A7 chord while playing the strum pattern as you count it out loud
- 4 Direct students in playing the A7 chord on their guitars using the handout.
- 5 Direct other students in playing the bass line for this song, staying on the open A string the entire time
- 6 Perform one of the songs as a group, having students improvise bass lines on the A string



Extension:

- 1 Re-write lyrics to this song based on ideas from the students or a topic the class or school is currently working with
- 2 Take a guitar solo using the A minor pentatonic.



National Core Arts Standards (Music):

Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr5.1.H.IIa (HS Accomplished) Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical). Anchor Standard 7: Perceive and analyze artistic work. Example: General Music MU:Re7.1.4 a. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Dividing the Chords in Class

Objective:

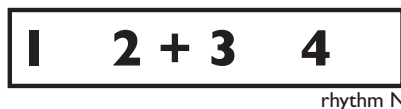
Students will be able to play two different chords by focusing on one at a time while participating in a jam session over several classic rock tunes.

Resources:

Poster of A, poster of D, "playing the D chord, playing the a chord" handout, printout of lyrics to any of the suggested songs

Procedures:

- 1 Lead students through an understanding of playing the A chord, based on the handout from the Teachers Manual "How to Play an A Chord". This may be a good opportunity to pair kids up for peer to peer instruction.
- 2 Repeat this same process with the D chord using the handout from the teachers manual "How to Play a D Chord".
- 3 Ask everyone to play the A chord with you using this strum pattern



- 4 Encourage everyone to keep the arm moving steadily up and down even when it isn't strumming the guitar as this helps in playing and time keeping. Some teachers demonstrate this concept by holding an egg shaker in their strumming hand to show that the rhythm continues even when you're not strumming. After the strum pattern is working pretty well, repeat this process using the D chord.
- 5 Have students sing along with you to songs that use this progression ("Feelin' Alright", "Imagine", "Waiting in Vain", "Drive My Car", "I Can't Get No Satisfaction", "Glory Days", etc.). After everything is working well, switch the groups around so that everyone gets an equal amount of practice time on each chord

Extensions:

- 1 During some repetitions of the chord progression go around the room allowing kids to take a "2 note solo" (Teachers Manual handout)
- 2 Further divide the class into a group that you assign a bass line on the open A and D strings if you don't have a bass player in class.
- 3 Further divide the class into another group assigned to manufacture the drum beat to this song if you don't have a drummer.

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
 Example: General Music MU:Pr5.1.5 b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time. Common Core Correlation: CCSS.ELA-LITERACY.SL.5.1.B Follow agreed-upon rules for discussions and carry out assigned roles.



LESSON PLAN: Rock and Roll G to C

Objective:

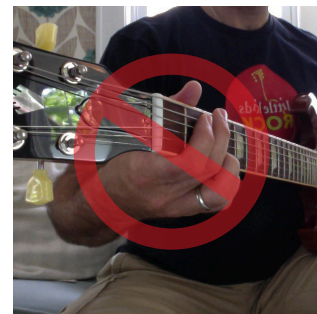
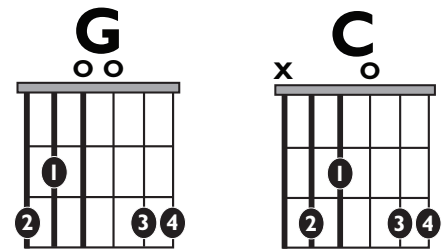
Students will be able to use the “anchor note concept” to play a classic chord progression used in a lot of favorite songs.

Resources:

Guitars, picks.

Procedures:

- 1 Show students that you can play a G chord and a C chord both with your pinky and ring finger anchored to the 1st and 2nd strings. Demonstrate that this way you only need to move the notes on the 6th and 5th strings to the 5th and 4th strings. The sound we get from playing these chords this way is very distinct and used in a lot of music we hear.
- 2 Have students put their 3rd and 4th fingers (ring and pinky) in position on strings 1 and 2. Have them play a light strum pattern on just these high strings while you play the chords on your guitar to get them used to the feeling of the “anchor” in this chord change.
- 3 Add the notes that complete the G chord and walk around to check that everyone understands how to play it. Since this chord uses fingers that spread across the entire fret board make sure they’re playing it with their knuckles in front of the fret board. If not this stretch will feel impossible.



Extensions:

- 1 Listen to “Every Rose Has It’s Thorn” by Poison and/or Wish You Were Here by Pink Floyd to hear these sounds in action.
- 2 Sometimes these same anchor notes are held over other chords played in this key (which is heard in “Wish You Were Here”). Encourage students who are interested to try playing this 1st and 2nd string anchor over the E minor chord, the A chord and even the D chord. It’s special sound works well on all of these chords.

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr5.1.4 b. Rehearse to refine technical accuracy, expressive qualities, and address performance challenges. Anchor Standard 7: Perceive and analyze artistic work. Example: Harmonizing Instruments MU:Re7.2.H.8a (Intermediate) Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing



LESSON PLAN: Hearing Chords

Objective:

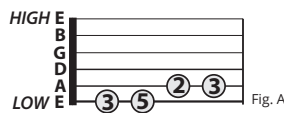
Students will be able to hear the difference between chords based on hearing them as numbers related to a “1” chord. Music is a language made out of sound, and learning how to pay attention to it with our ears should always be our top priority.

Resources:

Handout from the website showing chords related to each other in any of the keys you are with your students on. This lesson will focus on the key of G.

Procedures:

- 1 Tell students that chords are related to each other as numbers in every key, and that the “1” chord is the chord that usually begins and ends any song. Learning to hear chords this way allows us to figure out songs on our own.
- 2 Play the first 4 notes in a G Major scale while naming the notes as 1, 2, 3, and 4 (Figure A).



- 3 Next play just the first note and then strum the G chord telling everyone that since this chord is based on the 1st note it is called the “1” chord. Then play those first four notes again, and after playing the 4th note C, strum a C chord pointing out that since this chord is based on the 4th note it is called the “4” chord. Repeat all of this a second time to secure it in their ears.
- 4 Tell students you’re going to play the “1” chord or the “4” chord and you’d like them to shout out as a group which one they heard you play. After each answer confirm it by saying it after them. Most students will be able to hear what you’re playing right away, and those who don’t yet will quickly get it too. It’s alright if you introduce this to them where they can see your hands, but eventually you’ll want to do this so that they aren’t using their eyes to “see” the chords.
- 5 After students are able to name individual chords successfully by hearing them, make the game more interesting by playing several chords in a row and asking them to name the sequence of chords. For example, play the G chord, C chord, and G chord again and students will say “1, 4, 1”!

Extensions:

After students can hear the difference between these chords which will happen very quickly, add another chord. Either the “2” chord (A minor) or “6” chord (E minor) is a good idea since their minor sound makes a more obvious choice when playing one. Remember to preface any new chord by walking up to it’s root using the scale so it’s relationship to the key is obvious. Also try not to introduce new chords until you are completely confident that they are already successful at “hearing” the previously learned ones.

Use this exercise in different keys. Handouts showing which chords are related to each key are available in the Teacher Manual.

National Core Arts Standards (Music):

Anchor Standard 7 : Perceive and analyze artistic work. Example : Composition and Theory MU :Re7.2.C.1a (HS Proficient) Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener. Common Core Correlation: CCSS.MATH.CONTENT.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality.



LESSON PLAN: Spanish Guitar

Objective:

Students will be able to use an E chord to play a traditional style of Spanish Guitar using Maleguena and Flamenco sounds by moving an E chord shape up and down the fretboard.

Resources:
Guitars, Picks.

Procedures:

- 1 Show students that you can play a normal E chord and then move it up the fret board a half step to get a “Spanish” sound heard in a lot of traditional Spanish pop and classical music. Play each chord for 4 or 8 counts (Figure A).
- 2 Ask students to play their E chord the way they normally would. Then have them “slide” the E chord up the fret board 1 fret again strumming all of the strings.
- 3 After Students understand how to move this E chord shape up and back, have them do it in time while you count. You can give them 4 counts on each chord, or to play this with a more traditional sounding rhythm count up to 6 on each chord since that is the type of “feel” music using this progression uses. (Figure B)

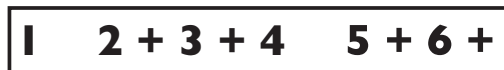


Fig. B

- 4 Ask students to come up with a melody to play over this by adding some extra notes to the open E minor pentatonic scale (Figure C) These extra notes help the melodies sound more traditionally Spanish and can make some fun compositions!

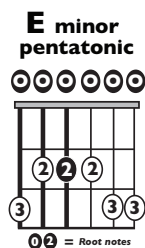


Fig. C

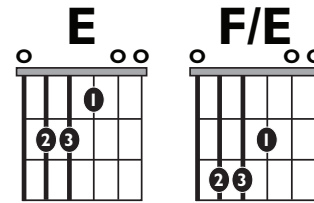


Fig. A

Extensions:

This same chord shape can also be moved up the fret board to the 4th fret as an additional chord in this “Spanish Music Jam Session” when students have got the basic chords down (Figure D).

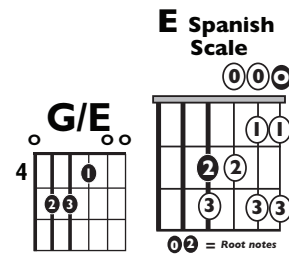


Fig. D

Fig. E

Ask students to come up with a melody to play over this by adding some extra notes to the open E minor pentatonic scale (Figure E). These extra notes help the melodies sound more traditionally Spanish and can make some fun compositions!

You can also play this traditional bass line underneath their chord changes (Figure F)

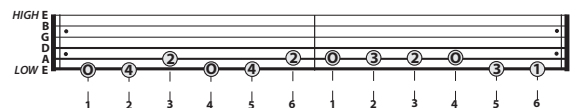


Fig. F

National Core Arts Standards (Music):

Anchor Standard 2: Organize and develop artistic ideas and work. Example: General Music MU:Cr2.1.4 a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. Anchor Standard 10: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. Examples: General Music MU:Cn10.1.(PK-8) a. and Harmonizing Instruments MU:Cn10.0.H.(5a-IIIa) Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. Common Core Correlation: CCSS.ELA-LITERACY.RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem. Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: Anchor Chords

Objective:

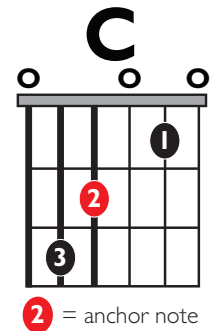
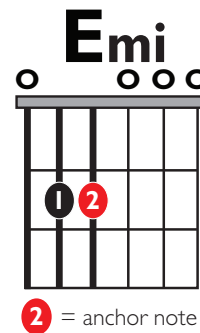
Students will be able to change chords easily using the concept of “Anchor Notes” to move to a new chord.

Resources:

Handout in teacher manual of the C chord.

Procedures:

- 1 Ask students to watch you play an E minor chord changing to a C chord over and over. “Hurricane” by Bob Dylan, “Eleanor Rigby” by The Beatles, and “Show Me The Way” by Peter Frampton are all classic songs that use this progression.
- 2 Have students see if they can identify which finger is not moving as you change chords. It will be your 2nd finger located on the 4th string in the 2nd fret. After this is obvious to the students, tell them that finger never leaves the guitar as you change chords—it’s an “anchor finger” to help you switch between chords really easily.
- 3 Ask students to play a C chord on their guitars. (This is a complicated chord to play for a beginner, so you will want to have spent enough time with this chord by itself before using it in this lesson plan). After they play the C chord, have them lift the 1 and 3 fingers off of the guitar, leaving the 2nd finger anchored on the 2nd fret of the 4th string. Then play the full C chord again, followed by lifting everything except the “anchor finger”.
- 4 Once they’ve gotten the concept of the “anchor finger”, have them switch to the E minor chord and then strum that. Go back and forth between these two chords several times, taking as much time as necessary to feel a secure and comfortable transition between chords.
- 5 Eventually you’ll be ready to have students switch chords, one right after the other with a couple of seconds between each chord. Just like with other chord switching lesson plans, make a fun exercise out of trying to switch between chords faster and faster.



Extensions:

Make a medley out of the chords E minor to C using the songs listed about and others you can find. The book “Money Chords” by Richard Scott lists dozens of classic chord progressions and the most famous songs that use them making it an outstanding resource for jam sessions like this.

Apply this same concept to the chords C to A minor. A medley of this progression could be made from “All my Loving” by The Beatles, “Shout” by the Isley Brothers, and the instrumental section to “Wish You Were Here” by Pink Floyd.

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: Harmonizing Instruments MU:Pr5.1.H.5a (Novice) Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: G and C Using Target Notes

Objective:

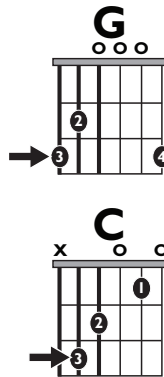
Students will be able to change chords easily using the concept of “Target Notes” to move to a new chord

Resources:

Handouts in teacher manual of the G and C chords.

Procedures:

- 1 Have students play the G chord on their guitars. Spend a moment to make sure that everyone has it, maybe even pairing students together or having them work in small groups so that they can help each other.
- 2 Ask students which finger plays the note closest to their chins. This will be on the 6th string in the 3rd fret and may be either the 1st finger or the 2nd finger, depending on how you decide to teach this chord.
- 3 Tell them to remove their hands from the guitar, and then find the chord again using a “target note” by first placing this note on the 6th string and then allowing the other fingers to get into their positions. This target note is the first note the pick will strike, and is also the “root” of the chord making it the most important one to hear.
- 4 Repeat this same procedure with the C chord, playing the note on the 5th string with the 3rd finger and then allowing the 1st and 2nd fingers to find their homes afterward.
- 5 Play the G chord by finding its target note first followed by the other fingers, then strum. Stop and repeat this process with the C chord. Stop and go back to the G chord. Always target note first followed by other fingers.
- 6 Try switching between the chords slightly faster, spending about 2 seconds on each chord and increasing the speed until you can change in 1 second or less!



Extensions:

Have students play along with medleys of songs that use this chord progression over and over, like “Imagine”, “Waiting in Vain”, etc.

Play the C chord being aware of playing the target note in a way that simultaneously “mutes” the 6th string. Since the root of this chord is on the 5th string, that note will sound the strongest. Good guitar players learn how to place fingers on notes to not only get notes they want, but mute notes they don’t want. The difference is just a millimeter or two in finger placement, having the finger placed in a way that it holds down the note on the 5th string while gently touching up against the 6th string so that it can’t make any sound.

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: Harmonizing Instruments MU:Pr5.1.H.5a (Novice) Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: Changing Chords (Chord Grip)

Objective:

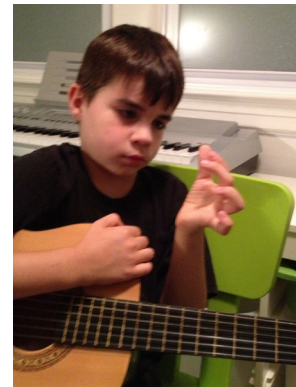
Students will be able to change chords easily by becoming aware of what guitar players refer to as the “chord grip”

Resources:

Handout in teacher manual showing E minor and A chords.

Procedures:

- 1 Have students play an E minor chord on their guitars. Spend a moment to make sure that everyone has it, maybe even pairing students together who can help each other.
- 2 Ask students to “freeze” the fingers in the shape they made when playing the E minor chord and then slide the guitar out from the “grip” the hand made when playing this chord. Model this for them, showing that the result has both fingers in the shape of the chord you made, but also the thumb going straight up and down parallel with the playing fingers like it would be behind the neck to support playing the chord.
- 3 Have students put this “chord grip” back onto the guitar to play the E minor chord again. Repeat this process several times to help develop the muscle memory associated with playing chords this way. You can tell students that some guitarists call this a “chord grip” because of the feeling in the chord hand of “gripping” a chord.
- 4 Do the same procedure using an A chord, playing the chord successfully and then freezing that grip in the air to pay attention to how the fingers are holding it and the way the thumb supports it.
- 5 Play the E minor chord on one strum, stop, make the grip for the A chord and strum. Do the same thing going to E minor and continuing to go back and forth between these two chords.
- 6 Try switching between the chords slightly faster, spending about 2 seconds on each chord and increasing the speed until you can change in 1 second or less!



Extension:

Use these two chords in a song or over a jam track that plays this type of progression over and over, like “Breathe” by Pink Floyd, “Oye Como Va” by Santana, or “Chameleon” by Herbie Hancock.

National Core Arts Standards (Music):

Anchor Standard 2: Organize and develop artistic ideas and work. Example: General Music MU:Cr2.1.6 b. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: Changing Chords From A to D

Objective:

Students will be able to use the A and D chords to play one of the most popular chord progressions in today's music.

Resources:

Handout for the A chord, handout for the D chord, song charts for Home by Phillip Phillips, You Can't Always Get What You Want by the Rolling Stones, and Imagine by John Lennon.

Procedures:

- 1 Choose a fingering you prefer for the A chord. Both choices are used by lots of guitarists; one of them makes playing the A chord easier while the other one makes switching chords easier... (Figure A)
- 2 Practice switching chords. Use a stop watch and ask students to see how many times they can switch in one minute.
- 3 Leave early to arrive on time: strum the A chord on beat one then put the fingers in position for the D chord while counting beats 2, 3, and 4. Strum the D chord on the next beat 1 and put the fingers in position for the A chord while counting beats 2, 3, and 4 (Figure B). Repeat going back and forth.

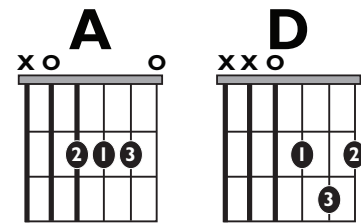
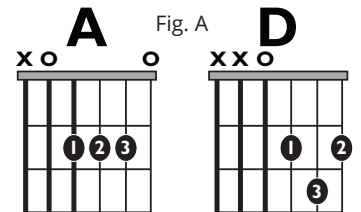


Fig. B

Fig. C

- 4 Strum on beats 1 and 2 leaving beats 3 and 4 to change to the next chord.

Try playing a rock strum pattern while changing chords after students feel it is getting easier.

National Core Arts Standards (Music):

Anchor Standard 2: Organize and develop artistic ideas and work. Example: General Music MU:Cr2.1.6 b. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas. Anchor Standard 6: Convey Meaning through the presentation of artistic work. General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies PK-5) Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: 1, 4, 5 (I IV V) Progression with A, D, and E

Objective:

Students will be able to use the A, D, and E chords to play a 1, 4, 5 (I, IV, V) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Handouts for the A, D, and E chords, handout for chords in the key of A, song charts and lyrics for "You Don't Know You're Beautiful" by One Direction, "Twist and Shout" by The Beatles, "Hang On Sloopy" by The McCoys, and "Wild Thing" by The Troggs.

Procedures:

- 1 Practice being able to play and switch between the A, D, and E chords. Students who are new to doing this may want to strum only on the first beat of each chord and spend the other counts getting the hand into the next position, while more experienced students can maintain a strum pattern while switching chords.
- 2 Play the 1st A, D, and E progression to the songs "You Don't Know You're Beautiful" and "Twist and Shout". Since the chord progressions are the same, what makes them different is the melody and use of rhythm.
- 3 Play the 2nd A, D, and E progression to the songs "Hang On Sloopy" and "Wild Thing". This time the progression is a little bit different adding an extra D chord. Here again, the chords are the same making the only difference being the melody and rhythm.

Extensions:

Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a "1 4 5" (I IV V) progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these three chords in different keys. "What chords would make a '1 4 5' (I IV V) progression in the key of G? How about in the key of D?"

1	2 ^{mi}	3 ^{mi}	4	5	6 ^{mi}	♭7
E	F# ^{mi}	G# ^{mi}	A	B	C# ^{mi}	D
1	2 ^{mi}	3 ^{mi}	4	5	6 ^{mi}	♭7
D	E ^{mi}	F# ^{mi}	G	A	B ^{mi}	C
1	2 ^{mi}	3 ^{mi}	4	5	6 ^{mi}	♭7
G	A ^{mi}	B ^{mi}	C	D	E ^{mi}	F

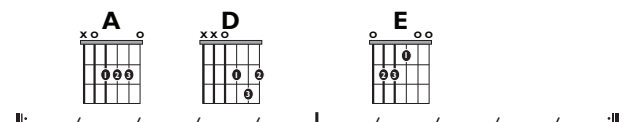
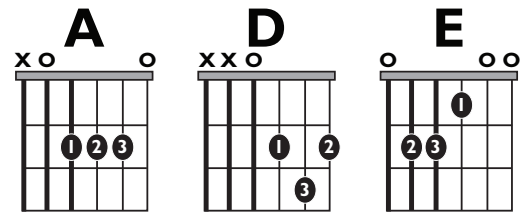
National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. (applies 1-5)

Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4)

Anchor Standard 7: Perceive and analyze artistic work. Music Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlation: CCSS.ELA-LITERACY.W.5.2.C Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).



in the style of "You Don't Know You're Beautiful"

1 2 + 3 4 +

in the style of "Twist and Shout"

1 2 + 3 + 4
rhythm 4

Fig. B



in the style of "Hang on Sloopy"

1 2 + 3 + 4
rhythm 4

in the style of "Wild Thing"

1 2 + 3 4 +



LESSON PLAN: 1, 4, 1, 5 (I IV I V) Progression with A, D, and E

Objective:

Students will be able to use the A, D, and E chords to play a 1, 4, 1, 5 (I IV I V) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Handouts for the A, D, and E chords, handout for chords in the key of A, song charts and lyrics for "The Lion Sleeps Tonight" by The Tokens, "Brown Eyed Girl" by Van Morrison, "Free Falling" by Tom Petty, and "American Pie" by Don McLean

Procedures:

- 1 Practice being able to play and switch between the A, D, and E chords. Students who are new to doing this may want to strum only on the first beat of each chord and spend the other counts getting the hand into the next position, while more experienced students can maintain a strum pattern while switching chords.
- 2 Play the 1st A, D, and E progression to the songs "The Lion Sleeps Tonight" and "Brown Eyed Girl". Since the chord progressions are the same, what makes them different is the melody and use of rhythm.
- 3 Play the 2nd A, D, and E progression to the songs "Free Falling" and "American Pie". This time the progression moves twice as fast spending only 2 counts on each chord. Here again, the chords are the same making the only difference being the melody and rhythm.

Extensions:

Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a "1 4 1 5" (I IV I V) progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these three chords in different keys. "What chords would make a '1 4 1 5' (I IV I V) progression in the key of G? How about in the key of D?"

1 E	2 ^{mi} F# ^{mi}	3 ^{mi} G# ^{mi}	4 A	5 B	6 ^{mi} C# ^{mi}	♭7 D
1 D	2 ^{mi} E ^{mi}	3 ^{mi} F# ^{mi}	4 G	5 A	6 ^{mi} B ^{mi}	♭7 C
1 G	2 ^{mi} A ^{mi}	3 ^{mi} B ^{mi}	4 C	5 D	6 ^{mi} E ^{mi}	♭7 F

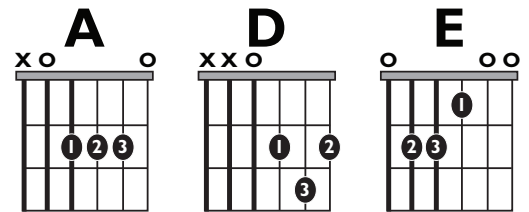
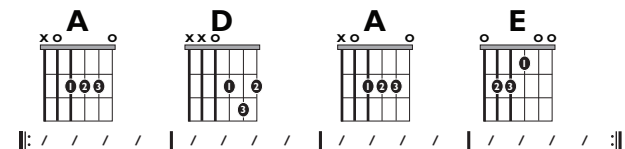


Fig. A



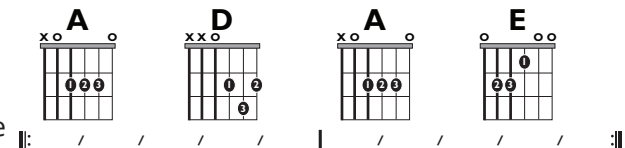
in the style of "The Lion Sleeps Tonight"

1 2 + 3 4 +

in the style of "Brown Eyed Girl"

1 2 + 3 + 4
rhythm 4

Fig. B



in the style of "Free Falling"

1 2 + 3 4

in the style of "American Pie"

1 2 + 3 + 4
rhythm 4

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. (applies 1-5)

Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4)

Anchor Standard 6: Convey meaning through the presentation of artistic work. General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies K-7)

Common Core Correlation: CCSS.ELA-LITERACY.W.5.2.C Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).



