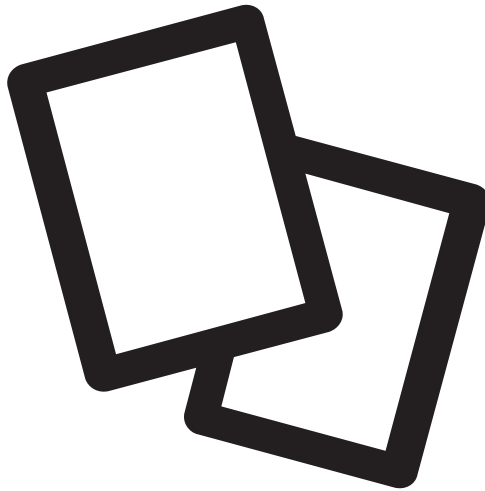


ROCK
FEST
2013

Best Practices & Lesson Plans



for your
LITTLE KIDS ROCK



PROGRAM

Generously supported by:



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1. Collaborative



LESSON PLAN: CREATING SONG MAPS

*Lesson provided by Anthony Di Masso
Little Kids Rock teacher of 6 years – Bronx, NY

Objective:

Students will create song maps of their favorite music.

DESCRIPTION:

Students will listen to popular song. Write down the order of its different parts and identify similar patterns between songs.

MATERIALS:

MP3 Player with sound system, Pen, Paper, Markers
Optional

PROCEDURES:

- ❶ Play Michael Jackson's "Beat It" for class.
- ❷ Show "song map" to class
- ❸ "Beat It" Song Map
Intro - Verse - Chorus - Verse - Chorus - Bridge - Chorus - Chorus -
- Outro
- ❹ Define song parts with class.
Intro – Brings you into the song
Verse – Tells the story of the song
Chorus – Repeating section (meant to get stuck in your head)
Bridge – Keeps interest in the song. Usually only heard once
just past the middle of the track
Outro – Takes you out of the song
- ❺ Break the class into groups of approximately 4 students and
have each group select a well known song (keep it student
centered but also classroom friendly)
- ❻ Choose team leaders who will write down the map: have
each group determine who has the 'next birthday'
- ❼ Each group will create a song map of their selected song.
- ❽ Identify similarities and differences between song maps.
- ❾ Students share out experiences and observations.

EXTENSIONS:

- ❶ Identify Pre-Chorus using Michael Jackson's "PYT"
Pre – Chorus – smaller repeating section of song that amps you up for the chorus
PYT – Song Map:
Intro - Verse - Pre Chorus - Chorus -
Chorus - Verse - Pre Chorus - Chorus
- chorus - Bridge - Pre Chorus - Chorus
- Chorus - Outro
- ❷ Use song maps as a guide for sections in original compositions



LESSON PLAN: HIGH STATUS ROCK STAR, LOW STATUS ROCK STAR

*Lesson provided by Chris Read
Little Kids Rock teacher of 3 years - San Pablo, CA

Objective:

Students will learn how to have great stage presence in a fun and non-intimidating way.

RESOURCES:

<http://www.wikihow.com/Have-a-Good-Stage-Presence>

MATERIALS:

A guitar or any instrument (including voice) that you think would work.

PROCEDURES:

- ❶ Students get into pairs and they will practice performing as a "High Status" Rock Star and as a "Low Status" Rock Star.
- ❷ After performing for a little bit, let a few groups share what they came up with.
- ❸ Teacher should point out or even model the examples students are doing. High Status Rock Star examples may include: Standing up very straight, head high, make eye contact, chest lifted, high energy. Make it known that you are the most important person in the room. Be very confident when you play the instrument or speak/sing/rap. Show emotion on each chord played.

Low Status Rock Star examples may include: Slouch and curve spine, no eye contact, play/speak/sing/rap timidly, play chords with little low energy, no confidence, be sloppy on chord changes.

- ❹ Students can practice for a few more minutes then all students can perform a mini performance.

EXTENSIONS:

- ❶ You can do this in a whole group and half the room is High Status and half is Low Status.
- ❷ You can have students read this way in Language Arts to practice intonation.
- ❸ You could have students or groups perform a song using both High Status and Low Status.



LESSON PLAN: NAME THAT CHORD

*Lesson provided by Chris Read
Little Kids Rock teacher of 3 years - San Pablo, CA

Objective:

Students will be able to name chords by looking at where the fingers are located on the fretboard.

DESCRIPTION:

Play a chord for the students and they have to name it just by looking at where your fingers are placed. Then have them break up into groups and they will work peer to peer doing the same thing.

MATERIALS:

A guitar or any instrument that you think would work.

PROCEDURES:

- 1 Teacher should play a chord and have students name the chord by looking at the fingers on the fretboard.
- 2 Break students into groups and have them form a mini circle.
- 3 Students alternate who plays the chord and who answers. They should all play a chord each round.
- 4 Beginners may use the 15 Rocking Chords Chart in the LKR Teacher Manual.

EXTENSIONS:

- 1 You can do this with just about any instrument the students are learning to play.
- 2 Teacher and/or students turn the body so that no one can see the instrument and it's now an ear training lesson.
- 3 Have a contest and play all 15 Rocking Chords (by looking or by ear) and the student who wins gets a prize.



LESSON PLAN: STRING/FRET WORKSHEET

*Lesson provided by David Hendricks
Little Kids Rock teacher of 5 years – Tampa, FL

Objective:

Students will work as partners to complete a fret/string worksheet.

DESCRIPTION:

Student partners will label the frets and strings on a worksheet. If you're working with middle schoolers and up, they could do this by themselves if you wish.

MATERIALS:

One guitar per set of partners, one worksheet per set of partners.

PROCEDURES:

- ❶ Divide students into partners, or let them choose their own. An easy way to do this, is play a song and have the students move about the room to the music. When the music stops have them give a high five to the person nearest them. That is their partner. If students still need a partner have them raise their hands, then look for other students with their hands raised, move towards them and give them a high five. Put their hands down once they get a partner. You will end up with one group of three if there's an odd number of students.
- ❷ Have one student get a worksheet and a pencil. (To choose you could say: student with longest hair, shortest pants, whoever got up earliest this morning, etc. gets the materials).
- ❸ One student will fill out one of the answers on the worksheet then hand it to the other partner who fills out an answer. They don't have to go sequentially, and you want to avoid one student doing all the work, or one writing with the other giving the answers.
- ❹ When they are done, partners raise their hands and teacher will check their worksheet. If they are correct, one partner gets one guitar and brings it back.
- ❺ Have the partners quiz each other using the actual guitar, they can use the answers from the worksheet or make it more challenging, and use any fret and any string. When they are done they raise their hands again and the teacher will check them on the actual guitar. Try to combine both strings and frets when quizzing, for example: "find string 3, fret 2" or if you use string names have them find fret 3 on the A string, etc.