LESSON PLAN: 1, 5, 4, 5 (I V IV V) Progression with A, D, and E

Objective:

Students will be able to use the A, D, and E chords to play a 1, 5, 4, 5 (I V IV V) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Handouts for the A, D, and E chords, handout for chords in the key of A, song charts and lyrics for “Twenty Two” by Taylor Swift, “Jack and Diane” by John Cougar Mellencamp, “Crimson and Clover” by The Shondells, and “My Heart Will Go On” by Celine Dion.

Procedures:

- 1 Practice being able to play and switch between the A, D, and E chords. Students who are new to doing this may want to strum only on the first beat of each chord and spend the other counts getting the hand into the next position, while more experienced students can maintain a strum pattern while switching chords.
- 2 Play the A, D, and E progression to all of the songs listed above. Since the chord progression is the same, what makes each song sound different is the melody and rhythm

Extensions:

Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a “1 5 4 5” (I V IV V) progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these chords in different keys. “What chords would make a ‘1 5 4 5’ (I V IV V) progression in the key of G? How about in the key of D?”

1 E	2 ^{mi} F ^{#mi}	3 ^{mi} G ^{#mi}	4 A	5 B	6 ^{mi} C ^{#mi}	♭7 D
1 D	2 ^{mi} E ^{mi}	3 ^{mi} F ^{#mi}	4 G	5 A	6 ^{mi} B ^{mi}	♭7 C
1 G	2 ^{mi} A ^{mi}	3 ^{mi} B ^{mi}	4 C	5 D	6 ^{mi} E ^{mi}	♭7 F

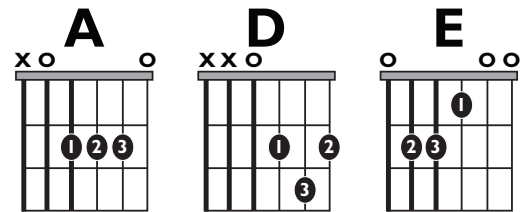
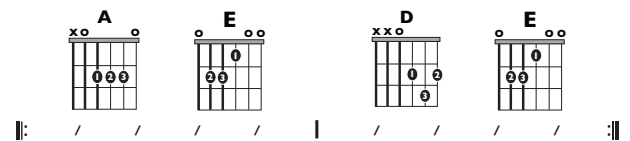


Fig. A



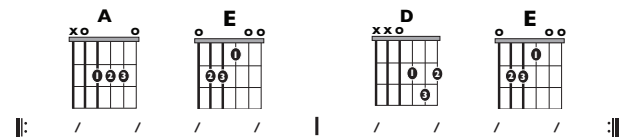
in the style of “Twenty Two”

1 2 3 + 4

in the style of “Jack and Diane”

1 + 2 + 3 + 4

Fig. B



in the style of “Crimson and Clover”

1 2 + 3 + 4 +

in the style of “My Heart Will Go On”

1 2 + 3 4 +

rhythm P

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. (applies 1-5) Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4) Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies PK-7) Anchor Standard 7: Perceive and analyze artistic work. Music Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlation: CCSS.ELA-LITERACY.W.5.2.C Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).



LESSON PLAN: 1, 4, $\flat 7$, 4 Progression with A, D, and E

Objective:

Students will be able to use the E, A, and D chords to play a 1, 4, $\flat 7$, 4 (I IV HVII IV) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Handouts for the E, A, and D chords, handout for chords in the key of E, song charts and lyrics for “Let’s Go Crazy” by Prince, “ROCK in the USA” by John Cougar Mellencamp, “What I Like About You” by The Romantics, and “The Tears of a Clown” by Smokey Robinson and the Miracles.

Procedures:

- 1 Practice being able to play and switch between the E, A, and D chords. Students who are new to doing this may want to strum only on the first beat of each chord and spend the other counts getting the hand into the next position, while more experienced students can maintain a strum pattern while switching chords.
- 2 Play the E, A, and D progression to all of the songs listed above. Since the chord progression is the same, what makes each song sound different is the melody and rhythm.

Extensions:

Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a “1 4 $\text{H}7$ 4” (I IV HVII IV) progression by musicians because E is the 1st chord in the key, A is the 4th, and D is the $\text{H}7$ th (D# is the normal 7th in the key of E making the D chord a “rule breaker”). Ask students to use the musical alphabet and name these chords in different keys. “What chords would make a ‘1 4 $\text{H}7$ 4’ (I IV HVII IV) progression in the key of G? How about in the key of D?”

1	2 ^{mi}	3 ^{mi}	4	5	6 ^{mi}	$\flat 7$
E	F# ^{mi}	G# ^{mi}	A	B	C# ^{mi}	D
1	2 ^{mi}	3 ^{mi}	4	5	6 ^{mi}	$\flat 7$
D	E ^{mi}	F# ^{mi}	G	A	B ^{mi}	C
1	2 ^{mi}	3 ^{mi}	4	5	6 ^{mi}	$\flat 7$
G	A ^{mi}	B ^{mi}	C	D	E ^{mi}	F

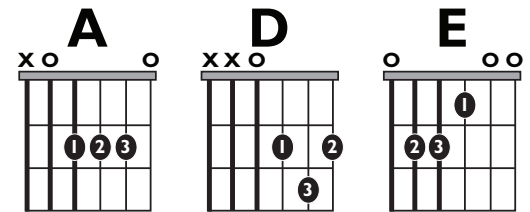
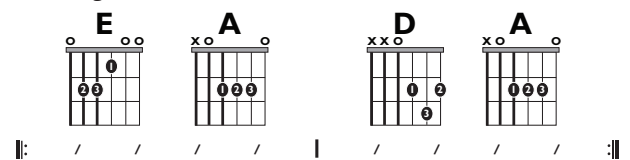
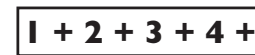


Fig. A



in the style of “Let’s Go Crazy”



in the style of “Rock in the USA”

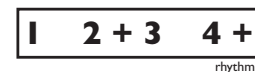
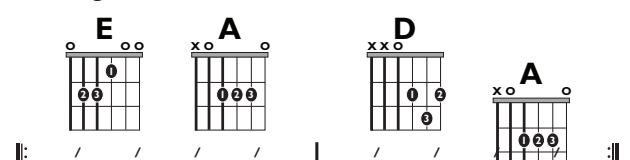
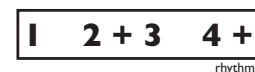


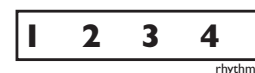
Fig. B



in the style of “What I Like About You”



in the style of “The Tears of a Clown”



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. (applies 1-5) Example: General Music MU:Pr.4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4) Anchor Standard 6: Convey Meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies PK-7) Anchor Standard 7: Perceive and analyze artistic work. Example: Music Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlation: CCSS.ELA-LITERACY.W.5.2.C Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).



LESSON PLAN: E and E Minor Chords

Objective:

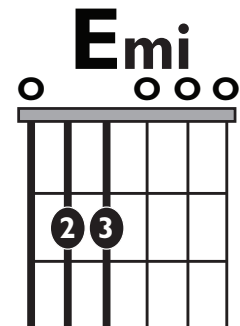
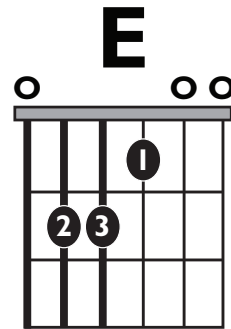
Students will be able to hear and play both E major and E minor chords by moving 1 finger on and off of the fretboard.

Resources:

E Chord Handout

Procedures:

- 1 Using the handout for the E Major chord, ask students to play the chord the way they learned it in “E Chord” lesson. Pick one string at a time to make sure that the fingers are pressing down hard enough without muting any strings.
- 2 Lift the index finger off of the E chord, instantly making an E minor chord. Practice strumming once on each chord.
- 3 Ask students to describe the difference between the sound of the E Major chord and the E minor chord. Major has a happier sound while minor is a more serious or sad sound.
- 4 Turn your back to the class so that they can’t see your fingers. Ask students to call out whether you’re playing major or minor. Go around the room inviting other students to take turns doing this while the class uses their ears to hear the difference.



National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Example: General Music MU:Cr1.1.2 b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple). Common Core Correlation: CCSS.ELA-LITERACY.W.5.2.C Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).



LESSON PLAN: Switching Chords - C to Ami

Objective:

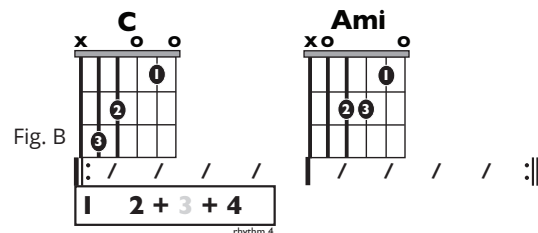
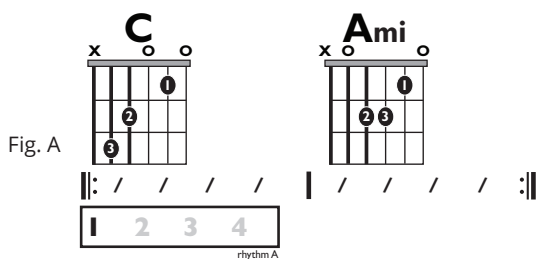
Students will be able to hear and play both E major and E minor chords by moving 1 finger on and off of the fretboard.

Resources:

Handout for the C Major Chord, Chord charts of songs using both C and A minor chords.

Procedures:

- 1 Have students play the C major chord from the handout, making sure the fingers press down hard enough on the strings to make a sound while being careful not to mute other strings. The 6th string isn't used in this chord and can be muted by placing the 3rd finger so that it touches string 6 or by hanging the thumb over the top of the fretboard so that it gently touches string 6.
- 2 Move the 3rd finger from the 5th string where it is in the C chord to the 3rd string on the 2nd fret. The 1st and 2nd fingers never leave the guitar. Now we're playing an A minor chord.
- 3 Practice switching between these two chords while counting steady time. Strum only on beat 1 then move the 3rd finger during beats 2, 3, and 4. (Figure A)
- 4 Once the switch between chords feels easy try playing a standard rock and roll strum pattern. (Figure B)



National Core Arts Standards (Music):

Anchor Standard 2: Organize and develop artistic ideas and work. Example: General Music MU:Cr2.1.6 b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. (applies 1-5) Example: General Music MU:Pr.4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4) Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies PK-7) Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: D and E with a Finger Slide

Objective:

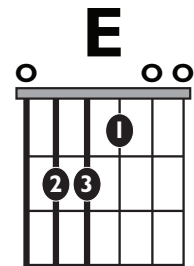
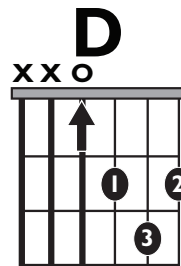
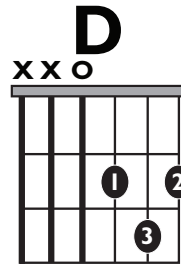
Students will be able to change between the D and E chords by sliding the 1st finger between the 1st and 2nd fret.

Resources:

Handout for the D chord, handout for the E chord.

Procedures:

- 1 Ask students to play the D chord making sure the fingers are pressing down hard enough to make a sound while not muting other strings. Try not to strum strings 5 and 6 when playing this chord.
- 2 Have students keep the 1st finger on the guitar while lifting off only fingers 2 and 3. Slide the 1st finger into the 1st fret and move the 2nd and 3rd fingers into position for the E chord.
- 3 Play the E chord strumming all 6 strings. Lift fingers 2 and 3 off of the guitar leaving the 1st finger on and then slide the 1st finger back to the 2nd fret for the D chord.
- 4 Practice switching between the D and E chords paying attention to the way the index finger slides back and forth between the 1st and 2nd frets depending on the chord.



National Core Arts Standards (Music):

Anchor Standard 2: Organize and develop artistic ideas and work.

Example: General Music MU:Cr2.1.6 b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. (applies 1-5) Example: General Music MU:Pr.4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4) Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies PK-7) Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Open Pentatonic Scales

Objective:

Students will be able to play a pentatonic scale using open strings and notes in the first position to take solos and develop their understanding of the guitar.

Resources:

Handout from Teacher Manual titled “Scales to Jam by”

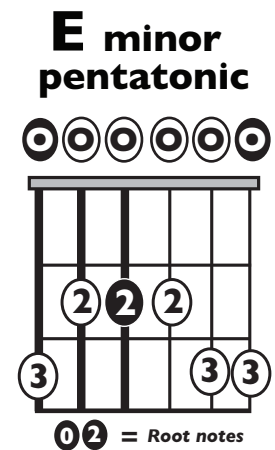
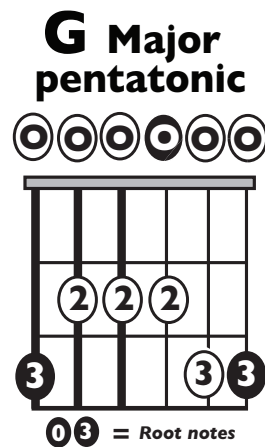
Procedures:

Review the lesson plan on finger numbers and positions, using notes only in the 1st position as the example.

- 1 Work out which fingers play the notes in the G Major/E minor pentatonic scale. Start with the 1st string and work your way toward the lower notes. Since guitar solos use mostly higher notes (so they can be heard over the bass notes and chord notes) it’s a good idea to teach kids the notes they will be using in their solos in this order. A lot of times we teach students how to play scales beginning with their lowest notes, but this can be problematic when they try to take a solo playing the notes in the order they learned them. If they’re familiar with the higher notes first, beginning soloists will gravitate toward using these more useful notes first.
- 2 Proceed one string at a time from highest sounding to lowest sounding, strings 1 to 6. If you’re teaching them to relate finger numbers to fret numbers in positions this process will reinforce that. After adopting both the open and fretted note on each new string, review all of the strings learned thus far playing the down and back up over and over. Continue this process until the scale uses all 6 strings. Depending on the age and level of the students in your group this may take 1 lesson or several.

Extensions:

- 1 Using one note at a time, have students repeat rhythmic phrases back to you. This is a good way to reinforce the concept of alternate picking (for more information check out the lesson plan “Alternate Picking”)
- 2 Using both notes on the 1st string, make up a phrase that is both melodic and rhythmic



National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.2 a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. Example: Music Traditional and Emerging Ensembles MU:Cr1.1.E.5a (Novice) Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. Anchor Standard 2: Organize and develop artistic ideas and work. Example: Music Composition and Theory MU:Cr2.1.C.1a (High School Proficient) Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines. Anchor Standard 7: Perceive and analyze artistic work. Example: Music Traditional and Emerging Ensembles MU:Re7.2.E.8a (Intermediate) Describe how understanding context and the way the elements of music are manipulated inform the response to music. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Guitar Solo With 1 Finger

Objective:

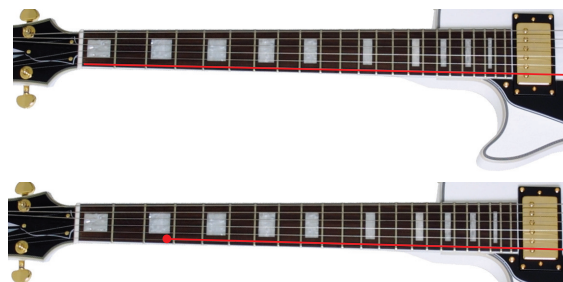
Students will be able to take a guitar solo using one finger to play two notes, while associating rhythm to speaking.

Resources:

Guitars, picks.

Procedures:

- 1 Have students play the open 1st string (the note E). Then have them play the 1st string 3rd fret (the note G) using any finger. Reverse the order, having them play the the 3rd fret note first, and then the open string. Depending on where your students are in relationship to picking, you may ask them to use alternate picking or not give any instructions for picking at all.
- 2 Get a rock strum pattern going on your guitar using a G chord and ask students to say their names while you strum. Go around the room doing this, having the child say his or her name first, and then repeat the name as a group leading them to associate the rhythm of their name to the rhythm of the strum pattern you are playing.
- 3 Go around the room again, this time having them “play” their name using the two notes you taught them in the beginning of the class. Encourage them by letting them know that everything they create is OK, they can use just one of the notes the whole time, switch between the two notes, whatever! Just like we all have different fingerprints on our hands and we all like different foods to varying degrees, we all like to do things a little bit differently with the music we make. This is their opportunity to begin discovering what sounds good to them by trying things out.



GUITAR

- 1 Play alternate chords behind the 2 note solo to notice how these same note choices sound differently based on the chord being played. Beside the G Major chord you could also use E minor or E7.
- 2 If you begin to use different chords, ask students to listen to the notes in their two note solos to hear which one sounds better over the chord you’re playing. Tell them that note becomes like the subject in a sentence that other words can describe (like adjectives) but the sentence is still about the main word. Give examples saying things like “the fast blue car”; since the sentence is about a “car”, this is like the note you think sounds best while the other note just helps describe it!
- 3 Play a chord progression behind them, like G going to C, E minor going to A minor or an 12 bar blues in E. The personality of these 2 notes will change as kids hear them over different chords.

National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.2 a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. Common Core Correlation: CCSS.ELA-LITERACY.RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.



LESSON PLAN: Soloing in G

Objective:

Students will be able to use a “box shape” on guitar to take a solo. This will help them learn to change strings as well.

Resources:

Guitars, Picks.

Procedures:

- 1 Demonstrate for students by playing the 4 note “box shape” that extends the open position G pentatonic scale. This box shape is easy to use for smaller hands and gives more note choices to students learning to solo. Use the 1st and 3rd fingers on frets 3 and 5 on the 1st and 2nd strings. Spend a few moments playing the notes on each string over and over to make sure everyone has seen you do this.
- 2 Have students place their hand on the 1st string in 3rd position (index finger on the 3rd fret). Play the 1st finger on the 3rd fret four times, “alternate” picking if possible). Switch to the 3rd finger on the 5th fret, playing it 4 times as well. Go back and forth between these two notes until they’re learned and easy to find. Check with students making sure the thumb is straight up and down behind the guitar neck so that it can support what the fingers are doing.
- 3 Play these same two frets on the 2nd string using the same two fingers. This will be a little more difficult because the pick now has to play on a string that is in between two other strings. Remind students not to

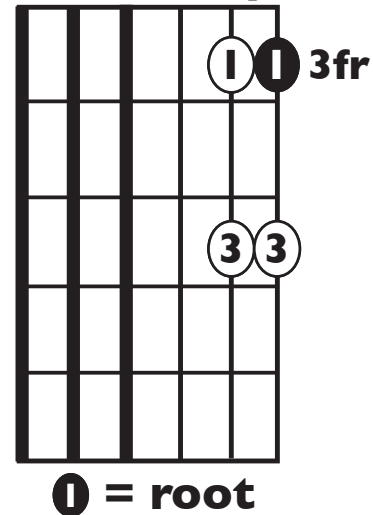
Extension:

To play the ‘slide’ note, pluck first and then right away slide the 3 finger to the 7th fret.

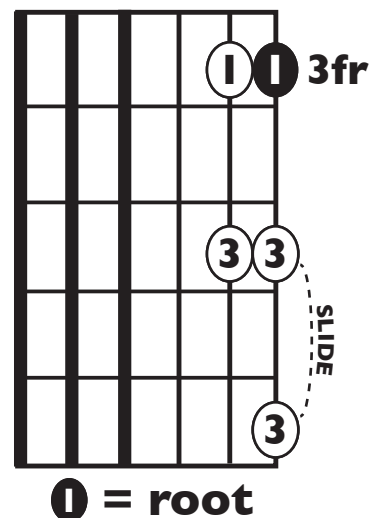
National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple). Common Core Correlation: CCSS.MATH.CONTENT.5.G.A.2 Represent real world and mathematical problems by graphing points in the first quadrant of the coordinate plane, and interpret coordinate values of points in the context of the situation.

G Box Shape



G Extension



LESSON PLAN: Alternate Picking

Objective:

Students will be able to use a pick to play in both directions, resulting in more control over the instrument and the ability to play faster notes

Resources:

Handouts in teacher manual titled “Simple Rhythms”.

Procedures:

- 1 Demonstrate for students that picking can happen on the “down stroke” (picking toward your toes) or the “up stroke” (picking toward your chin). Use the 1st string for the demonstration. Walk around the room with your guitar making sure that every student gets a good look at this as you do it.
- 2 Show students that using a “pinky anchor” can help keep your hand in one spot so that you don’t have to worry about your hand drifting up to other strings. Demonstrate that without a pinky anchor your hand drifts far and wide from the string you are trying to alternate pick, but with a pinky anchor your pick stays so close to the string you’re picking that you could even close your eyes and do it!
- 3 Ask students to volunteer to demonstrate for the class, using the open 1st string and a good “pinky anchor”.
- 4 Have students do this together as a group, in smaller sub groups, or in pairs, making sure everyone gets the alternate picking idea and the pinky anchor concept.
- 5 Demonstrate that when these ingredients are working together you can play a lot faster than if you only picked in one direction, or picked without a pinky anchor. Alternate pick for them a bunch of notes as fast as possible.
- 6 Ask the students to do the same seeing how fast they can play notes using alternate picking on open strings.

Extensions:

- 1 Use the strum patterns from Teachers Manual 121 as picking rhythms.
- 2 Try alternate picking the same rhythm on several different strings, moving from the 1st string, to the 2nd string, etc.
- 3 If students have already done the lesson on fret numbers and hand positions, have them apply alternate picking or a picking pattern to various fingers in different positions along the fretboard.

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr5.1.4 b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges. Common Core Correlation: CCSS.ELA-LITERACY.L.4.5.C Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms). (“up stroke” and “down stroke” as opposites)



LESSON PLAN: The Famous 4 Chord Songs

Objective:

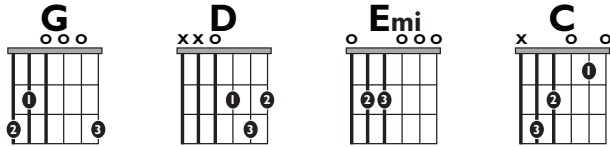
Students will be able to play and recognize the chord progression used most often in popular music today.

Resources:

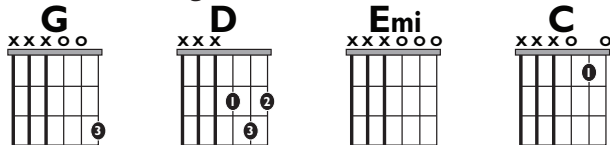
Any song charts and/or lyrics to the following songs: Where is the Love by The Black Eyed Peas, I'm Yours by Jason Mraz, She Will Be Loved by Maroon 5, Edge of Glory by Lady GaGa, With or Without You by U2, Don't Stop Believing by Journey, etc. More song titles are available in our online songbook by clicking on "Chord Progression" and looking for "Axis of Awesome" songs.

Procedures:

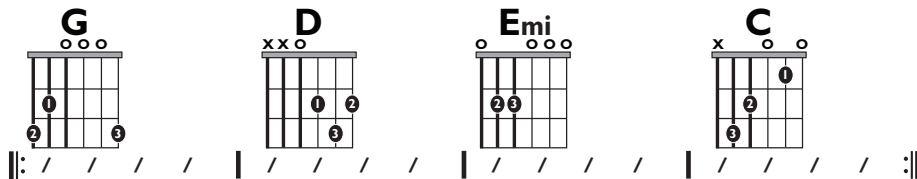
- 1 Make sure students are able to play all 4 of the chords used in this famous chord progression.



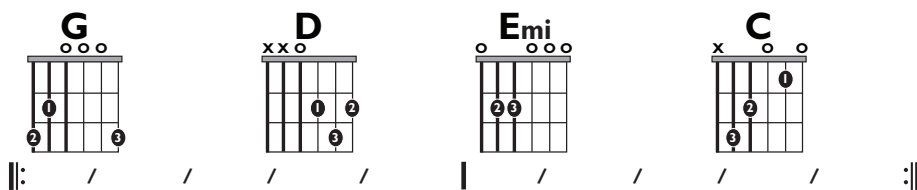
- 2 Beginner students may prefer to use the 1 easy versions of these chords. The only chord requiring more than one finger will be the D chord.



- 3 In a lot of songs the chords are 4 beats long.



- 4 Other songs make the chords change quicker by having two chords per bar.



In the style of: "Let it Be" by the Beatles, "Land Down Under" by Men at Work, "When I Come Around" by Green Day

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Using the B Power Chord

Objective:

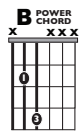
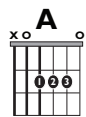
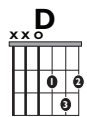
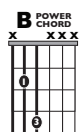
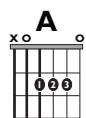
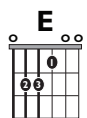
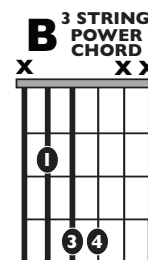
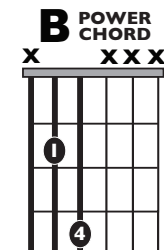
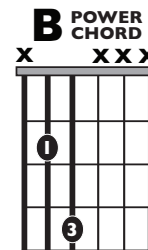
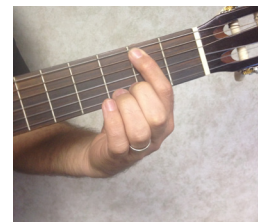
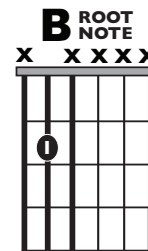
Students will be able to play the B power chord in songs by finding the root note of the chord and building a power chord from it.

Resources:

Guitars, picks

Procedures:

- 1 Press down the note B with the index finger (5th string, 2nd fret). Place the finger so that while it is holding down the B note it is also touching against the 6th string to mute it. The rest of the hand should be muting all the other strings by lightly touching them.
- 2 Strum the entire guitar to check that only the B string makes noise even when you strum across all six strings. Adjust the hand as necessary to accomplish this only applying pressure to the note B.
- 3 Add the note on the 4th string, 4th fret using either the pinky or ring finger depending on the size of the hand (this is the 5th of the chord, in this case the note F#). Again trying to position the hand so that all other strings are muted. "Power Chords" can be used for major OR minor chords.
- 4 Some guitar players also add the note on the 3rd string, 4th fret. This note isn't necessary since it's just another root note (B), but can be added for a slightly fuller sound.
- 5 This chord can be used anytime B or B minor is called for in a progression. If playing the "power chord" is too difficult at first, simply use the B "root note"; this will sound fine and get us used to placing the hand for eventually using the chord.



National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
 Example: General Music MU:Pr5.1.5 b. Rehearse to refine technical accuracy and expressive qualities, to address challenges, and show improvement over time. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: 4 Chord Do-wop Songs

Objective:

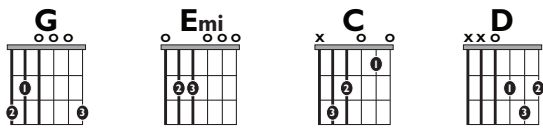
Students will be able to recognize and play songs that use a standard chord progression popularized in the 1950's and still in use today.

Resources:

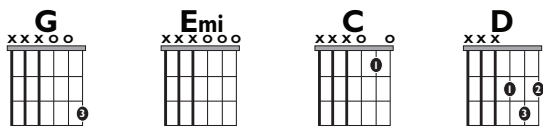
Chords or lyrics from any of the following songs: "We Are Young" by FUN, "Baby" by Justin Bieber, "Girl on Fire" by Alicia Keys, "D'yer Mak'er" by Led Zeppelin, "Crocodile Rock" by Elton John, "Stand By Me" by Ben E. King, "Octopus's Garden" by The Beatles, "Duke of Earl" by Gene Chandler, "Earth Angel" by The Penguins, etc. More songs using this classic chord progression can be found in our online songbook by clicking on "Chord Progression" and looking for songs with "Ice Cream Changes" in the chord progression box.

Procedures:

- 1 Make sure students can play the following chords:



- 2 Beginning students may want to use the easy versions of these chords:



- 3 For (in the style of "We Are Young" by FUN or "Baby" by Justin Bieber) play each chord for 2 measures before changing to the next chord (Figure A). This will be easiest as it gives you plenty of time to get ready for the next chord.
- 4 For (in the style of "Girl on Fire" or "Octopus's Garden") the chords change every measure (Figure B).
- 5 A lot of songs from the Do-Wop era (the 1950's) play these chords with 6 beats per measure to give that classic feel to the groove, like in the style of "Earth Angel" by The Penguins (Figure C).

Fig. A

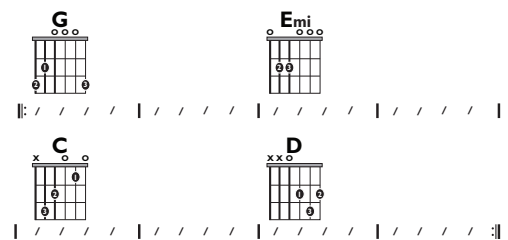


Fig. B

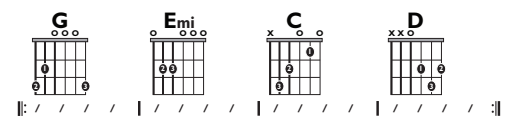
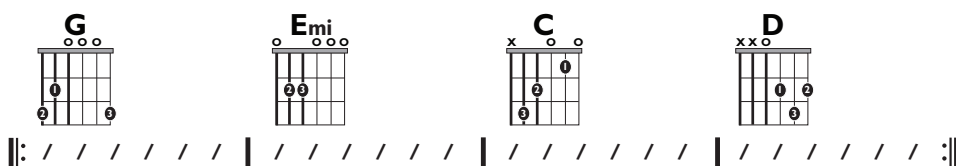


Fig. C



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance. Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr6.1.H.II.a (HS Accomplished) Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical). Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Using the F Power Chord

Objective:

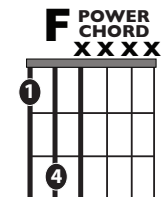
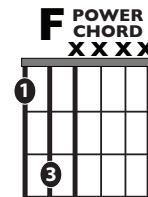
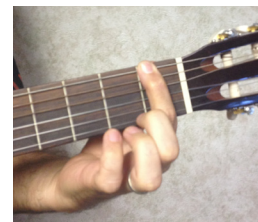
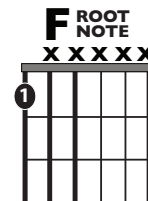
Students will be able to play the F “power chord” in songs by finding the root note of the chord and building a power chord from it.

Resources:

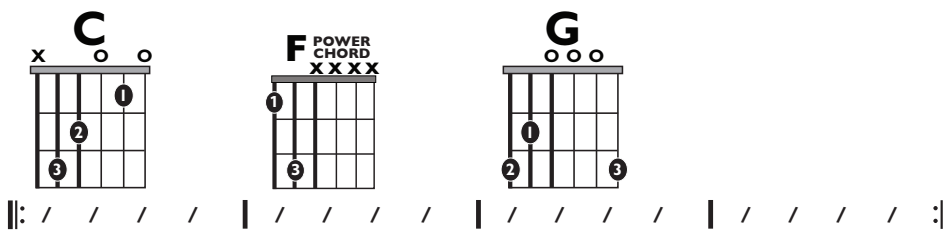
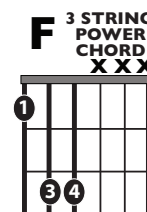
Guitars, picks

Procedures:

- 1 Press down the note F with the index finger (6th string, 1st fret). Place the finger so that while it is holding down the F note it is also touching against all of the other strings to mute them.
- 2 Strum the entire guitar to check that only the F string makes noise even when you strum across all six strings. Adjust the hand as necessary to accomplish this only applying pressure to the note F.
- 3 Add the note on the 5th string, 3rd fret using either the pinky or ring finger depending on the size of the hand (this is the 5th of the chord, in this case the note C). Again trying to position the hand so that all other strings are muted. “Power Chords” can be used for major OR minor chords.
- 4 Some guitar players also add the note on the 4th string, 3rd fret. This note isn’t necessary since it’s just another root note (F), but can be added for a slightly fuller sound.
- 5 This chord can be used anytime F or F minor is called for in a song. If playing the “power chord” is too difficult at first, simply use the F “root note”; this will sound fine and get us used to placing the hand for eventually using the chord.



This fingering may be more comfortable for smaller hands



National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
 Example: General Music MU:Pr5.1.5 b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time. Common Core Correlation: CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: 3 Chord Songs Using 1 Finger

Objective:

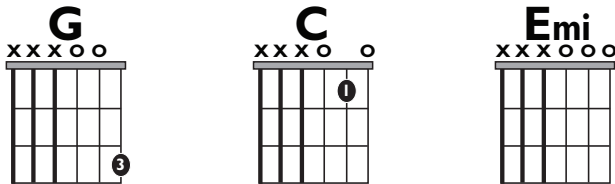
Students will be able to play three popular songs using a standard chord progression using only 1 finger on a guitar with muted strings.

Resources:

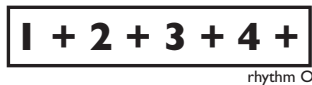
Song charts and lyrics for “I Gotta Feeling” by The Black Eyed Peas, “Open Your Eyes” by Snow Patrol, and “Without You” by David Guetta, paper towels to mute guitar strings, optional pencil and rubber bands for capo

Procedures:

- 1 Make sure strings 4, 5, and 6 are muted with a paper towel for guitars using the easy version of these chords. Stickers can be placed on the fretboard to mark where to place the fingers for chords (Figure A).
- 2 Practice strumming these simplified chords making sure everyone understands the difference between them.



- 3 Practice playing this progression with the indicated strum pattern, strumming “down” on each number for “I Gotta Feeling”. (Figure B)
- 4 Use this strum pattern for “Open Your Eyes”, strumming down on the numbers and up on the “+”. The arm will constantly be playing “down up down up down up down up” in steady 8th notes the entire time.



- 5 Use the same strum pattern for “Without You”. Since this song is in the key of D (using the chords D, G, and Bmi) you can use the same chords with a pencil capo on the 7th fret. (Figure C)

Fig. A



Fig. B

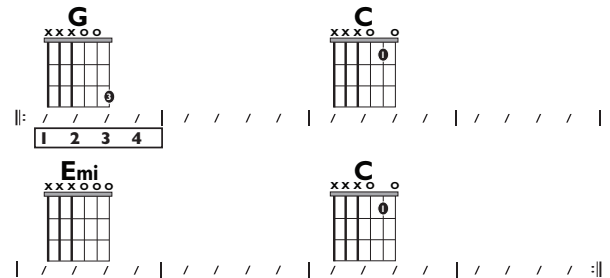


Fig. C



National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
 Example: General Music MU:Pr5.1.5 b. Rehearse to refine technical accuracy and expressive qualities, to address challenges, and show improvement over time. Common Core Correlation: CCSS.Math.Content.3.NF.A.1 Understand a fraction $1/b$ as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size $1/b$. (fractions as subdivision of beat)



LESSON PLAN: Hearing Song Form / Elements

Objective:

Students will be able to recognize the parts of a song by listening the classic tune “Shout” by the Isley Brothers. They will also be able to identify some of the musical ideas used to make this song interesting.

Resources:

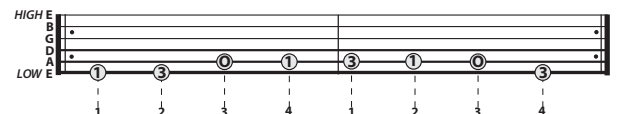
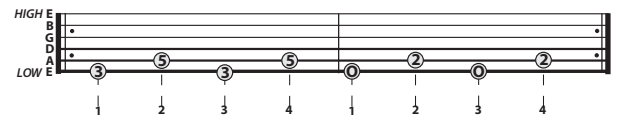
A recording of “Shout” by the Isley Brothers, the handout describing where the parts of the song are, student participation

Procedures:

- 1 Listen to the song “Shout” as a group. Point out the different parts of the song as you listen noting that the song begins with the chorus, then 46 seconds in the verse (with the words “I still remember”), followed by the pre-chorus at 1:15 (with the words “I want you to know”), the 2nd chorus at 1:45, the bridge at 2:11 (with the words “Now wait a minute”), and the 3rd and final chorus at 2:41.
- 2 Point out during the 3rd and final chorus which lasts almost 2 full minutes they keep the music interesting by using a couple of different musical tricks. At one point they get quieter and quieter while saying “A little bit softer now” followed by getting louder and louder while saying “A little bit louder now”. They also use a “call and response” on the word “yeah” at 3:46.
- 3 Listen again, asking the students which part they are on as you get to the various parts. During the final chorus you can have students crouch down to the floor as it gets quieter and then stand up tall as it gets louder, followed by everyone doing the call and response together.

Extension:

You can point out that the chords change differently in each section. Demonstrate that the chords change every measure during the chorus (every time you count 1 2 3 4) and every 2 measures during the verse (counting 1 2 3 4 twice). The pre-chorus doesn’t change chords at all, staying on the F chord over a repeated bass line that plays up and down the scale (F, G, A, Bb, C, Bb, A, G over and over), while the bridge section has no chords at all.



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
 Example: General Music MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance. Anchor Standard 7: Perceive and analyze artistic work
 Example: General Music MU:Re7.2.2 a. Describe how specific music concepts are used to support a specific purpose in music. Common Core Correlation: CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole. CCSS.ELA-LITERACY.RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.





**KEYBOARD
LESSON
PLANS**

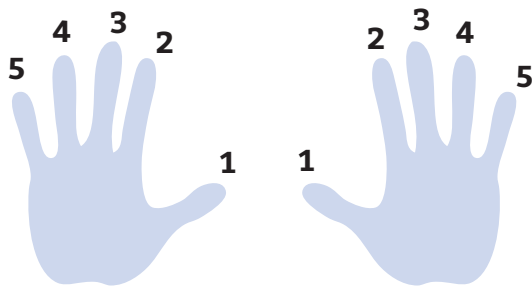
LESSON PLAN: Finger Numbers

Objective:

Students will be able to memorize the way fingers are numbered in keyboard playing.

Procedures:

- 1 Ask students to hold both of their fists in the air. Opening your fists one finger at a time, stick up your thumbs together saying out loud “one”, followed by the index finger “two”, the middle finger “three”, the ring finger “four”, and the pinky “five”, until every finger of the hand remains open.
- 2 Repeat the same procedure in the reverse order, beginning with closed fists and opening pinkies first saying “five”, followed by ring fingers “four”, etc.
- 3 Hold your hand open in front of the class and ask them to call out as a group which finger you are pointing to using your other hand.
- 4 Switch hands and repeat, making sure everyone understands that on both hands the thumb is finger number 1 and the pinky is finger number 5.
- 5 Ask students to play specific notes with specific fingers. “When I say ‘go’ I want everyone to use the right hand to play C with the 2nd finger....ready....GO!”



National Core Arts Standards (Music):

A Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Example: General Music MU:Pr5.1.3 b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges. Common Core Correlations: CCSS.Math.Content.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality. CCSS.MATH.CONTENT.K.CC.B.4.A When counting objects, say the number names in the standard order, pairing each object with one and only one number name and each number name with one and only one object.



LESSON PLAN: Chopsticks and Forks

Objective:

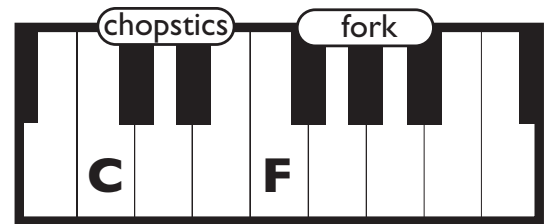
Students will be able to use the black keys to recognize any note on the keyboard.

Resources:

Only a keyboard!

Procedures:

- 1 Describe the group of 2 black keys as “chopsticks”. Ask students to find as many pairs of chopsticks on their keyboards as they can.
- 2 Describe the group of 3 black keys as a “fork” and have students find all of the forks on their keyboard.
- 3 Play groups of chopsticks or forks going from high to low or low to high.
- 4 Indicate that since C stands for “chopsticks” it is the name of the white key to the left of the chopsticks. Ask students to find all of the C’s.
- 5 Explain the same about the fork. The word begins with F and that is the note located to the left of every fork. Have students find all of the F’s.
- 6 Relate other letters from the musical alphabet to the C and F, locating each one everywhere it appears on the keyboard.



Extensions:

Younger students will enjoy placing a small object on notes you ask them to find. Be careful not to use something small enough to slip between the keys.

Older students can be paired up to make a set of musical alphabet flash cards to test each other from.

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Example: General Music MU:Pr5.1.3 b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Keyboard Hand Positions

Objective:

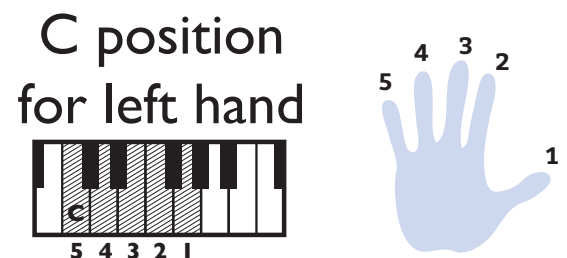
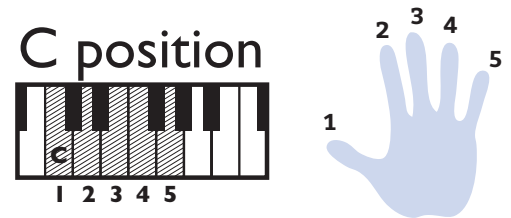
Students will be able to use the put note letter names and finger numbers together to make good keyboard habits.

Resources:

Keyboards

Procedures:

- 1 Demonstrate playing a C position using your right hand by placing your thumb on C and then playing D, E, F, and G with the next fingers (finger 2 for D, finger 3 for E, etc.)
- 2 Identify which fingers play which notes in discussion with students. "If I'm in a C position, which finger number plays the F? Which finger number plays the D?" etc.
- 3 Pair students up having them take turns playing the notes of the C position with the right hand. Ascending will be easiest because it starts with the thumb. Descending patterns that go up and down can come later after they're more comfortable using their fingers on the keyboard like this.
- 4 Have students call out notes for each other that are under the hand position. "Play the note E!" the student will have to use the 3rd finger, etc.
- 5 Apply this idea to starting in different positions, not worrying about including any black keys; placing the thumb on the note D puts the D, E, F, G, and A under the five fingers, etc.
- 6 Teach the left hand with this idea. Keep in mind that now the 5th finger (pinky) will be on the starting note and this is much more difficult for a beginning keyboard player.



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
 Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4)
 Common Core Correlation: CCSS.MATH.CONTENT.K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.



LESSON PLAN: Two Note Chords

Objective:

Students will be able to use a 2 note chord to play a chord progression used in many rock and roll songs. This will reinforce their knowledge of where notes are on the keyboard while providing fingering habits which allow them to eventually play larger chords more easily. By integrating the left hand these

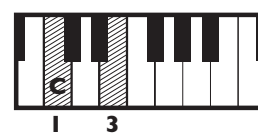
Resources:

Keyboards

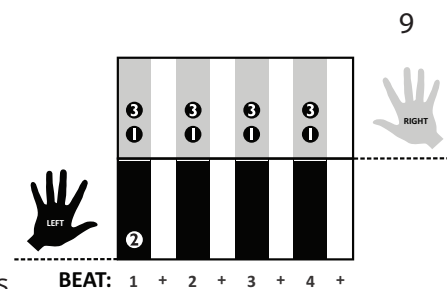
Procedures:

- 1 Make sure the students know their finger numbers by clenching 2 fists and opening one finger at a time simultaneously in both hands while saying “1, 2, 3, 4, 5”.
- 2 Help students use the right hand to play a “mini C chord” using the 1 and 3 fingers on C and E in the middle of the keyboard. Having student pair up with each other to help one another is often a good idea to reinforce what they’re learning and free up keyboards! Repeat this process with a “mini F chord” using fingers 1 and 3 on the notes F and A.
- 3 Have students find these chords quickly when you call them out, resting their hands on their laps in between so that they have to rely on their eyes to find them.
- 4 Have them play the C chord in 4 steady beats (quarter notes) followed by the F chord in 4 steady beats, and repeat until they can play this progression steadily without stopping.
- 5 Continue playing this steady rhythm while you sing the parts of songs that use this famous chord progression; “Feelin’ Alright”, “Imagine”, “Waiting in Vain”, “Drive My Car”, “I Can’t Get No Satisfaction”, “Glory Days”, etc.
- 6 Next we’re going to begin preparing the left hand to play bass notes by learning to “feel” the keyboard. Tell students they can find C by feeling the group of 2 black keys and F by feeling the group of 3 black keys. Spend a couple of moments asking students to close their eyes and feel for the C or F depending on which note you call out. Remind them that since our eyes can only look at one hand at a time, learning to “feel” the notes of the keyboard can allow us to play with two hands much more easily.
- 7 Ask students to place their left hand 5 finger (pinky) on a low C. This is the finger responsible for playing that bass note.
- 8 Have them play the C chord and bass note together, and then while holding the bass note repeat the chord 3 more times. Do the same thing with the F chord, keeping the bass note as a C so that they don’t have to worry about both hands moving to new notes. Remind them to keep their eyes on the right hand which is moving from a C chord to an F chord while “feeling” the left hand pinky playing the C. Once this 2 handed coordination is up and running steadily try singing one of the songs that fits this progression.

Mini C



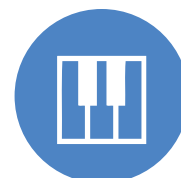
Mini F



KEYBOARD

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4) Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies K-5) Common Core Correlation: CCSS.MATH.CONTENT.K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.



LESSON PLAN: Piano Power Chords

Objective:

The student will be able to chords more easily, using only the thumb and pinky to play the root and fifth of a chord. This builds both the feeling of the 5th in the hand for playing chords while strengthening the pinky.