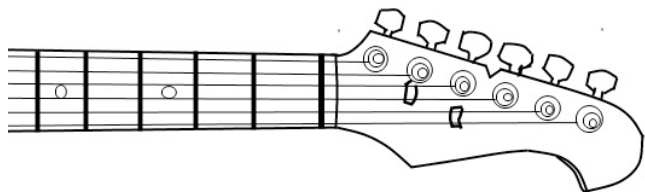
EXTENSIONS:

- ❶ I do this before we start playing to make sure every student is on the same page when it comes to frets and strings. You can also do this with parts of the guitar, nut, fret, bridge, tuners, etc.

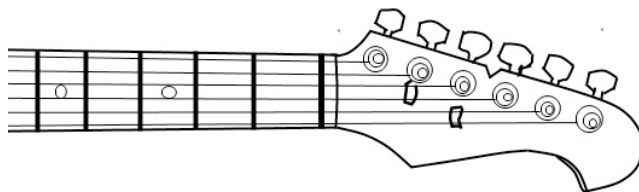


Name _____

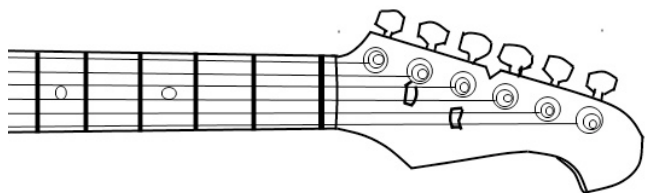
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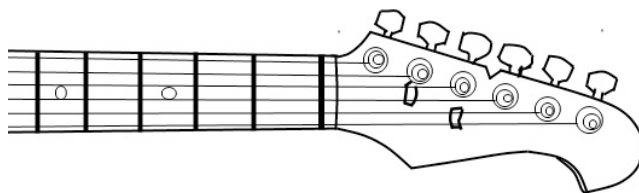
What fret is this? _____



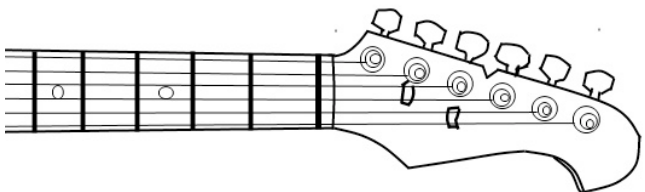
What fret is this? _____



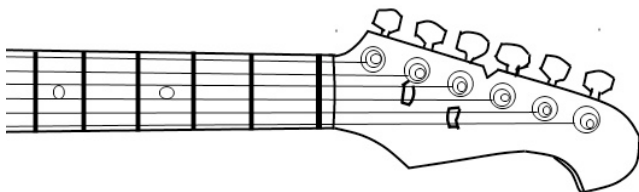
Color in fret ____.



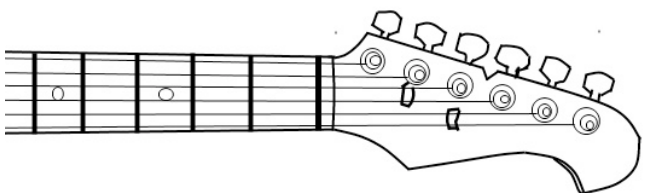
Color in fret ____.



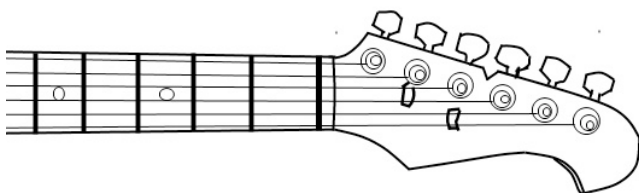
What string is this? _____



What string is this? _____



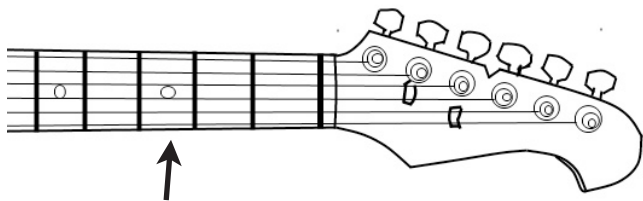
Draw a line on string ____.



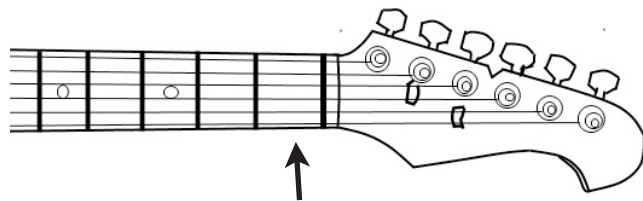
Draw a line on string ____.

Name _____

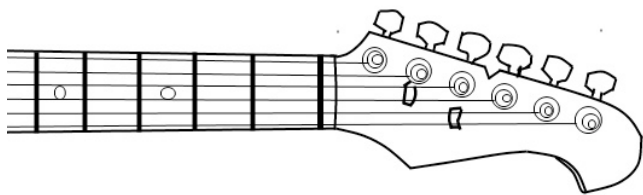
Teachers Name _____



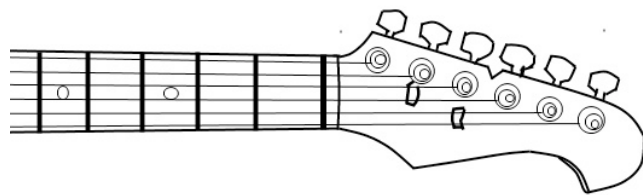
What fret is this? _____



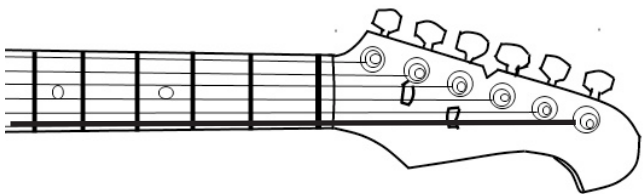
What fret is this? _____



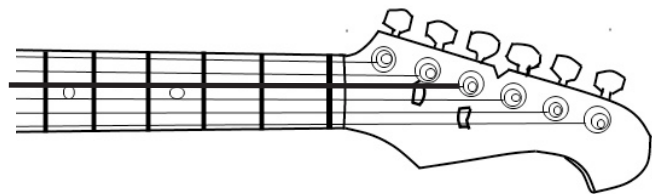
Color in fret 2.



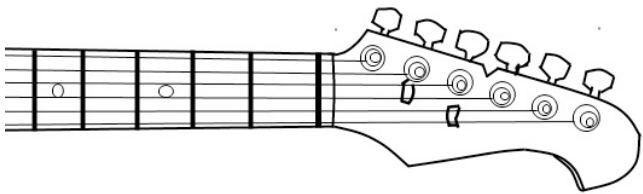
Color in fret 4.



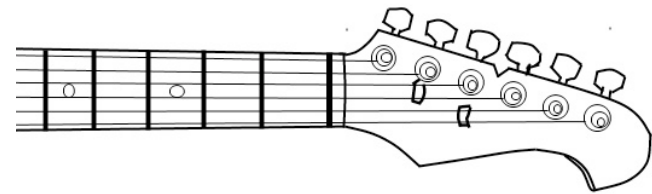
What string is this? _____



What string is this? _____



Draw a line on string 2.



Draw a line on string 5.