Resources:

Use any song chart that you are currently working on with your class or that the class chooses. This lesson plan will be based on the “Axis of Awesome” chord progression in C Major, using the C, G, Ami, and F chords

Procedures:

- 1 Play the root and 5th of a C chord for the class with your right hand, using your thumb for the C and pinky for the G. This is a “piano power chord”, because just like in guitar power chords it is using only the root and 5th. Demonstrate how your hand is covering 5 notes and your thumb and pinky easily plant themselves on these two notes. You can also talk about the hollow sound this produces.
- 2 Ask students to try on their keyboards. It’s always a good idea to pair students up for “peer to peer instruction”, having them help each other. Walk around checking that everyone can make a “C Power Chord” (Figure A)
- 3 Demonstrate to students the way you play a “G Power Chord” (Figure B), moving your right hand thumb up to the note G and then feeling five white keys under your five fingers play the thumb and pinky on G and D.
- 4 Do the same thing with the “A Power Chord” (Figure C) and then with the “F Power Chord” (Figure D), moving slowly one chord at a time and making sure everyone gets the concept before applying it to a song or jam session. By doing this simple exercise they’re receiving great ear training by focusing on the root movement of the chord while getting used to where notes are located. They’re also training their bodies in fundamental keyboard muscle habits by getting the pinky and thumb involved in “feeling” this primary keyboard interval.
- 5 Try applying this idea to these chords sequentially playing whole notes on each chord. If you’re working with beginners have students play the “bass note” of the chord on the low half of the keyboard while others play the “piano power chords” in the middle register. After getting around the keyboard this way feels easy, use quarter notes while keeping steady time playing 4 counts on each chord. Remember to have students switch roles if some are playing chords and others bass. (Figures E & F)

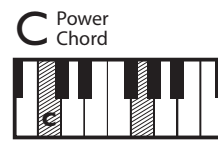


Fig. A

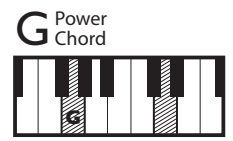


Fig. B

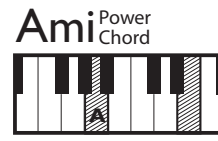


Fig. C

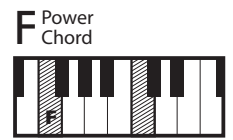


Fig. D

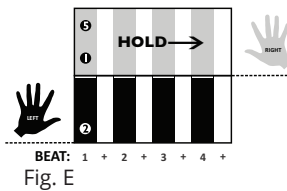


Fig. E

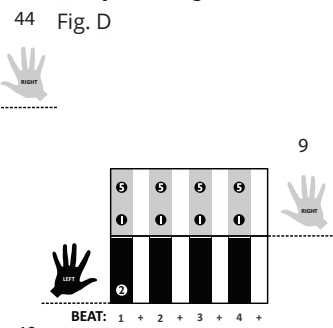


Fig. F

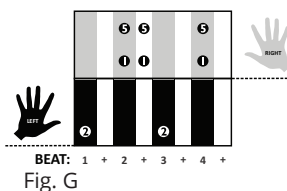


Fig. G

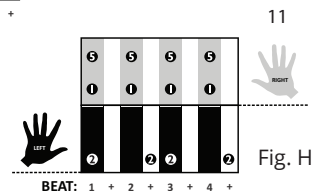


Fig. H

Apply this idea to using both hands in an easy keyboard comping pattern or the pattern that comes from the song you’re working on in class (Figures G & H).

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4) Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies K-5) Anchor Standard 7: Perceive and analyze artistic work. Example: Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Keyboard Comping Patterns

Objective:

Students will be able to hear and play keyboard comping patterns while successfully learning to integrate both hands in their playing.

Resources:

Handout “Keyboard Comping Patterns With Block Chords” and “Keyboard Comping Patterns With Broken Chords”. Hint: You can also create a handout easily by using Teacher Manual Keyboard Consumable “Keyboard Rhythms” and circling all the block chord comping patterns (the ones with three black dots aligned vertically).

Procedures:

- 1 Play students recordings of “When I Was Your Man” by Bruno Mars or “Let it Be” by The Beatles to hear “block chord” comping patterns on the piano. Then play them the beginning of “Someone Like You” by Adele and “Clocks” by Coldplay to hear “broken chord” comping patterns (note: in “Someone Like You” the chorus uses a “block chord” pattern to create contrast in the song—a great thing to point out before starting this lesson).
- 2 Demonstrate the difference between block chord and broken chord comping patterns. Explain that “comping” is just the word “accompanying” in a shortened form for keyboard players, and stands for the way we play chords in a song with different patterns of rhythms and notes.
- 3 Go through the keyboard comping patterns one at a time making sure that the students understand the rhythm in each one. After you can see that they can play them, repeat each one four times as a group.
- 4 After students are able to play any of the patterns on this sheet (which may take more than one lesson depending on the age and ability of your students) lead them through playing all of the patterns from column A in a row.
- 5 Repeat this process for the patterns in column B which contain more complicated rhythms but don’t involve the hands playing together. Go one pattern at a time until they’ve got each one, then play the entire column in a row.
- 6 Try playing both columns without stopping.
- 7 Use the handout “Comping Patterns With Broken Chords” to repeat the same process.

9

RIGHT

LEFT

BEAT: 1 + 2 + 3 + 4 +

10

RIGHT

LEFT

BEAT: 1 + 2 + 3 + 4 +

11

RIGHT

LEFT

BEAT: 1 + 2 + 3 + 4 +

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4) Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies K-5) Anchor Standard 7: Perceive and analyze artistic work. Example: Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlation: CCSS. ELA-LITERACY.RL.8.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (structure of comping patterns instead of text)



LESSON PLAN: White Key Chord Shapes

Objective:

Students will be able to play chords anywhere on the keyboard using a chord shape.

Resources:

JAM CARD #1a (Major Chord)

Procedures:

- 1 Ask students to place Jam Card #1a on the keyboard, lining the start arrow up to the note C.
- 2 Discuss what notes the jam card points to. Lead students in a discussion of this as a “chord shape” where each note in the shape skips a white key (Figure A).
- 3 Play this chord by pushing down all three notes at the same time. Students can use any fingers they want or two hands just to hear the chord. (the finger numbers on the card are easier after doing lesson plans “2 Note Chords” and “Piano Power Chords”)
- 4 Have students play this chord shape beginning on other white keys, choosing any note and then playing a chord by skipping a white key in between each note of the chord (Figures B & C)
- 5 Construct a “chord progression” by playing the C chord 4 times and then a chord the student chooses 4 times, going back and forth between the chords.
- 6 Ask for volunteers from the class to pick another chord to go to and teach the entire class to play it. Dedicate some students to play the “bass note” of each chord by playing only the root note low on their keyboards (Figure D)
- 7 Write a song using this chord shape with choices that come from the students. Write words about a current event relevant to the students or school.

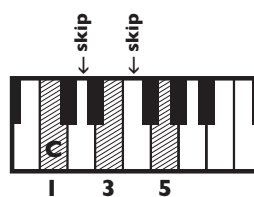
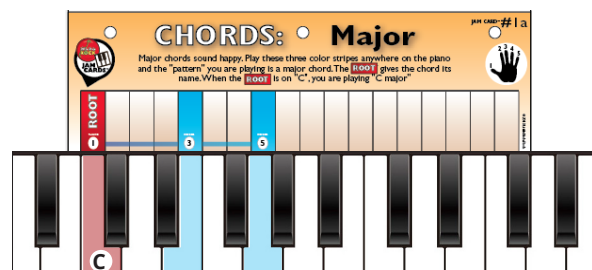


Fig. A

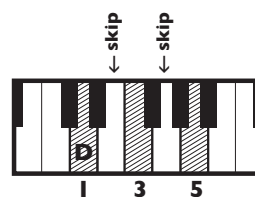


Fig. B

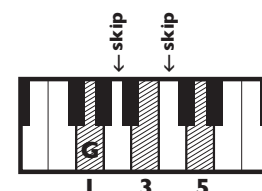


Fig. C

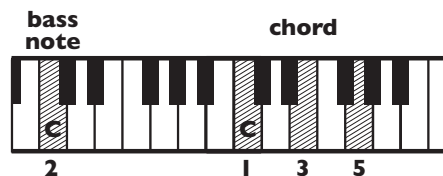


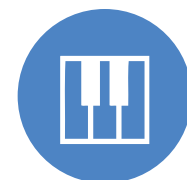
Fig. D

National Core Arts Standards (Music):

Anchor Standard 2: Organize and develop artistic ideas and work.

Example: General Music MU:Cr2.1.6 b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. (applies 1-4)

Common Core Correlation: CCSS.ELA-LITERACY.WHST.6-8.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.



LESSON PLAN: Songs Using the F and G Chords

Objective:

Students will be able to play several songs using two major chords

Resources:

Recordings and song charts for any of the following songs: “Call me Maybe” by Carly Rae Jepson, “Jane Says” by Jane’s Addiction, “Dreams” by Fleetwood Mac,

Procedures:

- 1 Place Jam Card #1a on the note F and play the F chord.
- 2 Move the Jam Card to the note G and play the G chord.
- 3 Practice slowly moving between these two chords without the Jam Card.
- 4 Use this comping pattern to play “Call Me Maybe”

Diagram showing F and G chords with fingering 1-3-5. The F chord is shown on a piano keyboard with the first three keys of the left hand (F, C, G) and the first three keys of the right hand (F, C, G). The G chord is shown on a piano keyboard with the first three keys of the left hand (G, D, A) and the first three keys of the right hand (G, D, A).

Hand diagram for the comping pattern for “Call Me Maybe”. The left hand plays a steady quarter-note bass line (F, C, G, F, C, G, F, C, G, F). The right hand plays a pattern of quarter notes: F, C, G, F, C, G, F, C, G, F. The pattern is labeled with the number 33 and the beat sequence 1 + 2 + 3 + 4 +.

- 5 Use this comping pattern to play “Jane Says”

Diagram showing F and G chords with fingering 1-3-5. The F chord is shown on a piano keyboard with the first three keys of the left hand (F, C, G) and the first three keys of the right hand (F, C, G). The G chord is shown on a piano keyboard with the first three keys of the left hand (G, D, A) and the first three keys of the right hand (G, D, A).

Hand diagram for the comping pattern for “Jane Says”. The left hand plays a steady quarter-note bass line (F, C, G, F, C, G, F, C, G, F). The right hand plays a pattern of quarter notes: F, C, G, F, C, G, F, C, G, F. The pattern is labeled with the number 60 and the beat sequence 1 + 2 + 3 + 4 +.

- 6 Use this comping pattern to play “Dreams”

Diagram showing F and G chords with fingering 1-3-5. The F chord is shown on a piano keyboard with the first three keys of the left hand (F, C, G) and the first three keys of the right hand (F, C, G). The G chord is shown on a piano keyboard with the first three keys of the left hand (G, D, A) and the first three keys of the right hand (G, D, A).

Hand diagram for the comping pattern for “Dreams”. The left hand plays a steady quarter-note bass line (F, C, G, F, C, G, F, C, G, F). The right hand plays a pattern of quarter notes: F, C, G, F, C, G, F, C, G, F. The pattern is labeled with the number 11 and the beat sequence 1 + 2 + 3 + 4 +.



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Anchor Standard 7: Perceive and analyze artistic work. Example: Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Songs Using the Ami and G Chords

Objective:

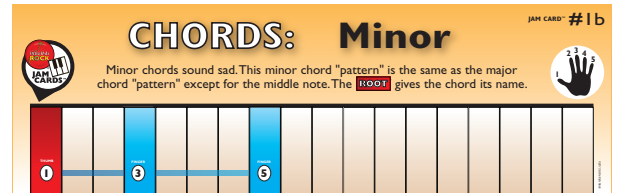
Students will be able to play several songs using a major and a minor chord

Resources:

Recordings and song charts to any of the following songs: “Somebody That I Used to Know” by Gotye, “Conga” by Miami Sound Machine, and “Break on Through” by The Doors.

Procedures:

- 1 Place Jam Card #1b on the note A and play the A minor chord.
- 2 Place Jam Card #1a on the G and play the G major chord.
- 3 Discuss the difference between major and minor—how many black and white notes are between each note in the chord? How do they sound different from each other?
- 4 Practice slowly moving between these two chords without the Jam Cards.
- 5 Use this comping pattern to play “Somebody That I Used to Know”.



KEYBOARD

63

Ami

1 3 5

G

1 3 5

BEAT: 1 + 2 + 3 + 4 +

65

Ami

1 3 5

G

1 3 5

BEAT: 1 + 2 + 3 + 4 +

56

Ami

1 3 5

G

1 3 5

BEAT: 1 + 2 + 3 + 4 +

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: General Music MU:Pr6.1.2 a. Perform music for a specific purpose with expression and technical accuracy. (applies K-5) Anchor Standard 7: Perceive and analyze artistic work. Example: Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Songs Using Two Minor Chords

Objective:

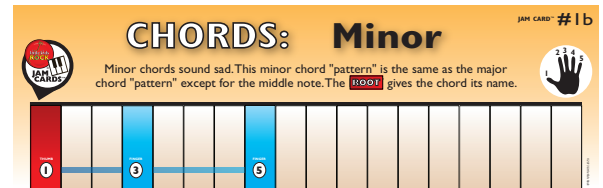
Students will be able to play several songs using two minor chords

Resources:

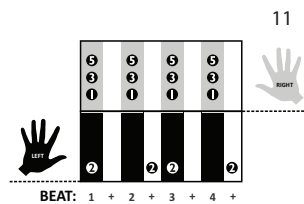
JAM CARD 1b (Minor Chord), Recordings and song charts to any of the following songs: "Pom Poms" by The Jonas Brothers, "Grenade" by Bruno Mars, "Fallin'" by Alicia Keys

Procedures:

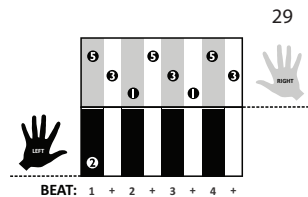
- 1 Place Jam Card #1b on the note A and play the A minor chord.
- 2 Move the Jam Card to the note E and play the E minor chord.
- 3 Practice slowly moving between these two chords without the Jam Card.
- 4 Use this comping pattern to play "Pom Poms"



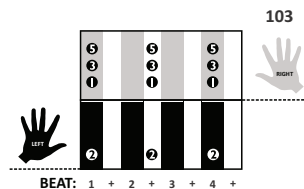
KEYBOARD



- 5 Use this comping pattern to play "Grenade"



- 6 Use this comping pattern to play "Fallin'"



National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.2 b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple). Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Songs Using the C and F Chords

Objective:

Students will be able to play several songs using two major chords from the most famous chord progression in Rock and Roll!

Resources:

JAM CARD #1a “Major Chord”, Recordings and song charts to any of the following songs: “Ho Hey” by The Lumineers, “Home” by Phillip Phillips, “Angel of Harlem” by U2, “You Can’t Always Get What You Want” by The Rolling Stones, “Waiting in Vain” by Bob Marley



Procedures:

- 1 Place Jam Card #1a on the note C and play the C chord.
- 2 Move the Jam Card to the note F and play the F chord.
- 3 Practice slowly moving between these two chords without the Jam Card.
- 4 Use this comping pattern to play “Home”

56

C

F

||: / / / / | / / / / :||

BEAT: 1 + 2 + 3 + 4 +

- 5 Use this comping pattern to play “Imagine”

13

C

F

||: / / / / | / / / / :||

BEAT: 1 + 2 + 3 + 4 +

- 6 Use this comping pattern to play “Waiting in Vain”

49

C

F

||: / / / / | / / / / :||

BEAT: 1 + 2 + 3 + 4 +

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Common Core Correlation: CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



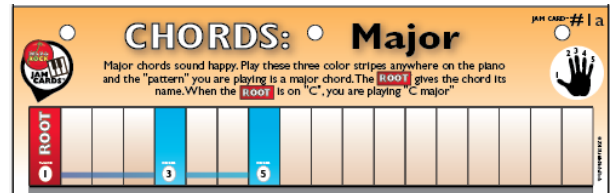
LESSON PLAN: Songs Using the C and G Chords

Objective:

Students will be able to play several songs using two major chords in a chord progression borrowed from classic New Orleans and folk songs.

Resources:

JAM CARD #1 “Major Chord”, Recordings and song charts to any of the following songs: “Jumbalaya” by Hank Williams, “Aiko Aiko” by The Grateful Dead, “They All Asked For You” by The Meters, “Rudolph the Red Nosed Reindeer” by Jonny Marks, “The Dreidel Song” by Samuel Grossman



Procedures:

- 1 Place Jam Card #1a on the note C and play the C chord.
- 2 Move the Jam Card to the note G and play the G chord.
- 3 Practice slowly moving between these two chords without the Jam Card.
- 4 Use this comping pattern to play “Jumbalaya”, “Aiko Aiko”, or “They All Asked For You”

105

- 5 Use this comping pattern to play “Rudolph The Red Nosed Reindeer” or “The Dreidel Song”

57

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
 Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr6.1.H.5a (Novice) Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context. Common Core Correlation: CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



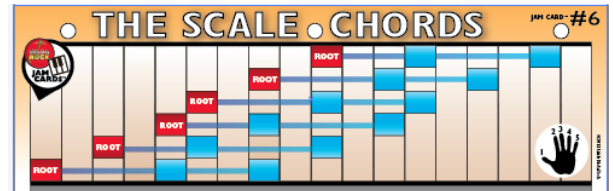
LESSON PLAN: 4 Chord Songs in C Major

Objective:

Students will be able to play and identify songs that use the most common chords in popular music today.

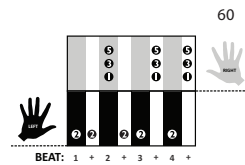
Resources:

The “Axis of Awesome” 4 Chords video, recordings and song charts for “I Knew You Were Trouble” by Taylor Swift, “Someone Like You” by Adele, “Edge of Glory” by Lady GaGa, “With Or Without You” by U2, and “Don’t Stop Believing” by Journey, **JAM CARD #6** (Scale Chords)

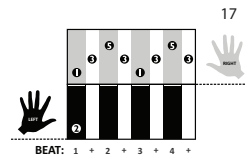


Procedures:

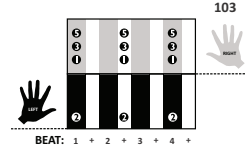
- 1 Show students the “Axis of Awesome” video from our website.
- 2 Practice finding these four chords in the key of C Major; the C chord, G chord, A minor chord, and the F chord in that order. They all use the same shape.
- 3 Add bass notes in the left hand by playing only the root of each chord down low on the keyboard at the same time you play the chord with your right hand.
- 4 Use this comping pattern to play “I Knew You Were Trouble”



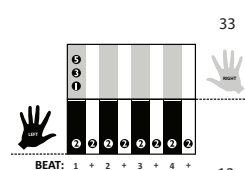
- 5 Use this comping pattern to play “Someone Like You”



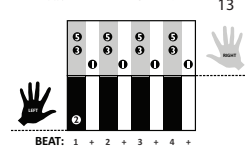
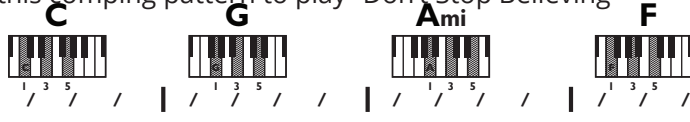
- 6 Use this comping pattern to play “Edge of Glory”



- 7 Use this comping pattern to play “With Or Without You”



- 8 Use this comping pattern to play “Don’t Stop Believing”



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance. Common Core Correlations: CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.ELA-LITERACY.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. CCSS.MATH.CONTENT.4.OA.C.5 Generate a number or shape pattern that follows a given rule. Identify apparent features of the pattern that were not explicit in the rule itself.



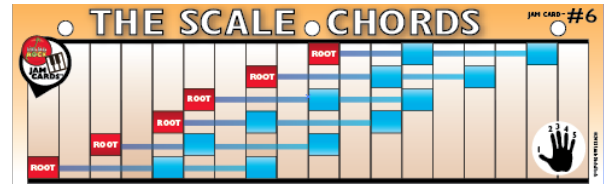
LESSON PLAN: 4 Chord Songs: “Doo Wop”

Objective:

Students will be able to play and identify songs that use a classic chord progression in popular music from the last 7 decades

Resources:

The “Ice Cream Changes” Doo-Wop progression video, recordings and song charts for “We Are Young” by FUN, “Baby” by Justin Bieber, “Fall For You”, “Crocodile Rock” by Elton John, “Octopus’s Garden” by The Beatles, “Earth Angel” by The Penguins, **JAM CARD** #6 (Scale Chords)



Procedures:

- 1 Show students the “Ice Cream Changes” video from our website.
- 2 Practice finding these four chords in the key of C Major; the C chord, A minor chord, F chord, and the G chord in that order. They all use the same shape.
- 3 Add bass notes in the left hand by playing only the root of each chord down low on the keyboard at the same time you play the chord with your right hand.
- 4 Use this comping pattern to play “Baby”

Chord diagrams for C, Ami, F, and G. Below each diagram is a rhythmic pattern: $1 \ 3 \ 5 \ / \ / \ / \ /$. The patterns are grouped by a double bar line with repeat dots.

Diagram for “Baby” showing a 4-beat comping pattern. The right hand plays chords C, Ami, F, G in sequence. The left hand plays the root notes C, F, C. A hand icon shows finger placement: 1 on C, 3 on E, 5 on G.

- 5 Use this comping pattern to play “Crocodile Rock”

Chord diagrams for C, Ami, F, and G. Below each diagram is a rhythmic pattern: $1 \ 3 \ 5 \ / \ / \ / \ /$. The patterns are grouped by a double bar line with repeat dots.

Diagram for “Crocodile Rock” showing a 4-beat comping pattern. The right hand plays chords C, Ami, F, G in sequence. The left hand plays the root notes C, F, C, G. A hand icon shows finger placement: 1 on C, 3 on E, 5 on G.

- 6 Use this comping pattern to play “Octopus’s Garden”

Chord diagrams for C, Ami, F, and G. Below each diagram is a rhythmic pattern: $1 \ 3 \ 5 \ / \ / \ / \ /$. The patterns are grouped by a double bar line with repeat dots.

Diagram for “Octopus’s Garden” showing a 4-beat comping pattern. The right hand plays chords C, Ami, F, G in sequence. The left hand plays the root notes C, F, C, G. A hand icon shows finger placement: 1 on C, 3 on E, 5 on G.

- 7 Use this comping pattern to play “Earth Angel”

Chord diagrams for C, Ami, F, and G. Below each diagram is a rhythmic pattern: $1 \ 3 \ 5 \ / \ / \ / \ /$. The patterns are grouped by a double bar line with repeat dots.

Diagram for “Earth Angel” showing a 4-beat comping pattern. The right hand plays chords C, Ami, F, G in sequence. The left hand plays the root notes C, F, C, G. A hand icon shows finger placement: 1 on C, 3 on E, 5 on G.

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr6.1.H.11a (HS Accomplished) Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical). Common Core Correlation: CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Spelling Chords and Naming Notes

Objective:

Students will be able to spell chords starting on any letter of the musical alphabet while reinforcing their knowledge of the notes of the keyboard.

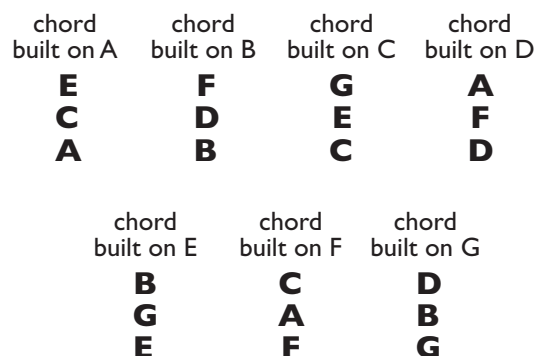
Resources:

Major Chord Jam Card, Minor Chord Jam Card

Procedures:

- 1 Review the musical alphabet with your students (see lesson plan “Chopsticks and Forks”). We want them also to get used to the idea that in the musical alphabet “A” comes after “G”. You can sing the “Musical Alphabet Song” with them (which sounds just like the regular alphabet song except you keep using the letters A B C D E F G over and over, never going to H). You can also sing the “Backward Musical Alphabet Song” with them singing “G F E D C B A, G F E D C B A,” etc. These songs easily teach the seven note musical alphabet and provide a fun opportunity to memorize that A comes after G.
- 2 Tell them that chords are built by skipping letters and then playing notes at the same time. Run through an example with them by writing A on the board, and then telling them to skip B and then writing C on the board above the A. Tell them that they next have to skip D and then write E on the board above the A and C. Label the top of this chord “A chord” (later in the lesson plan we’ll use Jam Cards to “discover” that it’s an A minor chord—for now it’s enough for them to understand that this process of skipping and combing letters results in some form of an “A chord”). Have them play these notes on their keyboards.
- 3 Repeat this same procedure starting on B, leading them through a discussion of the letters that would build a chord on that note (B, D, and E). Continue up through the notes of the musical alphabet, discussing and building chords on each one until you’ve built all seven (Figure A).
- 4 Ask students to go through the chords again with the “Major Chord” Jam Card and the “Minor Chord” Jam Card. Have kids play each one and line the jam card up to the start note. For example, they’ll play the chord starting on A and then see which Jam Card lines up to those notes and discover that it is a minor chord. The only one that won’t work is the chord starting on B because that chord is diminished and rarely used.

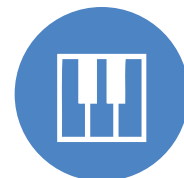
Fig. A



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlation: CCSS.ELA-LITERACY.L.3.2.F Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.



LESSON PLAN: Using C, F and G Chords

Objective:

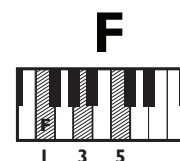
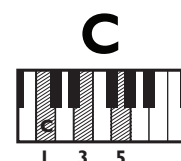
Students will be able to play the C, F, and G chords along with comping patterns to quickly play a lot of songs. Using a Jam Card they can easily see how voice leading works. This lesson further defines music as language in the way it overlaps with the keyboard lesson using the A, D, and E chords to play the

Resources:

Song charts that use the I, IV and V chords in C (the Little Kids Rock website allows you to sort songs in the keyboard songbook section by chord progression by clicking on the title of the chord progression column)

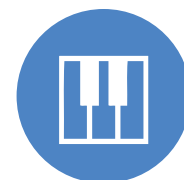
Procedures:

- 1 Demonstrate how the C, F, and G chords can be used to play lots of songs. Play selections that are familiar to them. Everything from “Twenty Two” by Taylor Swift to “You Don’t Know You’re Beautiful” by One Direction uses this classic progression.
- 2 Help students find these notes on their keyboards. Play one of the songs you’ve selected by having students use only the root of each chord. This lays an important foundation for them being able to find notes quickly without getting bogged down by trying to get their hands to play chords.
- 3 If the students are new to playing chords, have some of the students use “piano power chords” while others use “2 note chords” (see lesson plans “Piano Power Chords” and “2 Note Chords” for more info). After a few minutes have the groups switch. Playing simplified chords this way is easy for any size hand to do and builds the muscle memory required for playing a three note chord.
- 4 Have students play the chords using three fingers. The best fingering for these root position chords is to use the thumb (1), middle (3), and pinky (5) for each one. A good alternative fingering that keyboard players use depending on the situation and that is easier for beginners is thumb (1), index (2), and ring (4).
- 5 Apply the necessary comping patterns to your song selection. Most comping patterns rely on a coordination that uses two hands at the same time. If your students are double up on keyboards, you may need to divide the comping pattern so that one student plays a “bass line” while the other uses the rhythm of the chords.
- 6 After students are familiar with the idea of moving this major chord shape around the keyboard from C to F and G, try playing these same three chords with “voice leading” by using Jam Card 7a. Voice leading makes a smooth connection between chords by only moving the necessary notes. While this is a more sophisticated way to play the keyboard, it is important that it isn’t introduced until the students are capable of moving the “root position” chord shape around. Otherwise the logic of how chords work and the ear training that naturally comes along with that gets left behind.



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr6.1.H.11a (HS Accomplished) Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical). Common Core Correlation: CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Define The Groove

Objective:

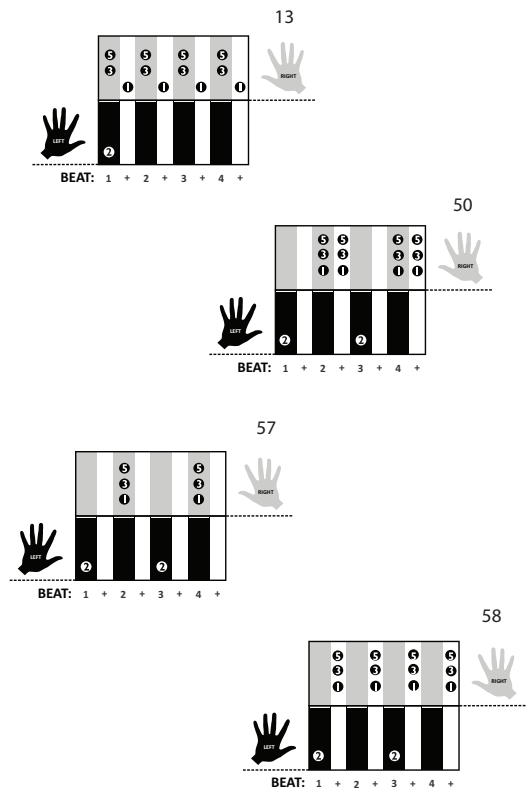
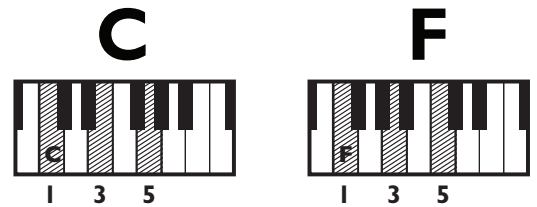
Students will be able to use comping patterns to give different songs individual personalities while using the same two chords.

Resources:

Song charts and recordings for “Home” by Phillip Phillips, “Love Me Do” by The Beatles, “Imagine” by John Lennon, and “Waiting in Vain” by Bob Marley.

Procedures:

- 1 Listen to recordings of the songs listed above. Point out that although the songs each sound completely different from each other, they are based on the same chord progression and sound different because of the way they use rhythm.
- 2 Since all of the songs use two chords and the comping patterns involve both hands, make sure students know how to find the bass notes in the left hand using a “hand position” so they don’t have to look at this hand to play the notes. They’re going to want to keep their eyes on the right hand which is playing 3 notes and harder to manage. Take a moment to make sure students can find these two left hand notes with their eyes closed.
- 3 Run through the four comping patterns one at a time making sure students can manage the rhythms and chord change in each one. Stay with each individual pattern until they can play it over and over without stopping.
- 4 Sing the songs as a group and then try playing along with the singing! These songs can be performed individually or strung together in a medley.



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlation: CCSS.ELA-LITERACY.L.3.2.F Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.



LESSON PLAN: 1, 4, 5 (I IV V) Progression with A, D, & E

Objective:

Students will be able to use the A, D, and E chords to play a 1, 4, 5 (I IV V) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Handouts for the A, D, and E chords, handout for chords in the key of A, song charts and lyrics for “You Don’t Know You’re Beautiful” by One Direction, “Twist and Shout” by The Beatles, “Hang On Sloop” by The McCoy’s, and “Wild Thing” by The Troggs

Procedures:

- 1 Practice being able to play and switch between the A, D, and E chords. Students who are new to doing this may want to play only on the first beat of each chord and spend the other counts getting the hand into the next position, while more experienced students can maintain the comping pattern while switching chords.
- 2 Play the 1st A, D, and E progression to the songs “You Don’t Know You’re Beautiful” and “Twist and Shout”. Since the chord progressions are the same, what makes them different is the melody and use of rhythm. The chords are represented in “root position”, each one having it’s “root” as the bottom note.
- 3 Play the 2nd A, D, and E progression to the songs “Hang On Sloop” and “Wild Thing”. This time the progression is a little bit different adding an extra D chord. Here again, the chords are the same making the only difference being the melody and rhythm.

Extensions:

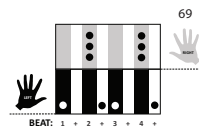
- 1 The chords are represented in “root position” which makes playing a 2 handed comping pattern a lot easier. It also helps train the ear to hear the movement of the chord. After a student is familiar with using root position chords to play this progression, try using Jam Card 7b which puts some of the chords in shapes that are easy to reach without having to move the hand.
- 2 Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a “1 4 5”



Fig. A



in the style of “You Don’t Know You’re Beautiful”



in the style of “Twist and Shout”

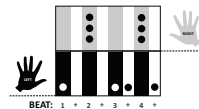
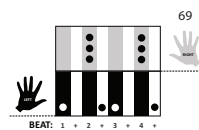


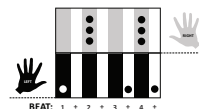
Fig. B



in the style of “Hang on Sloop”



in the style of “Wild Thing”



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. (applies 1-5) Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. Anchor Standard 7: Perceive and analyze artistic work. Music Traditional and Emerging Ensembles MU:Re7.2.E.5a (Novice) Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. Common Core Correlations: CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.ELA-LITERACY.W.5.2.C Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).



LESSON PLAN: 1, 4, 1, 5 (I IV I V) Progression with A, D, & E

Objective:

Students will be able to use the A, D, and E chords to play a 1, 4, 1, 5 (I IV I V) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Major Chord Jam Card 1a, Scale Chords Jam Card 6b, Jam Card 7b, song charts and lyrics for “The Lion Sleeps Tonight” by The Tokens, “Brown Eyed Girl” by Van Morrison, “Free Falling” by Tom Petty, and “American Pie” by Don McLean

Procedures:

- 1 Use the Major Chord Jam Card to form the A, D, and E chords. Notice that each chord has a black key in the middle. Practice switching between these chords to prepare for using them in songs.
- 2 Play the 1st A, D, and E progression to the songs “The Lion Sleeps Tonight” and “Brown Eyed Girl”. Students who are new to doing this may want to play only on the first beat of each chord and spend the other counts getting the hands into the next position, while more experienced students can maintain playing the comping pattern while switching chords. Since the chord progressions are the same, what makes them different is the melody and use of rhythm.
- 3 Play the 2nd A, D, and E progression to the songs “Free Falling” and “American Pie”. This time the progression moves twice as fast spending only 2 counts on each chord. Here again, the chords are the same making the only difference being the melody and rhythm.

Extensions:

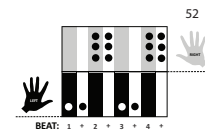
- 1 The chords are represented in “root position” which makes playing a 2 handed comping pattern a lot easier. This also helps train the ear to hear the movement of the chords and makes understanding chords a lot easier. After a student is familiar with using root position chords to play this progression, try using Jam Card 7b which puts some of the chords in other shapes (called inversions) that are easy to reach without having to move the hand.
- 2 Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a “1 4 1 5” progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these three chords in different keys. “What chords would make a ‘1 4 1 5’ progression in the key of C? How about in the key of G?”



Fig. A



in the style of “The Lion Sleeps Tonight”



in the style of “Brown Eyed Girl”

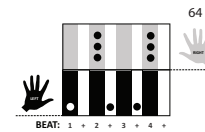
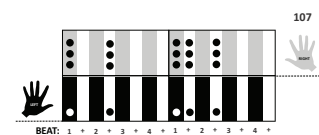


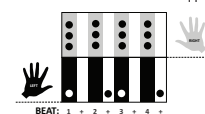
Fig. B



in the style of “Free Falling”



in the style of “American Pie”



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for performance. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.Math.Content.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality. CCSS.MATH.CONTENT.K.G.B.4 Analyze and compare two- and three-dimensional shapes, in different sizes and orientations, using informal language to describe their similarities, differences, parts (e.g., number of sides and vertices/“corners”) and other attributes (e.g., having sides of equal length). (Compare root position and inverted chord shapes)



LESSON PLAN: 1, 5, 4, 5 (I V IV V) Progression with A, D, & E

Objective:

Students will be able to use the A, D, and E chords to play a 1, 5, 4, 5 (I V IV V) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Major Chord Jam Card 1a, Scale Chords Jam Card 6a, Jam Card 7b, song charts and lyrics for “Twenty Two” by Taylor Swift, “Jack and Diane” by John Cougar Mellencamp, “Crimson and Clover” by The Shondells, and “My Heart Will Go On” by Celine Dion.

Procedures:

- 1 Use the Major Chord Jam Card to form the A, D, and E chords. Notice that each chord has a black key in the middle. Practice switching between these chords to prepare for using them in songs.
- 2 Play the A, D, A, E progression to all of the songs listed above. Students who are new to doing this may want to play only on the first beat of each chord and spend the other counts getting the hands into the next position, while more experienced students can maintain playing the comping pattern while switching chords. Since the chord progressions are the same, what makes them different is the melody and use of rhythm.

Extensions:

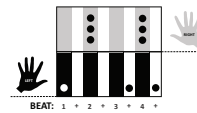
- 3 The chords are represented in “root position” which makes playing a 2 handed comping pattern a lot easier. This also helps train the ear to hear the movement of the chords and makes understanding chords a lot easier. After a student is familiar with using root position chords to play this progression, try using Jam Card 7b which puts some of the chords in other shapes (called inversions) that are easy to reach without having to move the hand.
- 4 Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a “1 5 4 5” progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these three chords in different keys. “What chords would make a ‘1 5 4 5’ progression in the key of C? How about in the key of G?”



Fig. A



in the style of “Twenty Two”



in the style of “Jack and Diane”

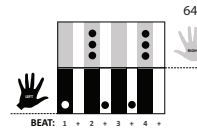
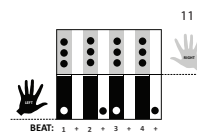


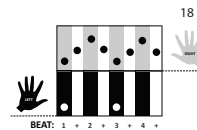
Fig. B



in the style of “Crimson and Clover”



in the style of “My Heart Will Go On”



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for performance. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.Math.Content.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality. CCSS.MATH.CONTENT.K.G.B.4 Analyze and compare two- and three-dimensional shapes, in different sizes and orientations, using informal language to describe their similarities, differences, parts (e.g., number of sides and vertices/“corners”) and other attributes (e.g., having sides of equal length). (Compare root position and inverted chord shapes)



LESSON PLAN: 1, 4, \flat 7, 4 (I IV \flat VII IV) Progression with A, D, & E

Objective:

Students will be able to use the E, A, and D chords to play a 1, 4, \flat 7, 4 (I IV \flat VII IV) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Major Chord Jam Card 1a, Scale Chords Jam Card 6b, song charts and lyrics for “Let’s Go Crazy” by Prince, “ROCK in the USA” by John Cougar Mellencamp, “What I Like About You” by The Romantics, and “The Tears of a Clown” by Smokey Robinson and the Miracles.

Procedures:

- 1 Use the Major Chord Jam Card to form the E, A, and D chords. Notice that each chord has a black key in the middle. Practice switching between these chords to prepare for using them in songs.
- 2 Play the E, A, and D progression to all of the songs listed above. Students who are new to doing this may want to play only on the first beat of each chord and spend the other counts getting the hands into the next position, while more experienced students can maintain playing the comping pattern while switching chords. Since the chord progressions are the same, what makes them different is the melody and use of rhythm.

Extensions:

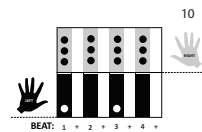
- 1 The chords are represented in “root position” which makes playing a 2 handed comping pattern a lot easier. This also helps train the ear to hear the movement of the chords and makes understanding chords a lot easier. After a student is familiar with using root position chords to play this progression, try using Jam Card 7b which puts some of the chords in other shapes (called inversions) that are easy to reach without having to move the hand. Because of the atypical \flat 7 chord, place the start arrow on A instead of E to reach all of the chords using inversions.
- 2 Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a “1 4 \flat 7 4” progression by musicians because E is the 1st chord in the key, A is the 4th, and D is the \flat 7th (D# is the normal 7th in the key of E making the D chord a “rule breaker”). Ask students to use the musical alphabet and name these chords in different keys. “What chords would make a ‘1 4 \flat 7 4’ progression in the key of G? How about in the key of D?”



Fig. A



in the style of “Let’s Go Crazy”



in the style of “Rock in the USA”

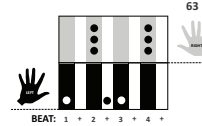
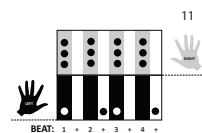


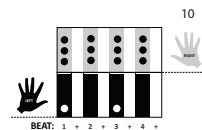
Fig. B



in the style of “What I like About You”



in the style of “The Tears of a Clown”



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.Math.Content.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality. CCSS.MATH.CONTENT.K.G.B.4 Analyze and compare two- and three-dimensional shapes, in different sizes and orientations, using informal language to describe their similarities, differences, parts (e.g., number of sides and vertices/“corners”) and other attributes (e.g., having sides of equal length). (Compare root position and inverted chord shapes)



LESSON PLAN: A Shortcut to Change Chords

Objective:

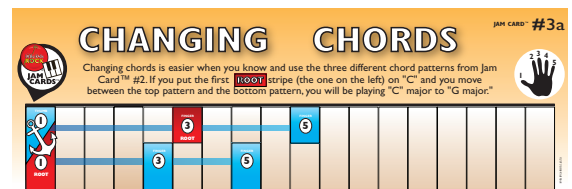
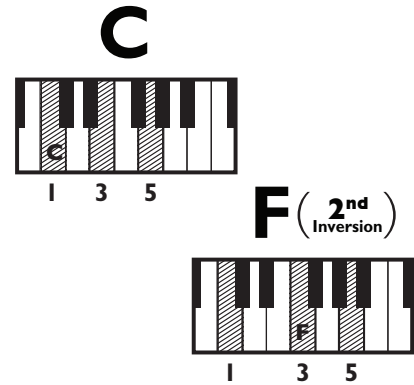
Students will be able to use a chord inversion as a “shortcut” in getting from one chord to another.

Resources:

Keyboard, **JAM CARD** 3a Changing Chords

Procedures:

- 1 Have students play the C chord. Ask them what notes are in it; by now they should be able to identify the notes on the keyboard (see lesson plan “Spelling Chords and Naming Notes”)
- 2 Next have students name the notes in the F chord. Ask them if there are any notes that both chords have in common. Guide them toward noticing that the note C occurs in both chords.
- 3 Demonstrate using the right hand to move from a C chord in root position to an F chord also in root position. Point out that this movement is easy for the brain, but hard for the body—the same chord shape on C makes a C chord and on F makes an F chord, but the arm has to move that chord shape up and down the keyboard. Next demonstrate how they can change from the C chord to the F chord without moving their thumb off of the note C and changing the E and G to the notes F and A. Changing chords this way is easy for the body and harder for the brain; the hand doesn’t have to move anywhere to change chords but it’s more difficult to understand why the 2nd chord is still called an F chord when it’s using a different shape without an F on the bottom.
- 4 Ask everyone in class to try this. They can use two hands at first if it’s easier, playing the C note with the left hand while the right hand changes the E and G to the notes F and A. Have them repeat a few times until the concept is easy. If you want to, tell them that the C chord is in “root position” because the root note C is on the bottom, while the F chord is in an “inversion”.
- 5 Have students get out the Jam Card called “Changing Chords” and line the “Anchor” up with the note C. This Jam Card will further reinforce the idea of which notes change and which note stays the same.



National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques for presentation.

Example: General Music MU:Pr5.1.2 b. Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music.

Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.MATH.CONTENT.K.G.B.4 Analyze and compare two- and three-dimensional shapes, in different sizes and orientations, using informal language to describe their similarities, differences, parts (e.g., number of sides and vertices/“corners”) and other attributes (e.g., having sides of equal length). (Compare root position and inverted chord shapes)



LESSON PLAN: 1-4 Chord Shortcut Anywhere

Objective:

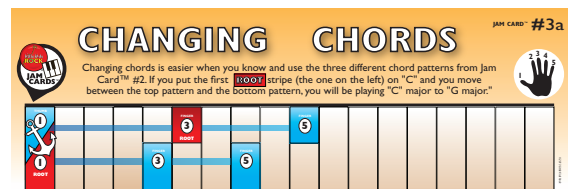
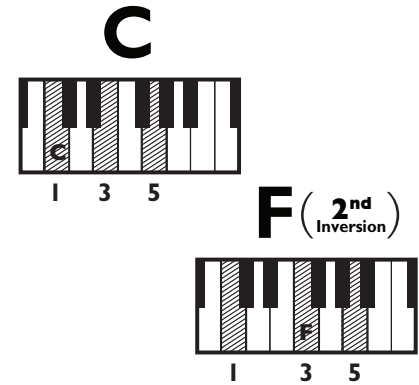
Students will be able to use play a chord progression using an inversion anywhere on the keyboard.

Resources:

Keyboard, **JAM CARD** 3a Changing Chords

Procedures:

- 1 Review lesson plan “A Shortcut to Change Chords,” in which the students changed from a C chord to an F chord using inversions.
- 2 Have students play the G chord. Ask them what notes are in it (G, B, D); by now they should be able to identify the notes on the keyboard (see lesson plan “Spelling Chords and Naming Notes”).
- 3 Next have students name the notes in the C chord (C, E, G). Ask them if there are any notes that both chords have in common. Guide them toward noticing that the note G occurs in both chords.
- 4 Demonstrate using the right hand to move from a G chord in root position to a C chord also in root position. Point out that this movement is easy for the brain, but hard for the body—the same chord shape on G makes a G chord and on C makes a C chord, but the arm has to move that chord shape up and down the keyboard. Next demonstrate how they can change from the G chord to the C chord without moving their thumb off of the note G and changing the B and D to the notes C and E. Changing chords this way is easy for the body and harder for the brain; the hand doesn’t have to move anywhere to change chords but it’s more difficult to understand why the 2nd chord is still called a C chord when it’s using a different shape without a C on the bottom.
- 5 Ask everyone in class to try this. They can use two hands at first if it’s easier, playing the G note with the left hand while the right hand changes the B and D to the notes C and E. Have them repeat a few times until the concept is easy. If you want to, tell them that the G chord is in “root position” because the root note G is on the bottom, while the C chord is in an “inversion”.
- 6 Have students get out Jam Card #3a called “Changing Chords” and line the anchor up with the note G. This Jam Card will further reinforce the idea of which notes change and which note stays the same. Try this with other chords, noting that some will include black keys (try A and D, for example).



National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques for presentation.

Example: General Music MU:Pr5.1.2 b. Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music.

Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.MATH.CONTENT.K.G.B.4 Analyze and compare two- and three-dimensional shapes, in different sizes and orientations, using informal language to describe their similarities, differences, parts (e.g., number of sides and vertices/“corners”) and other attributes (e.g., having sides of equal length). (Compare root position and inverted chord shapes)



LESSON PLAN: Keyboard Solo on Black Keys

Objective:

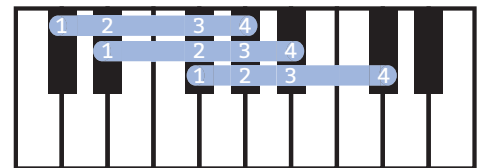
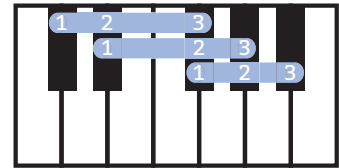
Students will be able to use the black keys on the keyboard to improvise melodies and a keyboard solo in different rhythmic styles.

Resources:

Only a keyboard!