LESSON PLAN: MULTIPLE CHORDS

*Lesson provided by John Flora
Little Kids Rock teacher of 5 years – Jersey City, NJ

Objective:

Each student in a small group will be responsible for playing one chord of a song.

DESCRIPTION:

Working in a small group, each student will prepare one chord. When it is their turn in the chord progression, each student will play their chord. Students will be demonstrating several key tenets of character education as they practice self-discipline and empathy.

MATERIALS:

Guitars, keyboards.

PROCEDURES:

The teacher will introduce the lesson, saying that the class will break into small groups to work on an appropriate song that the entire group can agree on and play together. (In some circumstances, the teacher may have to assign a song to a group.) Students need to know that the song that they choose should have the same number chords as there are group members. Each group member will be responsible for playing one chord when it is their turn in the song. This reinforces rhythm counting skills, it allows students to play one new chord, and most importantly teaches everyone how to work as an ensemble. After one go-round of the song, students can switch chords and try it again. Finally, each group will one to front and demonstrate what they have learned to their classmates.

EXTENSIONS:

This lesson can easily be transferred to a small group of drummers. Each drummer will be responsible for one section of the drumset or hand percussion for the duration of a song. Then, the group members can switch parts, teaching each other the part they just had. Finally, try the song again and watch the power of peer teaching



LESSON PLAN: GROUP SONGWRITING

*Lesson provided by David Hendricks
Little Kids Rock teacher of 5 years – Tampa, FL

Objective:

Students will work in groups to create a song with at least one verse and one chorus.

DESCRIPTION:

Use chords that the students know, and some simple tricks to write a song together.

MATERIALS:

Chord instrument (guitar, piano, etc), songwriting worksheet, overhead projector or LCD.

PROCEDURES:

Background: It will help if students are already familiar with playing at least a couple of songs. If you're working with a small class, they don't need as much background knowledge, but if you're working with a whole class of 20+ students then the more experience they have the more they can be independent. As the teacher you should be able to sing a melody with a chord progression, and be able to add chords to a melody that you hear. (More on that later).

Some things to remember - you'll see these come up later in the lesson.

To make them more singable, your sentences should have about the same number of syllables. You don't want a really long sentence then a really short one. Be careful, sentences may look about the same length in words, but have very different syllable counts. If you need to add syllables add oohs or ahhs, or stretch words out. You can also drop words, or sing them with a quicker rhythm to shorten sentences. Once they start singing, they'll start to correct themselves when things don't flow.

The chorus should be your main idea. The verses should be the supporting details.

At least the chorus should be sung. If they sing the chorus, I let them rap the verses. Use what works best for you. When they do this, I often get long free-form rap verses, and then a short repetitive chorus, which is fine with me, as long as I hear some melody.

Demonstrate to students how writing a song is a simple trial and error process. Pick some chords, make up some sentences, then sing the sentences to the chords. If you don't like the way it sounds, change the melody, or chords, (or lyrics if you need to). Keep repeating until you have something you like. Have the students come up with ideas and pick one you like. Make up a couple of sentences about the subject. Have the students pick 2-4 related chords they know, in any order. Ex. E - A - D. Play the chords over and over. Sing the sentences over the chords you're playing. Let the students know that's what they'll be doing.



GROUP SONGWRITING CONTINUED

If a group would rather sing a melody first, then add chords, let them do that. I find that half the groups start with chords, half with melody, if they do start with melody, I have them sing it for me, then I sing it back to make sure I have it, then I figure out the chords while I'm singing. It's always been pretty easy, they tend to stay with I IV and V chords with an occasional vi. (The "Axis of Awesome Chords")

Divide the class up into groups of 2 - 6 students. The larger the group the less work each individual student will have to do - but everybody participates. Try to make sure you've got at least one strong singer, and one strong instrumentalist in each group. Keep in mind which students can/can't work with each other when you choose groups. Have the group come up with a topic. If they can't decide as a group, have some "song starter" cards with ideas they can choose from. "What would you do if you found \$100", "Write about your day from the POV of your dog or cat", "Write about a time you were sad/happy/frightened", etc

Once the group has an idea, everyone should write at least 1 sentence about the topic on the back of the worksheet. Don't worry about syllable count yet. After they've gotten the sentences, have them decide which ones they want for the verse and which for the chorus.

Start editing the sentences to make them approximately equal in syllable count.

Write the sentences down on the front of the worksheet, in the appropriate section (verse, chorus, etc.)

Have the group come up with the chords, and play them in any order they like. Keep repeating it while the singer sings the sentences. At this point, they'll probably be getting an idea of what things are sounding like, and whether or not they flow. Some of them will be getting really excited and the ideas are just pouring out, some may be getting frustrated. This is the point at which they'll need the most help (or intervention...). I try to guide them at this point, and give them several solutions, (switch this chord, sing it this way, or that way, etc) but I try to stay out of the creative process as little as possible. Give them multiple ideas, that they can mix and match. I don't want them to copy my idea, so I try to leave them as open ended as possible. Some groups need a lot of hand-holding so use your discretion, I want the musical choices to be theirs as much as possible.

EXTENSIONS:

- ❶ After they have verse(s) and chorus written you can start talking to the class about arranging (See the "How to Arrange a Song" lesson plan). Pick a group that has is able to sing and play their song with confidence and arrange it a few different ways in front of the class. You can then have the groups go back and arrange their songs.
- ❷ When I do this with students I tell them from the beginning that they're going to perform the song for the class. It gives them a goal to work for, and they take it more seriously if they know that other people are going to see it.
- ❸ I like to give them time to practice it, writing a song is different than performing it. Sometimes they want to switch groups at this point, or borrow someone from another group. If groups switch too many people, it will be almost like starting over. I will usually let them "borrow" a person if the other group can spare them. Use your discretion.



Your group name: _____ Home Room Teacher: _____

People in your group:

1. _____ 2. _____

3. _____ 4. _____

5. _____ 5. _____

Verse 1.

1. _____

2. _____

3. _____

4. _____

Chorus.

1. _____

2. _____

3. _____

4. _____

Verse 2.

1. _____

2. _____

3. _____

4. _____

Remember, your sentences should have about the same number of syllables!



LESSON PLAN: TO TEACH IS TO LEARN TWICE

*Lesson provided by John Flora
Little Kids Rock teacher of 5 years – Jersey City, NJ

Objective:

Students will teach each other basic Jam Card keyboard concepts like chords, inversions, scales and improvisation.

MATERIALS:

5-7 keyboards depending on the size of your classroom.
Jam cards.

PROCEDURES:

Three students are assigned to each keyboard. A group leader is in the center position with their understudies to their left and right sides. The LKR teacher introduces any Jam Card concept. Next, group leaders demonstrate their understanding of the concept. Then, they are allotted enough time to teach the concept to their group members. Finally, both understudies will demonstrate what they have learned after the allotted time expires. There are many advantages to this type of lesson: all students are involved in hands on learning, stronger students reinforce their existing skill set, weaker students learn from classmates in a less stressful environment and teachers spend more time assessing and circulating the room in order to provide more small group instruction.

EXTENSIONS:

- 1 Drum Set: Strongest drummer sits on throne, playing the basic rhythmic pattern on the bass drum and snare while one partner handle the hi hat and/or cymbals and the other plays only the toms.