Procedures:

- 1 Make sure students are consciously aware of the visual pattern made out of the black keys. If this is their first keyboard lesson, initiate a conversation asking them if they see any patterns on the keyboard. Guide them through playing the notes in the group of two black keys and the group of 3 black keys using an awareness of low, middle and high. “Play the highest group of 3 black keys...now play the lowest”, etc.
- 2 Demonstrate that the black keys can be played going up the keyboard or going down the keyboard playing one note at a time. Ask students to practice this concept.
- 3 Demonstrate that a pattern can be made out of any group of 2, 3, or 4 notes. Demonstrate playing 3 note patterns using the three black keys in a row, then three note patterns using three black keys that aren’t next to each other. Demonstrate a 4 note pattern where the notes go down and back up. Demonstrate patterns that involve a repeated note, etc.
- 4 Use the metaphor of a picture of a house to explain where things are expected to be seen. Ask the students “What would we see in the lower portion of the picture? Yes! The ground, the driveway, rocks, etc. What would we see in the middle area of the picture? The house itself, the doors and windows, the trunk of a tree, etc. What would we see up high? The sun, birds, clouds, the roof of the house, etc.” The point of this exercise is to point out that we expect to see certain things in certain places. Explain that the same is true in music; we expect to hear bass notes down low, notes of chords in the middle, and the notes of a solo or melody up high.
- 5 Play a groove behind the students to improvise over using the black keys. “Superstition” by Stevie Wonder is a really fun groove to use; the original recording is in Eb minor so the black keys sound great soloing on it. You can also play a blues progression in Eb to get the same effect. To have these notes sound like a solo in a major key use the “Axis of Awesome” progression in Gb. (See handout “Great Sounding Grooves For Black Key Solos”)



National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:CR1.1.2 a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. Example: Harmonizing Instruments MU:Cr1.1.H.1a (HS Proficient) Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns). Common Core Correlation: CCSS.MATH.CONTENT.4.OA.C.5 Generate a number or shape pattern that follows a given rule. Identify apparent features of the pattern that were not explicit in the rule itself.



LESSON PLAN: 2 & 3 Note Solos on Keyboard

Objective:

Students will be able to improvise a keyboard solo using a step by step procedure that simplifies the process.

Resources:

JAM CARD 4a (Major Pentatonic)

Procedures:

- 1 Ask students to take Jam Card 4a and place the “start arrow” behind the note C. Have them play all of the notes that the Jam Card is pointing to.
- 2 Ask students how they can remember where those notes are located if they take the Jam Card away. They may need to compare the jam card to the keyboard several times before this becomes obvious. Lead them in a discussion about how the group of two black keys is in the center of the three white notes in a row (C, D, and E), and that the group of three black keys has the group of two white keys in it’s center (G and A). (Figure A)
- 3 Using the group of 2 black keys as a marker, have them play the three white keys (C, D, and E) up and back down the keyboard in different octaves.
- 4 Demonstrate how you can use these three keys to take a solo using your own name. Make up a rhythm to saying your name as you improvise a solo. You can do this in different octaves with different rhythms if you wish.
- 5 Play a piano comping pattern over a classic progression and invite the students to do the same exercise using their own names as the basis of their three note solos.
- 6 Repeat this same process for the two white keys, G and A. Practice associating them with the group of three black keys, find them up and down the keyboard, and then make a solo out of them using a name. For fun you can use the name of their favorite athlete or movie star.
- 7 Use the group of three notes (C, D, and E) or the group of 2 notes (G and A) to improvise solos made by call and response, where you play a short melody and they make something up as an answer. Ask for volunteers from class to lead the call and response.
- 8 After students feel comfortable with the groups of notes that make this scale lead them into using all of the notes in their solos.

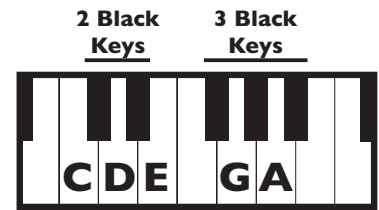
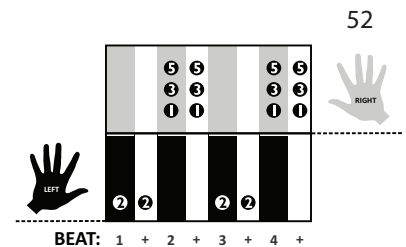
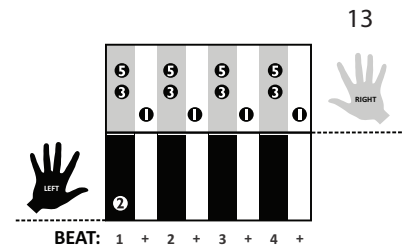
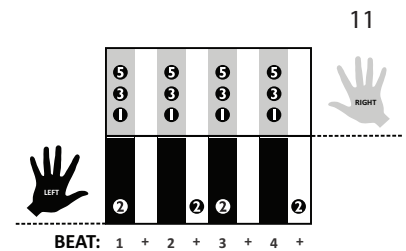


Fig. A



National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:CR1.1.2 a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. Example: Harmonizing Instruments MU:Cr1.1.H.1a (HS Proficient) Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns). Common Core Correlations: CCSS.MATH.CONTENT.4.OA.C.5 Generate a number or shape pattern that follows a given rule. Identify apparent features of the pattern that were not explicit in the rule itself. CCSS.ELA-LITERACY.RF.1.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). CCSS.ELA-LITERACY.RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.



LESSON PLAN: The Blues Scale

Objective:

Students will be able to take a solo over a blues, a minor key, or a major key using a pitch collection (scale) that allows for fast fingerings and great mobility across the keyboard.

Resources:

JAM CARD 5b (Blues Scale)

Procedures:

- 1 Demonstrate how easy it is to play a C Major blues scale. Although these are the same notes used in the typical A blues scale, we recommend starting on the note C because of how easy the fingering is to explain. When this scale begins on a C it is sometimes called the “C Major Blues Scale” or the “Country Music Scale”. Unfortunately there isn’t a standard name for it when it’s used in a major key as often as this happens. Regardless, play the thumb(1) on C, index (2) on D, middle (3) on Eb, then cross the thumb under the middle finger to put it on E, followed by index (2) on G, and finally middle (3) on A. This fingering makes playing this scale REALLY FAST once you get used to it. This “C Major Blues Scale” can be played so much faster than a C pentatonic scale because of the way that having the extra note (Eb) fits under the hand. Guitarists say the exact same thing about using the blues scale on guitar—the extra note gives you more to grab on to and go faster when you want (Figure A).
- 2 Coach students on playing this scale one “finger group” at a time. In other words, have everyone play the C, D and Eb (1, 2, and 3 fingers) in different octaves of the keyboard. This way they get used to finding C in any octave and instantly know how the other fingers and notes relate to that “finger group”. Practice with this group of notes in an ascending order up the keyboard (C, D, and Eb) and then a descending order down the keyboard (Eb, D, and C using the fingering order 3, 2, and 1). Pairing students into groups to help each other is always a good idea with new skills like this (Figure B).
- 3 After the students have the first “finger group”, begin to work on the second without making any attempt to link them together yet. They’re just going to play E, G, and A with fingers 1, 2, and 3. Repeat the same procedure used in teaching the first finger group, having them play ascending and descending all over the keyboard (Figure C).
- 4 Teach the thumb crossing. This means that when they’re playing this scale in an ascending order, after the 3 finger plays the Eb the thumb will reach under the hand to play the next note E. Now the fingers are in position to play the next finger group! (see lesson plan “Teaching Thumb Crossings in scales”).
- 5 Now they’re ready to play the descending version of the scale. Play 3, 2, and 1 on A, G, and E. Next have the 3 finger cross over the thumb to play the Eb. Now the fingers are lined up to the first finger group.

Fig. A

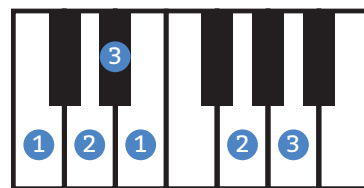


Fig. B

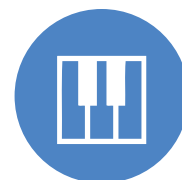


Fig. C



National Core Arts Standards (Music):

Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:CR1.1.2 a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. Anchor Standard 5: Develop and refine artistic techniques for presentation. Example: General Music MU:Pr5.1.2 b. Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music. Common Core Correlations: CCSS.ELA-LITERACY.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. Visualize relationships between two-dimensional and three-dimensional objects: CCSS.MATH.CONTENT.HSG.GMD.B.4 Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects. (Images of piano keyboard and chord shapes)



LESSON PLAN: Thumb Crossings

Objective:

Students will be able to play scales on the keyboard easily by establishing a technique allowing this otherwise difficult skill to feel secure.

Resources:

JAM CARD 5b (Blues Scale)

Procedures:

- 1 The first step begins with a level wrist and relaxed fingers gently touching the notes they are about to play. When you play 2 the wrist comes up slightly and the thumb is directly under the 2 finger, and when you play 3 the wrist comes up slightly more while the thumb is directly under the 3 finger (Figure A). Help students get good at this basic 1st step in coordination.
- 2 The second step is just playing the thumb on the next note E. The moment this happens the wrist simultaneously comes back to being level as the fingers spread out to cover the notes they will play next, in this case 2 on G and 3 on A (Figure B) Practice this maneuver until it feels easy.
- 3 The third step is a repeat of the first step except that as you play the fingers that come after the thumb, the elbow moves away from the body to prepare for the fourth step. As you play 2 the wrist comes up slightly with the thumb underneath it and the elbow moves slightly away from the body (Figure C). The same things happens as you play 3 with the wrist coming up further with the thumb underneath it again.
- 4 The fourth and final step was prepared for in the third step as the elbow moved out to the right. The arm moved out to the right allowing the thumb to be lined up to playing C in a new octave. Now the hand is ready to repeat steps 1, 2, and 3 (Figure D). Playing a scale comfortably involves a lot of working parts; we're preparing the thumb to cross under by putting it "behind" the other fingers when they play, we're raising the wrist to make it easier for the thumb to pass under, and we're moving the elbow out as we prepare for the thumb to cross a bigger distance.
- 5 In descending right hand scales, the middle finger will have an easy feeling of draping over the thumb as it crosses to it's note. This motion is so much simpler than the ascending thumb crossing that it doesn't demand much more attention than that. Remember that the most important ingredient in all of this is "modeling" for the students. Besides the resources available on this subject on the Little Kids Rock website, the global authority on all things piano technique related is the work of Dorothy Taubman. Her understanding of the physical ingredients in playing the piano are explored all over the world by master teachers and concert artists who meet annually at Princeton University to further develop their understanding (this 2 week annual seminar is called "The Golandsky Institute"). Lots of material can be viewed on YouTube for good visual examples and descriptions.



Fig. A



Fig. B



Fig. C



Fig. D

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques for presentation. Example: General Music MU:Pr5.1.2 b. Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music. Common Core Correlations: CCSS.ELA-LITERACY.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.



LESSON PLAN: Call and Response (ECHO)

Objective:

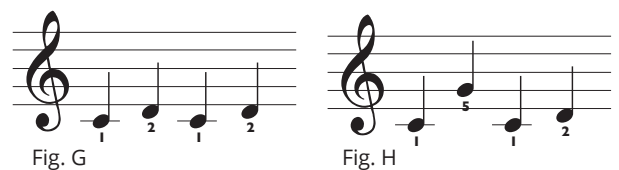
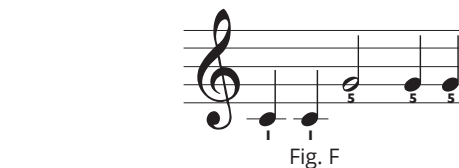
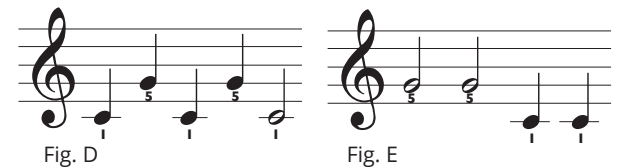
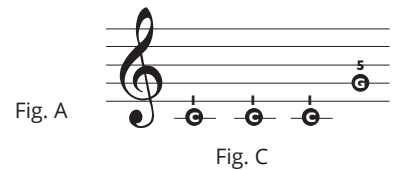
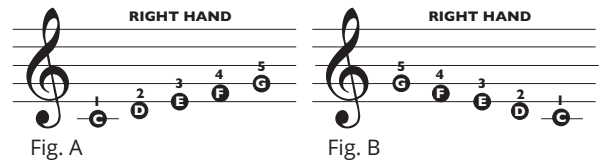
Students will be able to use the notes in a hand position to do call and response, encouraging a deeper connection to music through the ears by using a combination of melodic and rhythmic ear training.

Resources:

Only a keyboard!

Procedures:

- 1 Have students place their right hand in a C position (this lesson plan can be applied to any 5 finger position you're currently teaching students to use in the future). Have them warm up by playing each note in the position with each finger going up a couple of times and then going down (Figures A & B)
- 2 Have students play just fingers 1 and 5 (thumb and pinky) on C and G back and forth. These will be the only notes used at first in this exercise, the same notes used in the lesson plan "Piano Power Chords".
- 3 Tell students you're going to play a pattern for them using only these two notes, C and G and that you want them to try and only use the fingers that are on these notes to play them. After you play the pattern you want them to play it back to you. Demonstrate a couple of easy examples; play C C C G (Figure C) and then tell the students what you played and that they would play that back to them. Give three or four examples using only these two notes in very simple quarter and half note rhythms (Figures D, E, & F)
- 4 Ask students to try playing back to you exactly what you play for them, but have them do it as a group so that no-one gets singled out for being wrong. This exercise encourages everyone to reach out with their ears. You'll quickly be amazed at how well students are able to make these distinctions. Keep a slow steady beat as you play each example so they keep time with you in their responses. At first use lots of repeated notes and slow rhythms.
- 5 When it becomes obvious to you that they're able to repeat any pattern you play for them, add another note in the hand position that will be easy to hear and manage. I recommend going next to the 2 finger (index), so for the next several "call and response" patterns they will hear patterns made out of C, D, and G. Keep expanding the exercise to include other fingers as they get good at it. Rhythms can also become faster or more complex as the exercise progresses (Figures G, H, & I)
- 6 When you feel they are ready, do the same thing for a hand position in the left hand using bass notes. This helps them pay attention to notes in different frequency ranges, allowing them to more clearly hear what a bass player is doing versus the vocal or guitar part in music they listen to.



KEYBOARD

National Core Arts Standards (Music):

Anchor Standard 5: Develop and refine artistic techniques for presentation. Example: General Music MU:Pr5.1.5 a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances. Common Core Correlations: CCSS.ELA-LITERACY.SL.K.1.B Continue a conversation through multiple exchanges. (simple musical conversation)



LESSON PLAN: Hearing Beats With Chords

Objective:

Students will be able to understand rhythm and beat position by using an ear training activity that helps them focus on this musical fundamental.

Resources:

JAM CARD 5a (Major Scale)

Procedures:

- 1 Have students manufacture a back beat for you (Figure A), either using the kick and snare sounds on their keyboards or using their right foot and left hand (see lesson plan “Classroom as Drumset”), or even on a drumset!
- 2 While the beat continues, play a C chord on one of the beats. Do it at least two times in a row, asking students afterward what beat you played the chord on.
- 3 Continue the activity playing your chord on different beats until you’re confident they can recognize when the chord is played on any one of the four beats in a measure. After you’re confident they have it, ask other students to play a chord on one of the beats for the rest of the class to guess. Have them do it two times in a row before allowing anyone to answer to make sure that they’re choosing a beat on purpose.
- 4 After it is obvious that they can hear when a chord is played on any beat, talk about playing a chord on the “up beat” with them. Demonstrate several times what it would be like to play a chord on the “and” of 3 (Figure D), or the “and” of 1 (Figure E), etc.
- 5 Get the back beat going again, and this time your chord can happen on a beat or on the “and” in between beats. As before, invite other students to participate by playing their chords on beats or up beats if they choose while the rest of the class guesses.

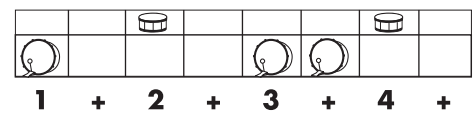


Fig. A

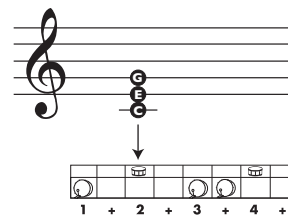


Fig. B

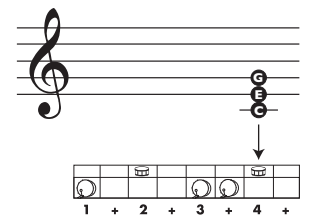


Fig. C

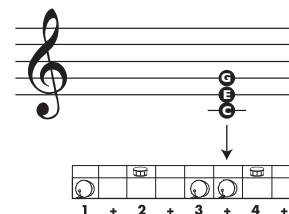


Fig. D

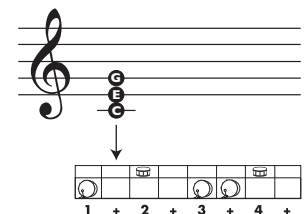


Fig. E

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlation: CCSS.Math.Content.3.NF.A.1 Understand a fraction $1/b$ as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size $1/b$. (division of the beat into equal parts; division of a measure into four beats)



KEYBOARD

LESSON PLAN: Playing By Ear

Objective:

Students will be able to play by hear after being exposed to a step by step approach to focused listening using chords.

Resources:

Only a keyboard!

Procedures:

- 1 Play the 7 chords in the key of C for the students. Name them as you play them “1 chord (C), 2 chord (Dmi), 3 chord (Emi), 4 chord (F), 5 chord (G), and 6 chord (Ami)”. Explain that the 1, 4, and 5 chords have a major or happy sound and that the 2, 3, and 6 chords have a sad or serious sound because they’re minor.
- 2 Next you are going to play a chord for them and have them tell you which one you played. Ask the class to answer together so that no one is singled out for being wrong; you’ll quickly see how easy this is for them to do. Tell them that there are only two choices, the “1 chord” (C) and the “2 chord” (Dmi). Play either of these chords in root position in the middle of your keyboard and ask “which chord was that?” They will excitedly answer “1!” or “2!” Encourage them for their correct answers. Pretend to trick them by doing the same chord over and over. This is providing them with a valuable ear training opportunity.
- 3 After you feel certain that they all understand how to hear the difference between the 1 chord and the 2 chord, add the 3 chord to the set of choices after telling the students that the game is getting more challenging. Play any one of these chords. After each answer right or wrong, play all the chords in order from the 1 chord to affirm the correct answer. For example, if you play the 3 chord, after everyone shouts the answer play the 1 chord, 2 chord, and finally the 3 chord to affirm that was the choice. Playing these other chords that lead up to what the answer was helps students build a “listening structure” in their imaginations that we call the “inner ear”. It gives them a way to compare sounds in their minds allowing them to play by ear successfully.
- 4 Continue building the exercise, eventually adding the 4, 5, and 6 chords. This is an excellent exercise to do with students as a warm up, at the end of class, or as a break between other activities. This will help them be able to identify the chord progressions used in their favorite songs. It also increases their authentic love of music as they find ways to make what they’re hearing more concrete and meaningful to them.

National Core Arts Standards (Music):

Anchor Standard 7: Perceive and analyze artistic work. Example: Harmonizing Instruments MU:Re7.2.C.1a (HS Proficient) Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener. Common Core Correlation: CCSS.MATH.CONTENT.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality.





**BASS
LESSON
PLANS**

LESSON PLAN: Guitar as Bass

Objective:

Students will be able to understand how to play a bass line using their guitars to re-enforce the bass line. Understanding this allows more than one student to play the bass line, also allowing guitars to be used for bass lines in classrooms that don't have a bass guitar and amp.

Resources:

Any song chart you're currently working on and handout showing which bass strings are the same as the guitar, such as "Some of the Bass-ics" from Bass Consumables, as well as handout "Simple Rhythms" from Bass Consumables.

Procedures:

- 1 Demonstrate the sound of a bass line on a bass guitar for the class. If you don't have one, demonstrate the way you can use the lower strings on the guitar for a bass line.
- 2 Show the students the "Simple Rhythms" handout illustrating which strings on the guitar are the same strings on a bass guitar. Have them play only these strings one at a time, either finger style or with a pick.
- 3 Lead students through the jam session on the handout "Simple Rhythms" using it's various bass rhythms. Once they get the hang of using their guitars this way, transition them over to reading an actual bass chart on their guitars. This will help them participate in cooler sounding arrangements while providing more insight into how to play guitar.
- 4 In future song arrangements, assign a number of guitar players to the bass part. Using this technique along with "Classroom as Drum Set" can turn any song into a really fun sounding and interesting arrangement, even when you've only got nylon string beginner guitars in your classroom!

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.K a. With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

Example: General Music MU:Pr4.2.4 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Ballad Rhythm With A & D

Objective:

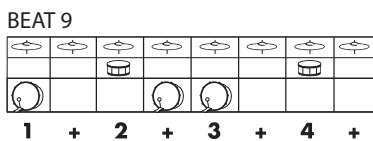
Students will be able to play bass using the open A and D strings using one of the most common rhythms played on bass.

Resources:

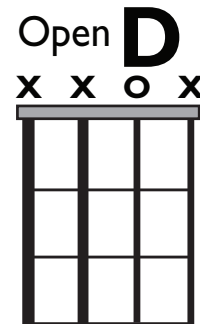
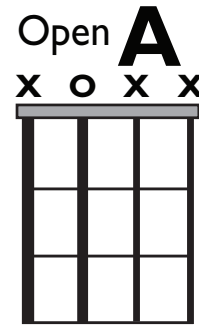
Bass songs using the notes A and D. The Little Kids Rock song database can be searched by chords and chord progressions for material to use.

Procedures:

- 1 Demonstrate playing the open A string with this rhythm. Draw attention to the way you are plucking the string with your index and middle fingers. Demonstrate the same thing on the D string, showing how when you switch to the new string the old one has to be muted (either with the fretting hand or the plucking hand).
- 2 As you play the bass line, draw attention to the way long notes are allowed to ring as long as possible before being interrupted by changing notes or rhythms. In general, bass notes “sustain” through their entire value, providing music with a strong foundation. Demonstrate the difference between cutting the note off too quickly and letting it ring.
- 3 Have your drummer or students from your class using “Classroom as Drumset” (see lesson plan) manufacture this beat:



Draw attention to the way the bass rhythm lines up to the kick drum rhythm. Encourage bass students to focus on this powerful aspect of playing bass to “lock in” with the drummer.



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.2 b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation. Common Core Correlation: CCSS.Math. Content.3.NF.A.1 Understand a fraction $1/b$ as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size $1/b$. (fractions as subdivision of beat)



LESSON PLAN: 1, 4, 5 (I, IV, V) Progression with A, D, and E

Objective:

Students will be able to use the A, D, and E root notes to play a 1, 4, 5 (I, IV, V) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

Song charts and lyrics for “You Don’t Know You’re Beautiful” by One Direction, “Twist and Shout” by The Beatles, “Hang On Sloopy” by The McCoys, and “Wild Thing” by The Troggs.

Procedures:

- 1 Practice Playing the A, D, and E root notes using open strings. Practice switching between these notes to prepare for using them in songs, keeping in mind that when you start a new note the previous one has to be muted. These bass notes can also be played on guitar if your classroom doesn’t have a bass. Even if you do have a bass, doubling the bass line on guitar always sounds cool and tightens up the groove!
- 2 Play the 1st A, D, and E progression to the songs “You Don’t Know You’re Beautiful” and “Twist and Shout”. Students who are new to doing this may want to play each note as whole notes, while more experienced students can try using the bass rhythms. Since the chord progressions are the same, what makes the songs different is the melody and use of rhythm.
- 3 Play the 2nd A, D, and E progression to the songs “Hang On Sloopy” and “Wild Thing”. This time the progression is a little bit different adding an extra D. Here again, the notes are the same making the only difference being the melody and rhythm.

Extensions:

- 1 The bass notes are represented using open strings which can help us understand the instrument quickly. After this feels easy for students, try playing the same three bass notes beginning with the A located at the 5th fret on the lowest string to expand understanding how the instrument works (Figure C).
- 2 Discuss bass notes as numbers related to the key you are in. This chord progression is typically called a “1 4 5” progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these three notes in different keys. “What bass notes would you use in a ‘1 4 5’ progression in the key of D? How about in the key of G?”