LESSON PLAN: POWER CHORD MULTIPLIER

*Lesson provided by Gregory Pavliv
Little Kids Rock teacher of 5 years

Objective:

Students will demonstrate the ability to compose a song in 60 seconds as well as teaching it to other students in class.

DESCRIPTION:

Think-Pair-Share style of Cooperative Learning Lesson involving composition

MATERIALS:

One instrument per student, paper for songwriting

PROCEDURES:

- ❶ Have students pair up. Example: "Everyone find a partner seated next to you, in front or behind. You have 15 seconds: Go!"
- ❷ Assign team roles. Example: Raise your right hand, "Everyone on this side of your pair is Partner Number 1." Raise your left hand, "Everyone on this side of your pair is Partner Number 2."
- ❸ Deliver instructions. Example: "Each pair will have 60 seconds to write a song using power chords. The power chords should be ONLY those using strings six and five and have to be between frets one and seven. Ready, Go!"
- ❹ Direct peer-to-peer teaching. Example: "Now turn and face a new partner. All partners number one will have 60 seconds to teach their song to partner number two" Repeat so that 60 seconds is then spent on partners number two teaching their songs to partners number one.
- ❺ Facilitate a discussion on the process, what the students experienced and direct the conversation to the simplicity of how to 'start' composing their own song.
- ❻ Give students a two minutes to find a partner with whom they will write a song using power chords along with lyrics.
- ❼ Create parameters for the song project. Example: "You will have ten minutes to write a song complete with lyrics and a melody. Each partner group should write one verse and one chorus. The format for the song should be 'chorus-verse-chorus'.
- ❽ Have pairs volunteer to perform their song for the class with the remaining lesson time.

EXTENSIONS:

- ❶ Assign an overnight homework assignment or week-long project for the pairs to complete their song with multiple verses and a bridge.
- ❷ Substitute power chords for open chords that the students have in their chord vocabulary
- ❸ Pair special needs students with students who exhibit extra amounts of patience and understanding. Have these pairs sit in the front row so you can facilitate, should there be a need. Make the pairs BEFORE class so the students are not singled out during lesson time.



LESSON PLAN: OYE SOLO VA (IMPROVISED SOLOS)

*Lesson provided by LKR summer PSD standards group-
Kevin Brinkmann, Nancy Conover, Samantha Crandall, Caren
Everett, Jasmine Faulkner, Melissa Flail

Objective:

Students will improvise short phrases using pitches of the diatonic scale (4.2.1b)

DESCRIPTION:

Students will play along to “Oye Como Va” and improvise a two-note solo during the interlude.

VOCABULARY:

Improvise, pentatonic scale, solo, fret, chord, Am and D chords, strum, pattern

MATERIALS:

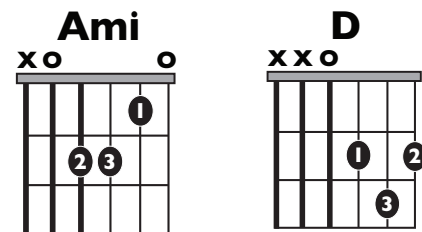
LKR Teacher’s manual, LKR guitar songbook- page 110, LKR website with recording access, student guitars, picks, chairs, “Oye Como Va” jam track from LKR website

PROCEDURES:

- ❶ Perform usual opening routine for tuning and warm up on guitars
- ❷ Project chords and have students look and listen to “Oye Como Va”
- ❸ Invite students to try to play along with recording
- ❹ Demonstrate solo playing on 5th and 8th fret on 1st string*
- ❺ Have students solo with peers as a large group
- ❻ One side of the group plays chords while others experiment with soloing
- ❼ Assign students pairs and have one play chords and one solo along with listening
- ❽ Allow each student in succession, 4 measures to solo independently while other students play chords
- ❾ Allow students the opportunity to play a longer solo on the electric guitar

EXTENSIONS:

- ❶ Include more notes of the Am pentatonic scale in the solo section
- ❷ Extend to 5th grade and use question / answer improvisational style: 5.2.1a Improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc.
- ❸ If student struggles to change chords, assign one chord or split class/small groups between Am and D.
- ❹ Possible chord adjustment to minimize fingers moving: Substitute D7 in place of D, and simply move finger 3 to form Am with fingers 2 and 3 switched from traditional chord fingering.



2. Creativity



LESSON PLAN: RE-CREATE A SONG USING ONLY VOCALS

*Lesson provided by Chuck Speicher
Little Kids Rock Director of Curriculum

Objective:

Students will be able to use their voices to approximate pitches, rhythms, and sounds contained within their favorite music. This will help them focus on different parts of the arrangement because their voices will be responsible for bass lines, guitar riffs, drum parts, etc.

MATERIALS:

Recordings of Favorite Songs.

PROCEDURES:

- ❶ Explain to students that they are going to use their voices to imitate all of the instruments they hear in a song they select. You may want to listen to some of Bobby McFerrin's greatest hits where this is demonstrated, or show a video of "human beat box" at this time. Live demonstration is also a lot of fun for them. Fun is the key word in this lesson plan since singing is an area that shuts a lot of potential musicians down. By imitating a bass line or drum set students are not thinking along the lines of weather or not they have a "good voice"! They're using their voices to imitate things that weren't originally intended for the voice, and by so doing they're training their ears to perceive these ingredients in arrangements they hear.
- ❷ Vote as a class on a song that you will use as a vocal arrangement. After it is selected listen to it together a couple of times, each time with an agenda for hearing the drum part, the bass part, the guitar part, etc.
- ❸ Ask the students to join with you in imitating the drum part they heard on the recording using vocal and mouth sounds. Do the same thing with each instrument, imitating as a group what they hear the bass doing. For many students this will be the first time they've been asked to HEAR the difference between the "bass line" and other parts in the song.
- ❹ Select which groups of students will perform which parts. You can do this by asking kids to volunteer for parts, but if they're shy or you feel there might be some weird "hierarchy" for which students get to do which parts, just divide the class into 4 or 5 sections and randomly assign the different parts to these sections. You can take turns with the parts if you wish.
- ❺ As fun as this lesson plan is, it is both a profoundly important ear training exercise and vocal training exercise. Use it as often as you can. The silliness associated with doing something with the voice beside singing can help students feel a lot less self conscious about singing and open them up to using their voices more.



LESSON PLAN: THE TWO NOTE MELODY (SESSION I)

*Lesson provided by Dann Shea
Little Kids Rock Teacher of 6 years - Tampa, FL

Objective:

The student will create and arrange a song using two pitches.

DESCRIPTION:

This songwriting starter is designed to mirror the ease of the two note solo.

It is recommended for use with the whole class, or the student or students at the beginning level of writing a song, or students who have trouble “singing” their lyrics. When students talk their lyrics with no melody this worksheet and process can help them begin to melodize their song.