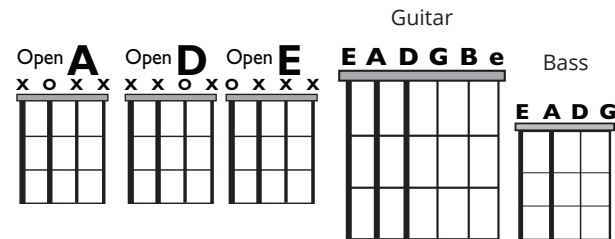
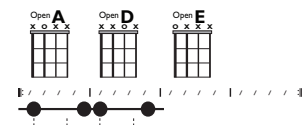
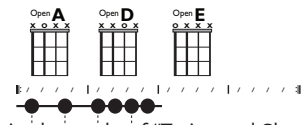


Fig. A

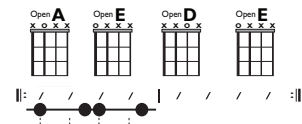


in the style of “You Don’t Know You’re Beautiful”

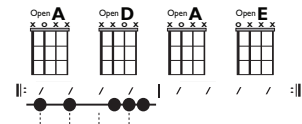


in the style of “Twist and Shout”

Fig. B

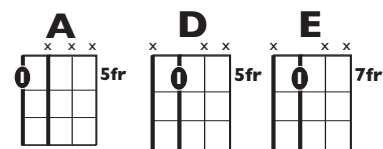


in the style of “Hang on Sloopy”



in the style of “Wild Thing”

Fig. C



1	2mi	3mi	4	5	6mi	♭7
E	F#mi	G#mi	A	B	C#mi	D
1	2mi	3mi	4	5	6mi	♭7
D	E mi	F#mi	G	A	B mi	C
1	2mi	3mi	4	5	6mi	♭7
G	A mi	B mi	C	D	E mi	F

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.Math.Content.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality.



LESSON PLAN: 1, 4, 1, 5 (I, IV, I, V) Progression with A, D, and E

Objective:

Students will be able to use the A, D, and E root notes to play a 1, 4, 1, 5 (I IV I V) chord progression, enabling them to play and recognize this in dozens of songs.

Resources:

Song charts and lyrics for "The Lion Sleeps Tonight" by The Tokens, "Brown Eyed Girl" by Van Morrison, "Free Falling" by Tom Petty, and "American Pie" by Don McLean

Procedures:

- 1 Practice playing the A, D, A, E root notes using open strings. Practice switching between these notes to prepare for using them in songs, keeping in mind that when you start a new note the previous one has to be muted. These bass notes can also be played on guitar if your classroom doesn't have a bass. Even if you do have a bass, doubling the bass line on guitar always sounds cool and tightens up the groove!
- 2 Play the 1st A, D, A, E progression to the songs "The Lion Sleeps Tonight" and "Brown Eyed Girl". Students who are new to doing this may want to play each note as whole notes, while more experienced students can try using the bass rhythms. Since the chord progressions are the same, what makes the songs different is the melody and use of rhythm.
- 3 Play the 2nd A, D, A, E progression to the songs "Free Falling" and "American Pie". This time the progression is a little bit different having only 2 counts on each chord instead of 4.

Extensions:

- 1 The bass notes are represented using open strings which can help us understand the instrument quickly. After this feels easy for students, try playing the same three bass notes beginning with the A located at the 5th fret on the lowest string to expand understanding how the instrument works (Figure C).
- 2 Discuss bass notes as numbers related to the key you are in. This chord progression is typically called a "1 4 1 5" progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these three notes in different keys. "What bass notes would you use in a '1 4 1 5' progression in the key of D? How about in the key of G?"

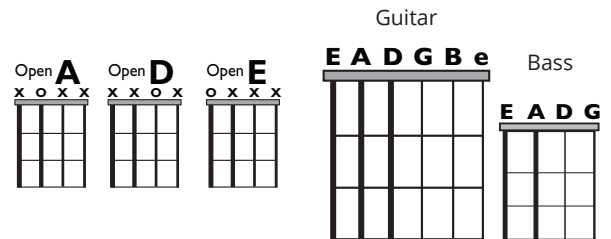
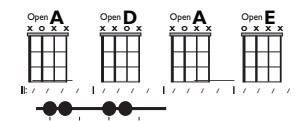
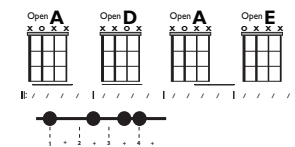


Fig. A

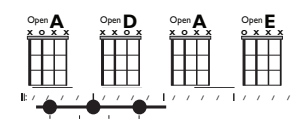


in the style of "The Lion Sleeps tonight"

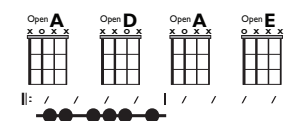


in the style of "Brown Eyed Girl"

Fig. B

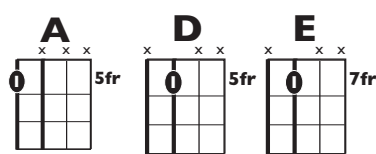


in the style of "Free Falling"



in the style of "American Pie"

Fig. C



1 E	2mi F#mi	3mi G#mi	4 A	5 B	6mi C#mi	7 D
1 D	2mi Emi	3mi F#mi	4 G	5 A	6mi Bmi	7 C
1 G	2mi Ami	3mi Bmi	4 C	5 D	6mi Emi	7 F

National Core Arts Standards (Music):

National Core Arts Standards (Music) Anchor Standard 4: Select, analyze, and interpret artistic work for performance. Example: General Music MU:Pr4.2.4
 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlation: CCSS.Math.Content.3.NF.A.1 Understand a fraction 1/b as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size 1/b. (division of the octave into numbered scale degrees)



LESSON PLAN: 1, 5, 4, 5 (I, V, IV, V) Progression with A, D, and E

Objective:

Students will be able to use the A, D, and E root notes to play a 1, 5, 4, 5 chord progression enabling them to play and recognize this in dozens of songs.

Resources:

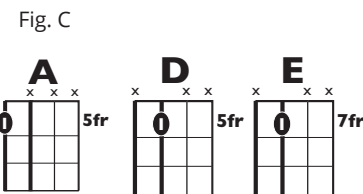
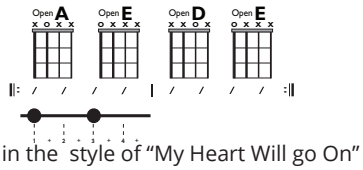
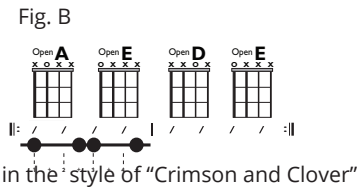
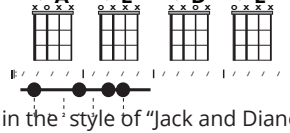
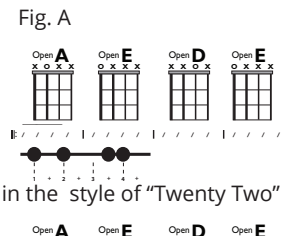
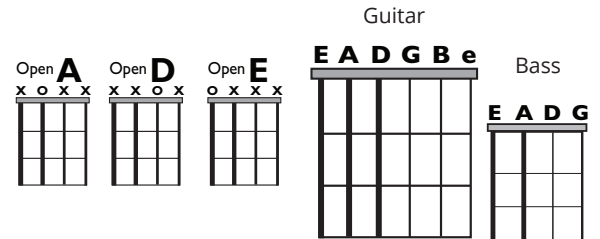
Song charts and lyrics for “Twenty Two” by Taylor Swift, “Jack and Diane” by John Cougar Mellencamp, “Crimson and Clover” by The Shondells, and “My Heart Will Go On” by Celine Dion.

Procedures:

- Practice Playing the A, D, and E root notes using open strings. Practice switching between these notes to prepare for using them in songs, keeping in mind that when you start a new note the previous one has to be muted. These bass notes can also be played on guitar if your classroom doesn't have a bass. Even if you do have a bass, doubling the bass line on guitar always sounds cool and tightens up the groove!
- Play the A, D, and E progression to the songs listed above. Students who are new to doing this may want to play each note as whole notes, while more experienced students can try using the bass rhythms. Since the chord progressions are the same, what makes the songs different is the melody and use of rhythm.

Extensions:

- The bass notes are represented using open strings which can help us understand the instrument quickly. After this feels easy for students, try playing the same three bass notes beginning with the A located at the 5th fret on the lowest string to expand understanding how the instrument works.
- Discuss bass notes as numbers related to the key you are in. This chord progression is typically called a “1 5 4 5” progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name



1	2mi	3mi	4	5	6mi	7
E	F#mi	G#mi	A	B	C#mi	D
1	2mi	3mi	4	5	6mi	7
D	Emi	F#mi	G	A	Bmi	C
1	2mi	3mi	4	5	6mi	7
G	Ami	Bmi	C	D	Emi	F

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. CCSS.Math.Content.K.CC.B.4 Understand the relationship between numbers and quantities; connect counting to cardinality.



LESSON PLAN: 1, 4, 5, 1 (I, IV, V, I) Progression with A, D, and E

Objective:

Students will be able to use the E, A, and D notes to play a 1, 4, b7, 4 progression on bass enabling them to play and recognize this in dozens of songs.

Resources:

Handouts for the E, A, and D bass notes, song charts and lyrics for “Let’s Go Crazy” by Prince, “ROCK in the USA” by John Cougar Mellencamp, “What I Like About You” by The Romantics, and “The Tears of a Clown” by Smokey Robinson and the Miracles.

Procedures:

- 1 Practice being able to play and switch between the A, D, E, and D notes on bass, guitars, or both. Students who are new to doing this may want to play only on the first beat of each note and worry about the specific rhythm after they feel more comfortable. Remember always to mute the previous note when switching to the next.
- 2 Play the A, D, E, and D bass notes and grooves to all of the songs listed above. Since the chord progression is the same, what makes each song sound different is the melody and rhythm.

Extensions:

- 1 The bass notes are represented using open strings which can help us understand the instrument quickly. After this feels easy for students, try playing the same three bass notes beginning with the A located at the 5th fret on the lowest string to expand understanding how the instrument works (Figure C).
- 2 Discuss bass notes as numbers related to the key you are in. This chord progression is typically called a “1 4 1 5” progression by musicians because A is the 1st chord in the key, D is the 4th, and E is the 5th. Ask students to use the musical alphabet and name these three notes in different keys. “What bass notes would you use in a ‘1 4 1 5’ progression in the key of D? How about in the key of G?”

National Core Arts Standards (Music):

National Core Arts Standards (Music) Anchor Standard 4: Select, analyze, and interpret artistic work for performance. Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Example: General Music MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. Common Core Correlation: CCSS. Math.Content.3.NF.A.1 Understand a fraction 1/b as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction a/b as the quantity formed by a parts of size 1/b. (division of the octave into numbered scale degrees)

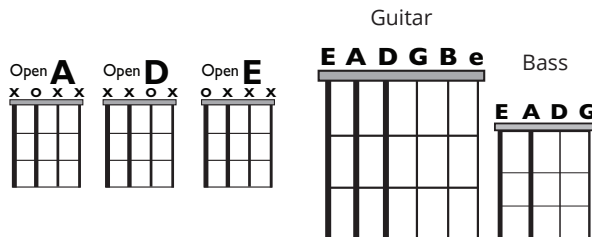
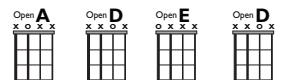
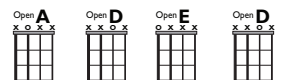


Fig. A

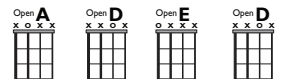


in the style of “Let’s Go Crazy”

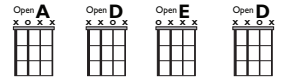


in the style of “ROCK in the USA”

Fig. B

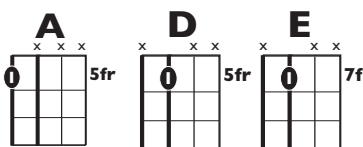


in the style of “What I Like About You”



in the style of “The Tears of a Clown”

Fig. C



1	2mi	3mi	4	5	6mi	b7
E	F#mi	G#mi	A	B	C#mi	D
1	2mi	3mi	4	5	6mi	b7
D	Emi	F#mi	G	A	Bmi	C
1	2mi	3mi	4	5	6mi	b7
G	Ami	Bmi	C	D	Emi	F

BASS



A whiteboard on a silver tripod stand is the central focus, set against a vibrant orange background. The whiteboard has a black clip at the top and bottom. The text 'DRUM LESSON PLANS' is written in a bold, orange, sans-serif font. The word 'LESSON' is slightly smaller than 'DRUM' and 'PLANS'. A small logo, featuring a drum set and the letters 'Toti', is positioned in the center of the word 'LESSON'. In the background, a drum set is visible, including a snare drum, two toms, a bass drum, and a cymbal, all rendered in a lighter shade of orange.

DRUM LESSON PLANS

LESSON PLAN: Rhythms With Words

Objective:

Students will be able to play complicated rhythms by associating them to commonly used words.

Resources:

None required!

Procedures:

- 1 Establish a back beat. You can use the Little Kids Rock website to play a basic back beat or have the class manufacture one (see lesson plan “Classroom As Drumset”).
- 2 While the beat continues ask students to join with you in playing the rhythm of words you say. Start with “Dis-co” saying it over and over in as 1/8th notes: “dis-co dis-co dis-co dis-co” (you’ll say the word 4 times in one measure. If you prefer, you can substitute the word “coun-try”)
- 3 Again with the continuing beat say the words “hea-vy me-tal”. We’re using these words as 16th notes, so you’ll say it four times in a row to complete one measure: “hea-vy me-tal hea-vy me-tal hea-vy me-tal hea-vy me-tal”.
- 4 The word “rock” will stand for a full beat quarter note. Mix this alternately with the other two rhythms saying “rock dis-co rock dis-co” or “rock hea-vy me-tal rock hea-vy me-tal”. Using this word for a quarter note while contrasting it with words we’re using for 8th and 16th notes will help students focus on these rhythms while developing a good awareness of time keeping.
- 5 Do call and response by mixing up these words and rhythms in various ways. You might do “rock dis-co dis-co hea-vy me-tal” or “hea-vy me-tal dis-co hea-vy me-tal rock”. Repeat a few patterns until this feels easy for everybody. Invite other students in the class to lead the call and response.
- 6 Continue as before except this time use your hands to play the rhythms on your desk or on your lap. Alternate right and left hand for each rhythm, but make sure to start each rhythm with the right hand.

National Core Arts Standards (Music):

National Core Arts Standards (Music): Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.3 b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr5.1.5 b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time. Anchor Standard 11: Synthesize and relate knowledge and personal experiences to make art. Example: General Music MU:Cn11.1.(PK-8) a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. Common Core Correlation: CCSS.Math.Content.3.NF.A.1 Understand a fraction $\frac{1}{b}$ as the quantity formed by 1 part when a whole is partitioned into b equal parts; understand a fraction $\frac{a}{b}$ as the quantity formed by a parts of size $\frac{1}{b}$. (fractions as subdivision of beat)



LESSON PLAN: Drum Fills and a Crash

Objective:

Students will be able to play complicated rhythms by associating them to commonly used words.

Resources:

Any song recording

Procedures:

- 1 Listen to the recording of a song you're working on in class, or a favorite of one of the students. Notice where the cymbal crashes are in the song. They almost always occur at the beginning of a verse or chorus, or the repeat of a part of the chorus. After observing this in a couple of songs, point out that a cymbal crash is a way for the drummer to say "We're at the beginning of a new section!"
- 2 Listen to a progression that repeats over and over, like the "Axis of Awesome" progression. This is a really good one to use because there is a different chord in every measure before it repeats, therefore making the return to the beginning more obvious. You can play this progression for them on a guitar, keyboard, or use a jam track. If you have a student who can play a chord progression over and over while you teach this concept that would be even better.
- 3 Tell students that when it comes back to the beginning each time you'd like them to use their right hands to hit an imaginary crash cymbal in the air while saying "crash". As the progression continues cycling around to the beginning, imitate this exaggerated crash cymbal motion while saying "crash" each time you get back to the first beat of the first measure. Repeat until it's obvious they are aware of where this is.
- 4 Describe a fill as something that leads to a crash, helping "build up" to the crash. Use words from the lesson plan "Rhythms Made Easy With Words" and imitate what a couple of fills might sound like leading to a crash. For simplicity begin each fill on beat 2 of the last measure in the progression, and just like in the other lesson plan use the right and left hands on the desk or your lap to "play" the fill.
- 5 Invite volunteers to make up their own "drum fill" using these words. At this point you can invite the entire class to do "Classroom as Drumset" (see lesson plan) in accompanying the fills your students create. This activity is great ear training, as it makes everyone who participates aware of fundamental structures happening in music.

National Core Arts Standards (Music):

National Core Arts Standards (Music): Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.3 b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.4 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. Example: Harmonizing Instruments MU:Pr4.2.H.1a Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns). Common Core Correlation: CCSS.ELA-LITERACY.RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.



LESSON PLAN: Drum Fills Accompanied

Objective:

Students will be able to use “call and response” to communicate a drum fill from either guitar or keyboard to the drum set.

Resources:

Only a drum kit!

Procedures:

- 1 After completing the lesson plans “Rhythms Made Easy With Words” and “Drum Fills That Lead to a Crash”, students will be aware of using these rhythms. Review them with your guitar or keyboard students having them play them with strum patterns or piano chords using “call and response”.
- 2 Similar to what we did in “Drum Fills That Lead to a Crash”, the drum fill will be in the same place—the last measure of a four measure chord progression. Only this time, the guitar or keyboard player will play the fill first on his instrument in the third bar while the drummer listens and then attempts to play the same fill he just heard in the fourth bar! It’s a good idea when starting this exercise to have the students say the names of the rhythms as they use them so that communication is very clear. As a teacher you can hear if they’re having a problem with a particular rhythmic concept, and at the same time the words allow students to not take themselves so seriously when trying this.
- 3 Once students get the hang of this, have the drummer end HIS/HER fill with a cymbal crash. If this is difficult the first couple times you can add it later, but keep in mind that fills almost always lead to a cymbal crash. Any one of us would be hard pressed to find an example of one that doesn’t. In this exercise the cymbal crash will always correspond with beat one of the first measure, “announcing” the beginning of the repeat—which is what cymbal crashes are SUPPOSED to do!
- 4 Tell the guitar or keyboard player to reinforce the rhythm of the fill by playing it along with the drummer in the fourth bar. This helps exaggerate the sound of the fill, giving music a sense of tension that MUST resolve with a cymbal crash and then two measures of CALM! This exercise uncovers one of the things about instrumental music that draws us in—the constant cycle between tension and resolution—two measures of boringness followed by two measures of chaos, injecting music with the illusion that it MUST continue! We’ve got to hear more and we have no idea why! What fun!

National Core Arts Standards (Music):

National Core Arts Standards (Music): Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: General Music MU:Cr1.1.1 a. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.6 a. Explain how understanding the structure and the elements of music are used in music selected for performance. Anchor Standard 7: Perceive and analyze artistic work. Example: Harmonizing Instruments MU:Re7.2.H.8a (Intermediate) Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response. Common Core Correlation: CCSS.ELA-LITERACY.RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.



LESSON PLAN: Classroom as Drum Set

Objective:

Students will be able to play a drum set by learning the fundamental coordination involved in playing it. This gives a teacher more resources in arranging songs by allowing more students to participate in the percussion part. It also allows classrooms without a drum set to add these sounds with improvised instruments.

Resources:

Sheets of paper, cardboard boxes, shakers or home-made shakers, handout titled “Drum Patterns”

Procedures:

Demonstrate playing several of the drum patterns from the handout. Place a piece of cardboard underneath of your right foot to imitate the sound of a kick drum and a piece of paper on your lap over the right leg to imitate the sound of the snare. When you demonstrate these patterns, use only the kick and snare part, no cymbals. Therefore you'll only be using your right foot and left hand.

Ask students to put a piece of cardboard underneath their right foot and a piece of paper on their desk or lap on the left leg.

Count everyone in with a subdivided beat, saying “1 + 2 + 3 + 4 +” over and over. Play a couple of the patterns on the handout using just the kick and snare parts. Repeat each pattern at least four times to help everyone get the hang of this simple coordination.

If you have a drum set, go over to it and demonstrate playing these patterns they are all now familiar with using your right foot for the kick drum and left hand for the snare. Invite a couple of students to come up and try out playing some of these basic patterns as well, to see how easy it is now that they've got the basic coordination down.

Once they're comfortable playing patterns this way, run down all of the patterns on the handout, playing each one twice.

Adding a cymbal (high hat or ride cymbal) with the right hand to this patterns is difficult at first. It's a good idea to divide the class for this, having one half play the cymbal part (on a shaker, a home-made shaker, or by tapping their guitar picks or pencils on the metal leg of their desk or chair) while the other half does the kick and snare part. This is an outstanding listening activity for them to coordinate with each other.

Have kids try playing the cymbal, kick and snare parts altogether. You may want to break this down by adding one beat at a time in the first pattern you try this. After they can play their first pattern this way, the rest will be easy. Everything they've learned to do here will easily transfer over to the actual drum set, allowing students to take turns playing the drums on different songs.

National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Example: General Music MU:Pr4.2.4 b. When analyzing selected music, read and perform using iconic and/or standard notation. Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Example: General Music MU:Pr5.1.3 a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.

Common Core Correlation: Generate and analyze patterns. CCSS.MATH.CONTENT.4.OA.C.5

Generate a number or shape pattern that follows a given rule. Identify apparent features of the pattern that were not explicit in the rule itself.





VOCAL LESSON PLANS

LESSON PLAN: Beginner Beat Boxing

Objective:

Students will create a rap using famous nursery rhymes, poetry or song lyrics. Students will understand how to make each line of the rap either 4 or 8 beats.

Resources:

Any pitched instrument like a piano or guitar

Procedures:

- 1 Play a one octave, ascending Major scale for your class. It doesn't matter which key you choose; some teachers may want a key that fits the vocal range of their students, while others may want one that the students can play on their instruments. For the sake of this example we'll use the key of C Major.
- 2 Ask the students to sing the scale in an ascending direction only. Use numbers to represent the pitches they hear while singing at a comfortably slow tempo "one, two, three, four, five, six, seven, one".
- 3 Tell students that you are going to play a pattern of notes from the Major scale and that you'd like everyone to say the sequence of numbers as a group. Be mindful at first to always begin on the lowest note of the scale (1) and only use ascending or repeated notes without any skips. For example you may play C D E E E and then as a group everyone will say "1-2-3-3-3." Then try another pattern C D D E F and everyone will repeat back "1-2-2-3-4."
- 4 After it is obvious to you that everyone has no trouble hearing ascending and repeated notes, incorporate a few descending examples.
- 5 Ask students to again sing the ascending scale with you. Now play just one of the notes and ask everyone to answer together which number they all heard (this way no-one gets singled out for answering incorrectly while everyone benefits from participating in the exercise). After everyone announces answers, play the scale up to the individual note you just played. Paying attention to music this way builds a foundation in musical perception for students that allows them to perceive notes in relationship to the "tonic" or starting note of any scale. As their skills improve you can mix in singing patterns that involve skips or descending patterns. Soon you'll be able to play a new song for your class and they'll be able to tell you which note of the scale the singer begins on!

Extension:

To expand on the ever-important skill of ear training, invite students to intentionally remove one note from the scale they are singing. For instance, when they arrive at the predetermined pitch, they may hear it in their mind and account for it rhythmically, but they are not allowed to not externalize the number or the pitch. Another extension activity is to repeat steps 1-5 on the minor or pentatonic scale.

National Core Arts Standards (Music):

Anchor Standard #5: Develop and refine artistic work for presentation. Example: MU:Pr5.1.3b – Rehearse to refine technical accuracy, expressive qualities and identified performance challenges. Anchor Standard #3: Present – Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.



LESSON PLAN: Hearing Notes in the Major Scale

Objective:

Students will be able to tell which note they are hearing from a Major scale through an exercise that guides the way they pay attention to it.