PROCEDURES:

- ① Write in your created lyric into the shaded lines of the worksheet. (this leaves a line above and below for future use. This is your starting point.)
- ② Sing a few or play a few pitches to use as your two notes for the song. As you sing, decide which words will be sung on high or low notes and move your lyric to the high or low lines surrounding your “starter lyric line”. (Choose these pitches wisely. Consider using the key of “A”, for we have found that many students gravitate to this key. Consider using A for the high pitch and F# (e string fret 2) for the low. This will make the arrangement easier, especially if your students can play A, D, and E.)
- ③ Go back to the top and sing your two note song. Refine and edit if necessary. Consider editing something even if just for the sake of the demonstration. Think out loud, communicate your thought process to your students while your working the sounds. Sing through your song again and set students loose to use the worksheet on their own or in pairs.

EXTENSIONS:

- ① Prior to this session lead students through a lyric creation lesson.
- ② It is recommended for use with the whole class, or the student or students at the beginning level of writing a song, or students who have trouble “singing” their lyrics. When students talk their lyrics with no melody this worksheet and process can help them begin to melodize their song.



Student Names:

Class Name:

"The 2 Note Melody"

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LESSON PLAN: THE TWO NOTE MELODY (SESSION 2 & 3)

*Lesson provided by Dann Shea
Little Kids Rock Teacher of 6 years - Tampa, FL

Objective:

The student arrange their song through placing chords onto their lyric writing page.

SESSION 2:

- ① Recap by singing your song without any accompaniment.
- ② Then demonstrate the addition of a chord. (Here you will want to use the chords that work with your two notes for your melody. If you've used A and F# for your pitches then use A, D, and E. to arrange your song.)

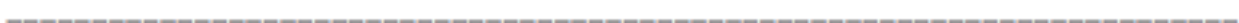
Play a chord with your first phrase and see how it sounds. Demonstrate and think out loud trying the other major chords in the key. Make a choice and write in your chord symbol or letter right where you want to start playing that chord. Continue the same format where you want to make the changes. Play through from the beginning with each of the first few chords. Finish with a play through of your entire song.
- ③ Set your students free to break into their pairings or work alone to follow the same format. As the teacher/facilitator you are free to circulate, listening, encouraging, praising, supporting and assist as necessary.
- ④ Have a student or students share their work or a piece of their work with the group before the class time is over. The sharing of our work and hearing others say what they liked about it is critical to our continuation and our development as writer/creator.

SESSION 3:

Consider setting a stage. Add some lighting. Something simple and inexpensive can go a long way. A black backdrop with an LKR logo or banner. Shoot some video and share with the LKR staff.
(Shoot video of students from the neck down and post a few on youtube and watch the desire to perform for the class explode.)



"The 2 Note Melody"



Name:

Class:

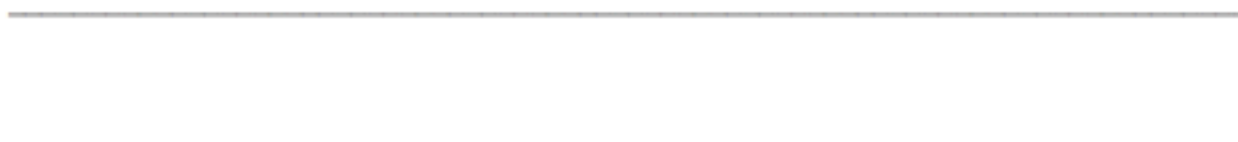
Date:

School:

"The 2 Note Melody"



Start



(Cont.)



LESSON PLAN: KEYBOARD DIATONIC C

*Lesson provided by Daria Milman
Little Kids Rock teacher of 3 years – Brooklyn, NY

Objective:

Students will be able to improvise in the key of C

DESCRIPTION:

Students play 5 finger patterns

MATERIALS:

Keyboards

PROCEDURES:

- ① Keyboard orientation using 'forks' & 'chopsticks'
- ② Thumbs of each hand on C (doesn't matter which C)
- ③ RH fingers 1 2 3 4 5 on notes C D E F G; timing in 4/4
||: C D E F G / / / :||
- ④ Teacher plays chords ||: C G/B Am7 Dm7 l Gsus / / / :||
- ⑤ Then reverse – 5 4 3 2 1, chords to correspond
- ⑥ Repeat w/LH 1 2 3 4 5 notes C B A G F, same timing
- ⑦ Teacher plays chords ||: C G/B F/A G | F - F/G - :||
- ⑧ Then RH 1 2 3 4 5 - - - 5 4 3 2 1
- ⑨ Same with LH, Teacher accompanying with compatible chords
- ⑩ Then without pause – 1 2 3 4 5 4 3 2 1 RH then LH
11. Then alternating hands
12. Then students are free to play any combination (improvise) with teacher playing compatible chords
13. Especially when teacher uses sus chords, pretty much anything the students play in C will sound good. Eventually the students will intuit what works best – which will progress from improvisation to songwriting!

EXTENSIONS:

- ① Continue to improvise, finding patterns that work for the individual
- ② Start to see if students can find melodic fragments of songs they know using the 5 finger position



LESSON PLAN: TEACHING MELODIES, IMPROVISATION, AND APPLICATION

*Lesson provided by Erik Herndon
Little Kids Rock teacher of 6 years – Atlanta, GA

Objective:

To teach simple melodies using a scale over a basic chord progression, to use the scale to reinvent a melody (improvise), and to create a new song using the new melody.

DESCRIPTION:

Students will learn a progression to all or part of a song and then learn how to play part or all of the melody on their instrument.

Caveat;

MATERIALS:

Song Charts & Little Kids Rock Teacher Manual (pg. 35, 51, 52, 88 & 90).

PROCEDURES:

- ❶ Choose a song and learn the progression applying bits of the scale
- ❷ Learn to play the melody on your instrument
- ❸ Play around with the melody until you have a new and different melody
- ❹ Apply your new melody over the chord progression
- ❺ Create lyrics for the new melody

TIPS:

The idea is to go slowly and sequentially from easy progressions and melodies to claiming the key and it's scale. Here is an example of possible tunes and how to apply the concept.

One Chord: I Want Candy (The Strangeloves) – the melody can be played using one finger in 2nd position alternating between the first three strings. We learn to sing the song first then use our ears to learn it instrumentally - this is usually the case 99% of the time, sing first then apply.

Two Chords: Love, Love Me Do (The Beatles) – this is a good tune to teach using your first and fourth fingers as exemplified on page 51 but we are going to apply the concept using the 2nd and 5th positions so I modify this resource and display on my overhead. If you think fingerings, here is the melody:

Love, Love	Me	Do	You	Know I	love	You
0,0	1	4	1	0 0	1	4
E	F#	A	F#	E	F#	A

EXTENSIONS:

- ❶ I prefer to begin students in the key of A Major and teach them a pentatonic scale in 2nd position (2nd fret) on the first three strings of the guitar. I will use examples in the Key of A Major.



TEACHING MELODIES CONTINUED

TIPS CONTINUED:

With this song you can try the melody on the B string as well. Often students will figure out the whole melody and we introduce the E chord to learn the bridge.

At this point, you should have taught what is basically the two and four note solos (pg. 51 & 52) but relative to the key of A major. Keep in mind to go slow and have lots of fun!

Three Chords: Wild Thing. This song we like to have a lot of fun with! On Wild Thing, we claim the A Major Pentatonic scale, although I am less worried about notes than fingerings at this point.