Resources:

Any pitched instrument like a piano or guitar

Procedures:

- 1 Play a one octave, ascending Major scale for your class. It doesn't matter which key you choose; some teachers may want a key that fits the vocal range of their students, while others may want one that the students can play on their instruments. For the sake of this example we'll use the key of C Major.
- 2 Ask the students to sing the scale in an ascending direction only. Use numbers to represent the pitches they hear while singing at a comfortably slow tempo "one, two, three, four, five, six, seven, one".
- 3 Tell students that you are going to play a pattern of notes from the Major scale and that you'd like everyone to say the sequence of numbers as a group. Be mindful at first to always begin on the lowest note of the scale (1) and only use ascending or repeated notes without any skips. For example you may play C D E E E and then as a group everyone will say "1-2-3-3-3." Then try another pattern C D D E F and everyone will repeat back "1-2-2-3-4."
- 4 After it is obvious to you that everyone has no trouble hearing ascending and repeated notes, incorporate a few descending examples.
- 5 Ask students to again sing the ascending scale with you. Now play just one of the notes and ask everyone to answer together which number they all heard (this way no-one gets singled out for answering incorrectly while everyone benefits from participating in the exercise). After everyone announces answers, play the scale up to the individual note you just played. Paying attention to music this way builds a foundation in musical perception for students that allows them to perceive notes in relationship to the "tonic" or starting note of any scale. As their skills improve you can mix in singing patterns that involve skips or descending patterns. Soon you'll be able to play a new song for your class and they'll be able to tell you which note of the scale the singer begins on!

Extension:

To expand on the ever-important skill of ear training, invite students to intentionally remove one note from the scale they are singing. For instance, when they arrive at the predetermined pitch, they may hear it in their mind and account for it rhythmically, but they are not allowed to not externalize the number or the pitch. Another extension activity is to repeat steps 1-5 on the minor or pentatonic scale.

National Core Arts Standards (Music):

Responding - Anchor Standard #7



LESSON PLAN: Re-Create A Song Using Only Vocals

Objective:

Students will be able to use their voices to approximate pitches, rhythms, and sounds contained within a song of their choice..

Resources:

Internet and visual source
Devices or computers with students chosen song
Headphones and headphone splitters
Paper and pencil
Projector

Procedures:

- 1 Play a video or song for the class which highlights the human voice in different capacities. Examples include a Bobby McFerrin performance, a beatboxer, a clip from the television show “The Sing Off,” etc.
- 2 Explain to students that they are going to work in small groups and use their voices to imitate the sounds they hear in a recording of their choice.
- 3 Provide the class with several examples of how to recreate the sounds in a recording, demonstrating one instrument at a time.
 - a) Play the recording and start by recreating the beat.
 - b) Then, search for a bass line.
 - c) Next, look for catchy riffs or ostinatos.
 - d) Save the melody for last.
- 4 Allow students to divide into small groups to listen to their song (headphones and headphone splitters are a great way to convert a small classroom space into separate listening areas. Try to keep stronger singers in separate groups to ensure there will be a lead voice in each group)
- 5 Circulate the room to ensure students are listening to the recording and searching for parts.
- 6 Invite students to record their ideas so they do not forget them as they are layering.
- 7 Invite students to perform their finished product.

Extension:

More advanced students can try to translate figure out the key, chords or riffs of the song by ear using keyboards, guitars, JamCards, etc.

National Core Arts Standards (Music):

Anchor Standard #1: Generate and conceptualize artistic ideas and work. Anchor Standard #2: Organize and develop artistic ideas and work. Anchor Standard #3: Refine and complete artist work. Anchor Standards #4: Analyze, interpret and select artistic work for presentation. Anchor Standard #5: Develop and refine artistic work for presentation.



LESSON PLAN: Vocal Warm Ups From Our Favorite Songs

Objective:

Students will be able to use actual phrases, licks, and intervals that come from the music they love most as a vocal warm up to challenge and expand their range. This will help illuminate things they hear in the music they love.

Resources:

Recordings of the songs your class is working on.

Procedures:

- 1 Listen in advance to a recording of a song you are working on with your class. Find an element of that song, a phrase or a couple of notes that happen over and over that you can use to make a vocal warm up.
- 2 Play the recording for your class and point out the moment you have chosen to use as a vocal warm up. For this example we'll use "Diamonds" by Rihanna. She sings: "Shine bright like a diamond" up and down the interval of a 5th at a pretty rapid tempo, not an easy thing for a singer to do. Even though it's not the easiest vocal trick to do, students will have no problem because they already know how it sounds, coming from a song many are already familiar with.
- 3 Take this "vocal lick" and move it up chromatically using a guitar or a keyboard. Repeat moving up the scale until the vocal range of your students has been sufficiently challenged. You could also decide to move the vocal lick you choose down chromatically helping students become aware of using their lower registers.
- 4 Encourage your students to find vocal warm ups in the songs they like or other songs you're working on. Incorporate these ideas into your classes when you can. Honoring students this way increases buy in, validates their musical identity and gives them confidence!

National Core Arts Standards (Music):

Anchor Standard #4: Analyze, interpret, and select artistic work for presentation. Anchor Standard #7: Perceive and analyze artistic work. Anchor Standard #9: Apply criteria to evaluate artistic work.



LESSON PLAN: Using Jam Cards to Harmonize

Objective:

Students will use Jam Cards to learn sing the different notes of a chord.

Resources:

Little Kids Rock Jam Cards and keyboards.

Procedures:

- 1 Review the definition of a chord, reminding students that every chord is made of three unique notes.
- 2 Divide students into groups of three, providing each group with a keyboard or a xylophone.
- 3 Have groups practice naming the notes of different chords. For example, the teacher will say G Major and the groups will use their Jam Card to find the three notes in that chord. Repeat the process with several chords.
- 4 Next, each student will decide which of the three notes of the chord they would like to try to sing. Allow students time to see if they can each sing their note using the same neutral syllable like “la.”
- 5 Finally, each group will be invited to perform their three-part harmony for the class or explain to the class what was challenging about trying to sing different notes simultaneously.
- 6 If possible, record the performance and play it back so they can evaluate themselves.

Extension:

Students can create a rhythmic pattern to use when performing their harmony. Students can also do this alternating between two chords and then record themselves and use it as a backing track!

National Core Arts Standards (Music):

Anchor Standard #2: Organize and develop artistic ideas and work.

Anchor Standard #5: Develop and refine artistic work for presentation.

Anchor Standard #9: Apply criteria to evaluate artistic work.



LESSON PLAN: Stairway to Singing

Objective:

Students will use a staircase for singing steps and leaps, harmonizing and vocal improvisation.

Resources:

A staircase and any pitched instrument

Procedures:

- 1 Teacher will play an ascending major scale on a pitched instrument and practice singing the pitches with the class, using numbers.
- 2 Depending on the amount of steps available, teachers will then sing notes as they ascend the staircase, with each step representing a step in the scale. Then they will descend the staircase and sing the same pitches in the opposite order.
- 3 In groups of 2-3, students will then try to ascend and descend the staircase while the teacher sings along or accompanies on an instrument.
- 4 Next the teacher will demonstrate leaps. For instance, the teacher can sing and step 1-3-5-3-1. Students will repeat while the teacher sings along or accompanies the leaps on an instrument.
- 5 Finally, the teacher will improvise a melody on the steps. For example, they will sing and step 1-2-3-2-3-4-3-4-5-4-3-2-1. Students will go next, improvising any combination of ascending and descending notes. For this task, having an accompaniment instrument is important so that the teacher can provide the student who is improvising with the correct pitches. Partners can observe, noting which pitches the student sang correctly.

Extension:

Many additional topics can be explored on the singing staircase, including harmonizing, pentatonic scale and major vs. minor scales.

National Core Arts Standards (Music):

Anchor Standard #5: Develop and refine artistic work for presentation. Example: MU:Pr5.1.3b – Rehearse to refine technical accuracy, expressive qualities and identified performance challenges. Anchor Standard #1: Generate and conceptualize artistic ideas and work.



LESSON PLAN: Forbidden Rhythms & Pitches

Objective:

Students will rely on musical memory (audiation) and build ear-training skills through a series of rhythmic and melodic call-and-response examples.

Resources:

Pitched instrument and/or voice, drum

Procedures:

Forbidden Rhythm:

- 1 Explain the rules
 - a) The teacher will perform a forbidden rhythm. If you hear this rhythm you must be silent and freeze like a statue. If you hear any other rhythm you must clap it. If you make any sound in response to the forbidden rhythm you must sit down. If you hesitate in performing the ‘allowed’ rhythm you must also sit down!
- 2 Ask students to stand up and give them a forbidden rhythm of your choice (either 4 beats long or 8, depending on age and level). It helps to keep the beat with your foot while performing the rhythm so that students have a reference for timing.
- 3 Before the game begins allow them to clap it a few times to internalize it.
- 4 Begin the game. The closer your ‘allows’ rhythms are to the ‘forbidden rhythm’ the harder the game will be. If it is too easy you may also make rhythms longer or more complicated the next round.

Forbidden Pitch:

- 1 Keep in mind that this game is not about pitch matching. It is about critical listening, and having fun singing. For this reason be sure that singing on pitch has no consequence for winning or losing!
- 2 The rules are the same but instead you will sing or play a succession of pitches or a melodic fragment that is ‘forbidden’. This can be very difficult at first so start with just a couple of pitches! You can expand by letting kids know what the pitches are (1 – 3 – 5 – 3, etc.) However, do not say the names as you sing or else they will simply be responding to words and not sound!

Extensions:

Allow students to lead. Vary complexity to up to 4 measures or more!

Variations:

You may also refer to this game as “Poison” rhythm or melody with younger kids. Following this, you might play in a sitting circle and when they get ‘poisoned’ they go in the middle of the circle which is the “shark tank” and become shark meat. This adds some excitement to the game and makes losing more interesting and less boring for the little ones.

National Core Arts Standards (Music):

Anchor Standard #1: Generate and conceptualize artistic ideas and work. Anchor Standard #5: Develop and refine artistic work for presentation. Anchor Standard #7: Perceive and analyze artistic work.



LESSON PLAN: Vowels for Tone, Consonants for Diction

Objective:

Students will discover the roles of vowels and consonants when singing.

Resources:

Song recording, lyrics

Procedures:

- 1 Ask students to have a ‘turn and talk’ about the following: “Which is more important when singing the lyrics of a song, the vowels or the consonants?”
- 2 Play a recording of the song with the lyrics displayed so that everyone can become familiar with the lyrics and the tune. Repeat if necessary.
- 3 Next, try singing the song again with the removal of all consonants. (As the teacher, be prepared to model what each line sounds like in a “repeat after me” fashion, practicing one line at a time.)
- 4 Repeat step two, this time singing the entire song only using vowels while the recording plays.
- 5 Ask students to write a short reflection about their vowel-singing experience. Make sure they include some pros and cons of singing only vowels.

National Core Arts Standards (Music):

Anchor Standard #1: Generate and conceptualize artistic ideas and work. Anchor Standard #5: Develop and refine artistic work for presentation. Anchor Standard #7: Perceive and analyze artistic work. Anchor Standard #9: Apply criteria to evaluate artistic work. Common Core State Standards: ELA-Writing: Text Types and Purposes. Example: CCSS.ELA-LITERACY.W.6.1 - Write arguments to support claims with clear reasons and relevant evidence. CCSS.ELA-LITERACY.W.6.3 - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.



LESSON PLAN: Rote-Singing Method

Objective:

Students will learn to sing a song by ear using one of the oldest and most reliable methods

Resources:

Song recording

Procedures:

- 1 Speak words one line at a time to a single verse and chorus, having students repeat you line by line. Go through it at first in very small snippets - just a few words at a time, then an entire phrase, then an entire stanza.
- 2 Speak words again rhythmically, establishing meter (add snaps or taps for additional pulse) Initiate another “repeat after me” going through the same process – snippets, then phrases, then whole stanzas
- 3 Sing words with pitch, establishing tonality.
- 4 Sing words with pitch this time, establishing tonality. Go through the same process.
- 5 Add musical accompaniment or an instrumental/karaoke recording to support early attempts of singing the song and initiate a sing along.
- 5 Students will be able to sing along with you to an entire verse and chorus!

National Core Arts Standards (Music):

Anchor Standard #5: Develop and refine artistic work for presentation. Example: MU:Pr5.1.3b – Rehearse to refine technical accuracy, expressive qualities and identified performance challenges. Anchor Standard #7: Perceive and analyze artistic work.



LESSON PLAN: Everyone Likes Singing a Parody

Objective:

Students will create an educational parody based on a popular song they already know and like.

Resources:

Pre-screened recording of student's song choice, lyric sheet of their song choice, parody writing worksheet (see next page)

Procedures:

- 1 Divide students into small groups of 2-4 members.
- 2 Distribute Parody Writing Worksheet.
- 3 Review the worksheet with the students (see worksheet with directions below)
- 4 As soon as students choose their songs, if possible print them on the spot, or before the next class period
- 5 Allow students time to listen to the original song and replace the lyrics with new ones.
- 6 Circulate room and help groups as needed
- 7 Students will record or perform their parodies for their classmates.

Note:

This project may take up to 3 hours or more to complete.

Variation:

Grouping choices can either be made by the students or you can strategically place more advanced student with those that may struggle with such an activity. You can keep the rewrite loose, and treat it as a great way to make singing fun and appealing, or you can use it for its ELA connections. For the latter, you can have students match up every syllable in their rewrite, graphing out the connections!

Worksheet on next page.

National Core Arts Standards (Music):

Anchor Standard #1: Generate and conceptualize artistic ideas and work. Anchor Standard #2: Organize and develop artistic ideas and work. Anchor Standard #3: Refine and complete artistic work.

Anchor Standard #4: Analyze, interpret, and select artistic work for presentation. Anchor Standard #5: Develop and refine artistic works for presentation. Anchor Standard #8: Interpret intent and meaning in artistic work. Anchor Standard #7: Perceive and analyze artistic work

Responding - Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art. Connecting - Anchor Standard #10



Parody Writing Worksheet

Directions:

Work in small groups to create a parody about any topic you have learned about this school year in Math, Language Arts, Social Studies or Science. To make a parody, simply replace the original lyrics of the song with lyrics of your own. Each group will have two class periods to finish their lyrics. The following music class will be designated for practicing and performing the finished parody.

Step 1: Choose a popular song that your group already knows.

Song Title: _____ **Artist:** _____

Step 2: Choose a topic from another school subject that you would like to make your song about.

Topic: _____ **Subject:** _____

Step 3: Write the new lyrics to your song, making sure they line up with the original song lyrics.

Original Lyrics

Parody Lyrics

VOCALS

LESSON PLAN: Vocalizing and Pantomiming a Skit

Objective:

Students will explore the expressive capabilities of vocal tone and body movement, creating and communicate a story using vocalization and pantomime

Resources:

Youtube video

Procedures:

- 1 Watch a video from YouTube demonstrating pantomime. Have the students partner up and practice pantomiming a scene for their partner to guess.
- 2 Demonstrate different vocalizations to show students how versatile the human voice is. Invite students to demonstrate a few of their own.
- 3 Allow students the remainder of the period to work in small groups and create a short skit using only their voice and pantomime.
- 4 Each group will perform their skit for the class. The class will try to guess what scene their classmates have created

National Core Arts Standards (Music):

Anchor Standard #1: Generate and conceptualize artistic ideas and work. Anchor Standard #2: Organize and develop artistic ideas and work. Anchor Standard #3: Refine and complete artistic work.
Anchor Standard #6: Convey meaning through the presentation of artistic work.
Anchor Standard #8: Interpret intent and meaning in artistic work
Anchor Standard #10: Synthesize and relate knowledge an personal experiences to make art.





**COMPOSITION
LESSON
PLANS**

LESSON PLAN: Writing a Song: Make it Rhyme

Objective:

Students will be able to write by using phonetics (rhyming words)

Resources:

Pencil, Paper

Procedures:

- 1 The words of a song are called lyrics (Fun Fact: Lyric derives from the Greek word lyrikos, meaning “singing to the lyre”. The lyre was a Greek string instrument. To help the students start writing lyrics, start with rhyming words.
- 2 Have the students pick 4 pairs of rhyming words such as (ex. cat, hat)
- 3 Next have the student place each word at the end of a short sentence. (ex. I once saw a cat. It was wearing a hat.) Hint: Write these lyrics down and have the students save them in their own “song book”.
- 4 Now take the lyrics and place them over a simple chord progression. This could be as easy as the one fingered chords or using the Axis of Awesome chord progression.



Extensions:

- 1 Have the students play the song using one of the strum patterns from the guitar section of the manual. You can have them use the same strum pattern for each chord or mix it up.
- 2 Challenge the students to use their vocabulary words that they are learning in their English class. This will generally be more difficult to rhyme than the words that they would choose.

Just for FUN!

Have the students record their songs. This can be done via a Smartphone, Computer or another recording device. This way they have reference copy that can serve them in the future to see how they improved or maybe even something they would like to change.

National Core Arts Standards (Music):

National Core Arts Standards (Music) Anchor Standard 2: Organize and develop artistic ideas and work. Example: Harmonizing Instruments MU:Cr2.1.H.5a (Novice) Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies. (applies for all levels of this strand) Common Core Correlations: CCSS.ELA-Literacy.RF.K.2.a Recognize and produce rhyming words. CCSS.ELA-LITERACY.RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.



LESSON PLAN: Rewriting a Song

Objective:

Students will learn how to write a song based on the pattern of a known song

Resources:

Pencil, Paper, Recording of Selected Song, Lyrics

Procedures:

- 1 Choose a song that is known to the students. Hint: You can do this ahead of time by choosing several songs and then allowing the students to pick their favorite. Find recordings and lyrics of the song.
- 2 Hand out the lyrics to the students and then play the recording of the song as the students follow along
- 3 Next have the student rewrite the lyrics. What will work best here is if you only change a few words to get the ideas rolling. (Ex: "I want it that way" by the Back Street Boys can easily be changed to "I want it MY way" with a possible reference to a popular fast food chain. This starts the students thinking in a particular direction and will allow them to be creative either in small groups or as a whole class.
- 4 Once the lyrics are written down either by the group leader or by the teacher, sing them along to recording. Hint: Many times karaoke versions of the song are available via YouTube.

Extensions:

- 1 If you pick a song that has an easy chord progression, I have the students play along with the recording.
- 2 Choose rhythms that work with the song from the teacher manual.

Just for FUN!

Have the students record their songs. This can be done via a Smartphone, Computer or another recording device. This way they have reference copy that can serve them in the future to see how they improved or maybe even something they would like to change.



National Core Arts Standards (Music):

National Core Arts Standards (Music) Anchor Standard 2: Organize and develop artistic ideas and work. Example: Harmonizing Instruments MU:Cr2.1.H.5a (Novice) Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies. (applies for all levels of this strand) Common Core Correlations: CCSS.ELA-Literacy.RF.K.2.a Recognize and produce rhyming words. CCSS.ELA-LITERACY.RL.2.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.



LESSON PLAN: Ideas from the Class

Objective:

Students will use information from their history class to write a song

Resources:

Pencil, Paper and IDEAS!

Procedures:

- 1 Have the students tell you what topics they are learning about in their History class. Hint: Talk to the History teacher ahead of time to learn what topic they are covering. Ask if there are any terms that relate to the topic.
- 2 Pass out small slips of paper and have the students write down the words they are studying in relationship to the topic. (ex. Moon Landing-rocket, moon, astronauts, etc...) This is one way to get everyone to participate and the lesson is not dominated by one or two students.
- 3 Next have the students call out the terms and write them on the board. Form the words into rhyming words.
- 4 Use the rhyming words to form a poem.



Extensions:

- 1 If you pick a song that has an easy chord progression, I have the students play along with the rhyming words.
- 2 Choose rhythms that work with the song from from the teacher manual.

Just for FUN!

Have the students present their poems or songs to the history teacher.

National Core Arts Standards (Music):

National Core Arts Standards (Music) Anchor Standard 1: Generate and conceptualize artistic ideas and work. Example: Harmonizing Instruments MU:Cr1.1.H.5a (Novice) Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies. Anchor Standard 11: Synthesize and relate knowledge and personal experiences to make art. Example: General Music MU:Cn11.1.(PK-8) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (also applies in other strands at the high school level) Common Core CorrelationCCSS.ELA-Literacy.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.



LESSON PLAN: Mystery Song?

Objective:

Students will learn how to write a song based on the pattern of a known song

Resources:

Any Instrument

Procedures:

- 1 Have the students make a list of songs that they already know. Hint: This would be a great use of “song suggestion box” in front of the room. You will always have ones to choose from and they will love being able to suggest songs.
- 2 Choose (5) songs from the list that the students provided.
- 3 Play the chord progression for the students and see if they can recognize the song from the list. Hint: You can make a game out of it like Bingo.
- 4 Once the students recognize the pattern, have them play it on their instrument.

Extensions:

- 1 Have one of the student’s play the chord progressions and the others guess which song it is. This can be done in small groups or by even rotating the student demonstrating the song.
- 2 Choose rhythms that work with the song from the teacher manual.

Just for FUN!

Make a challenge out of it and keep a class leaderboard for the students.



National Core Arts Standards (Music):

National Core Arts Standards (Music) Anchor Standard 3: Refine and complete artistic work.
Example: Harmonizing Instruments MU:Cr3.1.H.5a (Novice) Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies. Common Core Correlations: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. Common Core Correlation: CCSS.ELA-Literacy.SL.1.1.b Build on others’ talk in conversations by responding to the comments of others through multiple exchanges.



LESSON PLAN: Mix and Match Chords

Objective:

Students will use information from their history class to write a song

Resources:

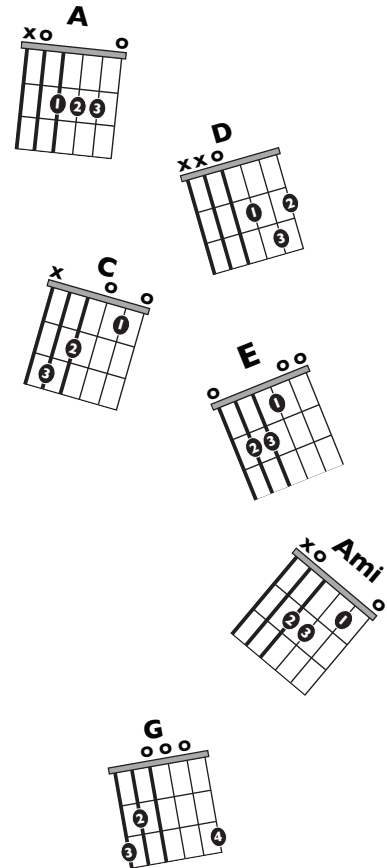
Pencil, Paper and IDEAS!

Procedures:

- 1 Have the students write down all the chords they know. Hint: You can do this as a class with you writing them on each slip of paper or have the students do it.
- 2 Pick one of the chords and play it using one of the rhythms that the class already knows. Repeat this step until you have (4) chords chosen.
- 3 Once the students are comfortable with the chord pattern. Remove one of the chords and choose a new one.
- 4 Have the students compare the new one to the old one and ask which they liked better. Will it sound better in another part of your song?

Extensions:

- 1 Record the song using one of the devices available to you (i.e. Smartphone, PC or other recording device)
- 2 Make the rhythms more complex by trying something new like the Reggae rhythm from the teacher manual.



National Core Arts Standards (Music):

National Core Arts Standards (Music) Anchor Standard 1: Generate and Conceptualize artistic ideas and work. Example: Harmonizing Instruments MU:Cr1.1.H.1a (High School Proficient) Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).Anchor Standard 2: Organize and develop artistic ideas and work. Example: Harmonizing Instruments MU:Cr2.1.H.5a (Novice) Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.Common Core Correlation: CCSS.ELA-Literacy.SL.1.1.b Build on others' talk in conversations by responding to the comments of others through multiple exchanges.