With Wild Thing we worry a little less about imitating the melody and more about applying the pentatonic scale. We do this two ways; 1) improvising & 2) Learning the melody for the famous Jazz standard In a Sentimental Mood (Duke Ellington). I do this because it a good opportunity to listen to a great melody, it is loads of fun to play this melody over the Wild Thing Chords, and it easily inspires students to create their own melody and thus transform the song!

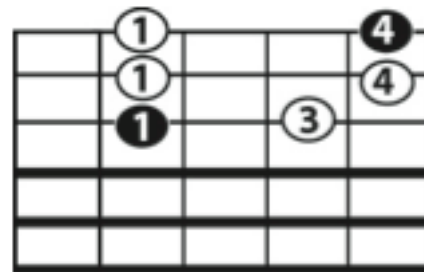
Other tunes: 3 Little Birds (Bob Marley) - the background oohs in the chorus

Kids (MGMT) – great for learning and applying the A major scale

Stand By Me (Ben King)

Almost any Credence Clearwater Revival Song!

Remember have fun and use these concepts to inspire kids to write their own songs and explore their creativity!



EXTENSIONS:

- ② 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.
- ③ 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.



LESSON PLAN: HOW TO FIND A SINGING MELODY WHEN WRITING A SONG

*Lesson provided by John Flora
Little Kids Rock teacher of 5 years – Jersey City, NJ

Objective:

Students will utilize the individual notes of a chord (good for piano or guitar) when composing their song melody.

DESCRIPTION:

Use the individual notes of a guitar/piano chord as the basis for finding comfortable singing notes. Novice songwriters are often intimidated by the process of adding a singing melody to their chord progression. This approach will alleviate stress because now the beginning songwriter will be using prior knowledge (how to play a chord) to find notes that are easy to sing. Furthermore, it takes the attention off of them and places it on finding the notes they are playing.

MATERIALS:

Guitars, keyboards.

PROCEDURES:

The teacher will explain that every chord has three key parts called 1 - 3 - 5. Next, (s)he will demonstrate this by taking any chord on a guitar or piano and playing each of those three notes, one at a time for the class to hear. Eventually, everyone joins in and sings each pitch together with the teacher modeling. Now it is time for the teacher to select their starting note, or the pitch that they like the most. This note should also be the one in the chord that fits best with their singing ability (This step is critical because it adds individuality to the song and shows the students that singing should never be uncomfortable). Now the teacher allows the students to work alone or in small groups, selecting one chord that they can already play. Students will be instructed to experiment with the three notes of their chord, deciding on the one that they would like to start their song with. Allow a few minutes, bringing everyone back together. Now the teacher will demonstrate that chords in a song can change (play 2 chords). With this chord change, they will demonstrate to the class that they select their new note using the same process as their starting pitch. Finally, the teacher will explain that all of the notes in between these chords are where the creativity and uniqueness to a song come from. Hopefully, students will be excited at this point to go back into their groups and begin experimenting with creating a melody that fits with their chord progression.

EXTENSIONS:

- 1 Invite advanced students to search for passing notes in between 1-3-5.



LESSON PLAN: PENTATONIC JAM

*Lesson provided by Mark Hale
Little Kids Rock Teacher of 6 years - Nashville, TN

Objective:

Show / teach students the pattern to the Minor Pentatonic Scale (1-4, 1-3, 1-3, 1-3, 1-4, 1-4)

DESCRIPTION:

Starting on the 5th fret, Students will play just the lowest 5 notes (1-4-1-3-1) (A-C-D-E-G)

PROCEDURES:

Beginner:

Play each note on beat 1. When they get to 5th note (4th string 1st finger), this will be the starting point for going back to the 6th string 5th fret.

Example: 1-4-1-3-1-3-1-4-1 (A-C-D-E-G-E-D-C-A)

Intermediate:

Play each note on all 4 beats (same as above) (1111-4444-1111-3333-1111)

Advanced:

Play each note on every beat. This will only be 9 beats, so I have them rest for the other 3 and get ready to play it again.

Note: the teacher will be playing the corresponding power chord (5th fret A power chord)

This is a moveable song. I tend to stick to the following progression:

5 - 7 - 5 - 3 - 4 - 2 - 5



LESSON PLAN: ROW, ROW, ROCK YOUR BOAT

*Lesson provided by Greg Pavliv
Little Kids Rock teacher of 5 years

Objective:

Students will be able to write their own song lyrics based on a specified musical work using omission and understanding of rhyme to replace lyrics and writing original lyrics to a composition.

MATERIALS:

Instruments for Performance

PROCEDURES:

- ❶ Have the class sing “Row, row, row your boat.” Then have them sing the same song as “Row, row, ROCK your boat.” Point out the minor changes in emotion and “wanting” to sing the song. The slight change makes it slightly more interesting.
- ❷ Choose a volunteer to select another word to change and have the class sing it again. Then again, choose another volunteer and have the class sing one more time.
- ❸ Explain to the students that by doing this over and over again, soon they will have a totally different song than what they started with. It advances in much the same way as a musical “Telephone Game.”
- ❹ Break the students into different groups (Differentiated Instruction) and monitor each group as they develop their own version of the song by changing the lyrics one word at a time.
- ❺ Designate one student in each group to write the lyrics on paper and one student to be the singer (Cooperative Learning Strategies). Rotate the singer to other students in the group while instructing other groups who may need help developing their song.
- ❻ Finally, each group will perform their version

EXTENSIONS:

- ❶ Rewriting a song, while it can be comical (as is typically the first reaction by students) it can also be used in context with other subjects. For example, taking song lyrics and adapting them to a specific historical context.
- ❷ While this is an amazing lesson for students to perform their lyrics atop a known song, if a student is physically unable to play an instrument, consider having them write to a karaoke track with them or another student singing the final performance.



LESSON PLAN: RHYTHM OF WORDS

*Lesson provided by Greg Pavliv
Little Kids Rock teacher of 5 years

Objective:

Students will be able to create their own song using methods of lyrical poetry writing and will discover iambic pentameter, its powerful relationship to beat and will then use that ability to write lyrics for an original song.

MATERIALS:

Lined Paper, Percussion Instruments

PROCEDURES:

- **HIGH SCHOOL:** Explain “Iambic Pentameter”: An iambic foot is an unstressed syllable followed by a stressed syllable. The rhythm can be written as: (da DUM)

 - (1) The (da-DUM) of our heartbeat is the most common example of this rhythm.
 - (2) A line of iambic pentameter is five iambic feet in a row, but using the (da DUM) as an entry point, the students can use sets of three (triameter) or sets of four (quatrameter).
 - (a) Pentameter (da DUM) (da DUM) (da DUM) (da DUM) (da DUM)
 - (b) Quatrameter (da DUM) (da DUM) (da DUM) (da DUM)
 - (c) Triameter (da DUM) (da DUM) (da DUM).
- **MIDDLE SCHOOL:** Explain “The Rhythm of Words”: Here is a basic rhythm that we will use to help us write our lyrics. The rhythm can be written as: (da DUM)

 - (1) The (da-DUM) of our heartbeat is the most common example of this rhythm.
 - (a) Set of Five (da DUM) (da DUM) (da DUM) (da DUM) (da DUM)
 - (b) Set of Four (da DUM) (da DUM) (da DUM) (da DUM)
 - (c) Set of Three (da DUM) (da DUM) (da DUM).
- **ELEMENTARY SCHOOL:** Explain “The Rhythm of Words”: Think of words as beats and a sentence as a rhythm.



RHYTHM OF WORDS CONTINUED

- (1) The (da-DUM) of our heartbeat is the most common example of rhythm.
- (a) Clap and say (da DUM) two times.
- (b) Now clap and say (the CAT came BACK)
- (c) Now clap and say (I LOVE the SKY) Ask the students what rhymes with SKY then substitute.

(ALL LEVELS continue to number [2])

- ② Handout songwriting scratch paper and have students pick any word (or choose one word for the class) that will be the topic and write it on the top of the page.
- ③ Write sets of rhyming words, thinking of the (da DUM) beat. For example, Cat-Sat, Broke-Joke, etc.
- ④ Now write the sets of rhyming words in their lines. For example, The cat then sat, It broke no joke.
- ⑤ Finally, try to stretch the lines into sentence using (da DUM) as the guiding beat. For example, I wish I had a cat, I wished and then I sat. OR It fell and then it broke, I wish it was a joke.
- ⑥ Have students write lines in sets of 4 that rhyme as a guideline. Not as a rule. Have them perform using their instruments OR play along on an instrument while they rap/sing their lyrics to a beat performed by other members of the class (on desks, on drums, via hand percussion)

EXTENSIONS:

- ① This lesson provides an entry point to student songwriting that is approachable by all students with little or no modification.
- ② Students unable to physically write can use their teacher's aide as the transcriber of their song.
- ③ This lesson can even be used in Pre-K or K classes by having classes write a song "together" in a group setting



LESSON PLAN: CREATING RHYTHMS USING NATURAL SPEECH RHYTHM PATTERNS

*Lesson provided by Rodney Dittmar
Little Kids Rock teacher of 5 1/2 years – Dallas, TX

Objective:

Student will be able to create a rhythmic motive using the natural rhythms of a simple spoken phrase or sentence.

DESCRIPTION:

Student will transfer the natural rhythm of a simple word, phrase, or sentence into an originally composed motive.

MATERIALS:

Instruments (can be used with any instrument)

PROCEDURES:

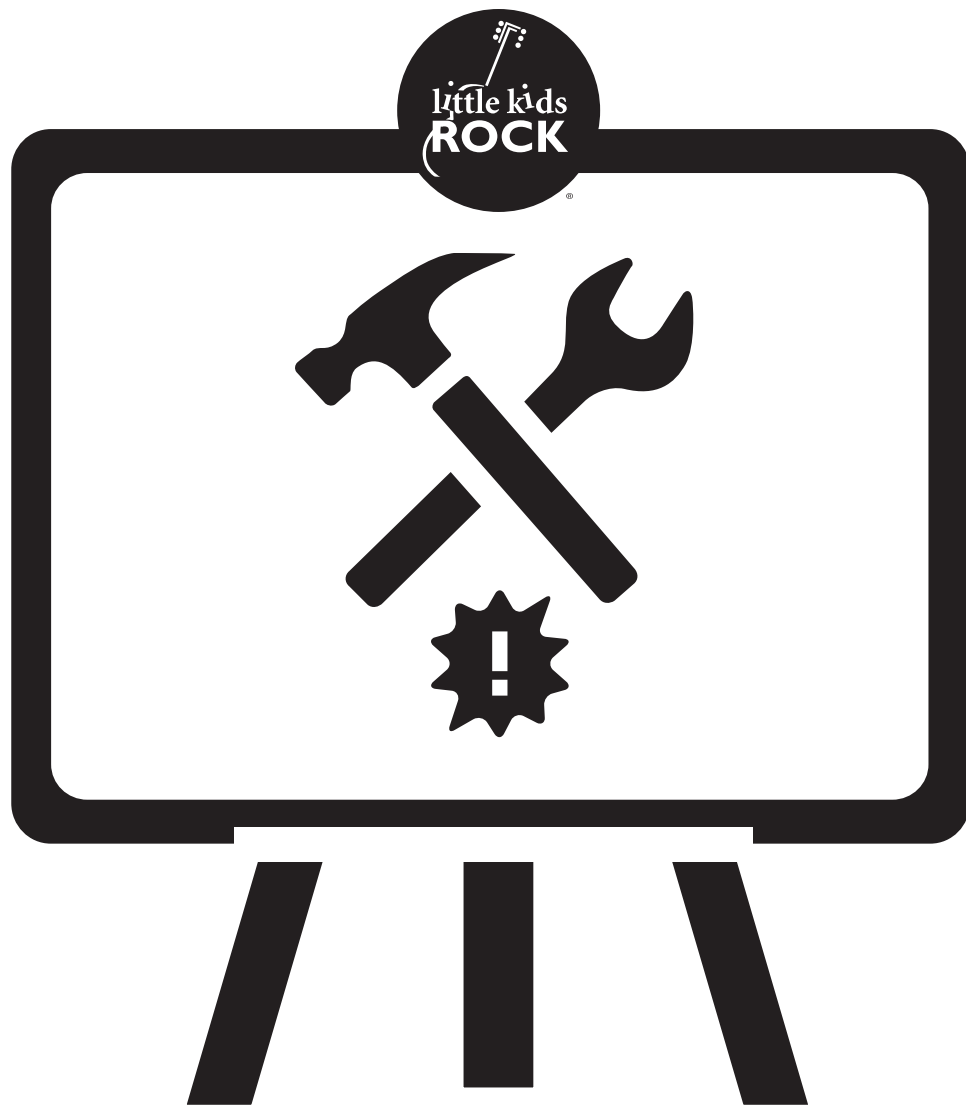
- ❶ Teacher asks one student a simple question such as “What do you like to eat for breakfast?”
- ❷ Student replies (favorite answer this school year: “Baked Hot Cheetos with Nutella.” Not too appetizing, but great riff!)
- ❸ Teacher and students chant answer together.
- ❹ Students play that rhythm on a chord (or chord combination) suggested by teacher.
- ❺ Add a second phrase: repeat steps 1-5 using a different student and possibly a different question.
- ❻ Class reflection: does this rhythm make a good idea for a song? Why or why not?
- ❼ Introduce the vocabulary term “motive”, now that students have prior learning to connect to.

EXTENSIONS:

- ❶ Question: Do some professional recording artists use this technique?
Answer: Yes – as a matter of fact, the working title for a very famous pop song – “Yesterday”, by The Beatles, was actually “Scrambled Eggs.” (What do you like to eat for breakfast?)
- ❷ Question: Did you know that this process of natural speech rhythm has been used for thousands of years, for example, in Africa, where drums were first developed as a means of communication?
- ❸ Class discussion: Can anyone think of other sounds besides speech that could be used to make a rhythmic motive? (Good example after students answer: the motive to Beethoven’s Fifth Symphony is actually a bird call he remembered from his childhood when he could still hear!)



3. Preparedness



LESSON PLAN: SYNCOPATED RHYTHMS

*Lesson provided by Ed Hager
Little Kids Rock Teacher of 6 years - NYC

Objectives:

Students will understand what a syncopated rhythm is and how it is different from a simple rhythm.

Students will learn how to perform syncopated rhythms.

Students will learn how to perform syncopated rhythms "in time" as a whole group.

Students will perform syncopated rhythms in two groups. One group will perform the rhythm while the second group performs improvised solos using parts of the pentatonic scale. Groups will alternate roles.

LEARNING STANDARD OF NEW YORK STATE: THE ARTS

Standard 1: Creating, Performing and participating in the arts: Students will actively engage in the process that constitute creation and performance the arts (dance, music, theatre, and visual art) and participate in various roles in the arts.

Standard 2: Know and using art materials and resources: Students will be knowledgeable about the make and use of the materials and resources available for the participation in the arts in various roles.

MATERIALS:

Students will each have an acoustic guitar and a pick. Teacher will need a guitar and a pick. Chord diagrams for the chords and notes of E and A. Syncopated rhythm charts and a dry erase board with colored markers.

PROCEDURES:

- 1 Teacher defines and explains what syncopated rhythms are and why they are important in music. Teacher uses the nursery rhyme "Bingo" to demonstrate the point.
- 2 Teacher uses his guitar to demonstrate a simple and then a syncopated rhythm pattern.



SYNCOATED RHYTHMS CONTINUED

- ③ Student warm up; Students take out guitars to review and practice left hand technique “cat claw”, formation of notes and chords and strumming dynamics.
- ④ Review creating simple rhythm patterns in the key of A and E as a whole group.
- ⑤ Introduce first syncopated rhythm pattern (see attached).
- ⑥ Allow students a few minutes to practice the rhythm.
- ⑦ Play the pattern as a whole class. *Continue this procedure as time allows creating a few syncopated rhythms.
- ⑧ Review the soloing pattern of the pentatonic scale on the high e string. Students will refer to this as the 5/8 solos.
- ⑨ Divide class into 2 groups, one group plays the syncopated rhythm pattern while the second group plays the 5/8 solos. After a few minutes the groups will switch tasks.
- ⑩ Allow students time to pack up their guitars.

ASSESSMENT:

The teacher will assess each student throughout the lesson as he walks around looking and listening to students during steps 7 and 9.

ADAPTIONS:

Because there are students that may have a difficult time forming the major chord shapes there are three ways to adapt this lesson to differentiate the instruction to accommodate all students learning needs in this class. The most advanced students can play the syncopated rhythms by using fingers 1, 2, and 3 to form the shapes of open major chords A and E. Intermediate level students can play along with the rhythm by forming the note of A on string 6 by pressing down on the 5th fret. Students can make the note of E by playing string 5 and pressing down on fret 7. Beginning students may form the notes by playing the A string in open position and the E string in open position. These accommodations will allow all students to be actively engaged and to fully participate in this lesson.

There are also adaptations for students who have a difficult time playing the two notes or 5/8 solos. Intermediate level students can play by alternating between playing on the 5th fret and the open position on the high e string. Beginning level students have the option of just playing the solo on the open high e string.



LESSON PLAN: LEVELING UP

*Lesson provided by Erik Herndon
Little Kids Rock teacher of 6 years – Atlanta, GA

Objective:

To demonstrate the continuum of expectations in learning contemporary songs by rote

DESCRIPTION:

Students will listen to, analyze, and perform a current popular song by learning the most basic components that anyone can play and leveling up to a new challenge as each objective is met.

MATERIALS:

Good audio/visual playback. Song Analysis Sheet (optional). Listening Ears.

PROCEDURES:

- ❶ Select a song for your class. (Typically students will make recommendations I can check out first to make sure the song is appropriate and also teachable. If there are several viable options we listen and form a consensus as to which song to learn first.)
- ❷ Listen, listen, & listen. Can we identify the instruments, the parts and form, the rhythms, the key and progressions, the melody and harmony, and any subtleties that exist?
- ❸ Identify the most absolute basic concept that anyone can learn. It could be a recurring rhythm or melodic loop. Many contemporary songs use the same progression for verse and chorus and learning the root notes is usually easy. For example, Alex Clare's Too Close uses an introduction progression with the following root notes: B, D, E, and G which can be played on open strings. In addition there is a recurring rhythmic pattern in the verses and choruses. (Either concept is a great starting point to engage every child.)
- ❹ What is the next challenge? In the previous example we mentioned a basic progression: B, D, E, G, but the song adds F# at the end of the progression in the verses and choruses. How will you deal with this special note? Can you use this as a teachable moment? Can you now provide a bass line?
- ❺ Are you ready for the next challenge? Level up. Can these notes be played in the melodic order of the song using notes on the string? B on the A string followed by D to notes on the D String.



LESSON PLAN: LEVELING UP CONTINUED

- 6 Now to really take it to another level, can we add the chords B minor, D Major, E minor, G Major, and F# Major? Do we need everyone to play big barre chords? What about common tones, voice leading, and triads? For example, we can use common tones to voice lead chords on the first 3 strings and assign a string with a couple notes as a part.

	B Minor	D Major	E Minor	G Major	F# Major
E String	F#	F#	E	G	F#
B String	D	D	B	D	C#
G String	B	A	G	B	A#

- 7 Model the professional expectation, if you are able. Play the actual guitar, bass, or keyboard part as it is played in the song. The idea is to have a continuum of expectations, concepts, and parts to keep students engaged and challenged. For the example we used, someone will still need to hold down the progression, what a great opportunity for a child to play electric bass. (If some students need to sit on the first concept or two they can still rock out with those who want to level up and take on the next challenge.)
- 8 Innovation and advanced technique. For those students who really can handle all the concepts up to the way it is played professionally, offer these students new voicings, inversions, triads, and harmony. (In addition, ask for their input with creating a new concept to enhance the song and create a new and original version of the cover or even better, a new and completely different song.)

TIPS:

The bottom line is to go slowly, sequentially, look for teachable moments, and have fun. Kids don't know what they don't know and when encouraged are quite receptive to what can seem to be hard concepts at first.

You can extend this process to various instruments and voices in your group. I often find that we are able to collaborate as a class on the chart and create a resource together. This concept is also a valuable tool for ear training and understanding how songs are written.



LESSON PLAN: METHOD FOR LEARNING THE WHITE KEYS

*Lesson provided by Kim Marie Folsom
Little Kids Rock Teacher of 2 years - Nashville, TN

Objective:

Students will learn a whole bunch of stuff in this lesson plan and its going to be great.

MATERIALS:

- keyboard or piano
- clip art of Granny, Dog and Apples
- white board
- black erasable marker

PROCEDURES:

Prior to the lesson:

In my room is a large layout of the white and black keys on the white board. I made it with black tape and an black erasable market, but it could be made from just a marker.

After talking about the pattern of the black keys, ask the students which group is wider. They will respond by saying the group of 3. Ask them to pretend that these groups of two and three section are houses in this lesson. Touch the smaller house. (The student touches the group of two). Touch the larger house (the student touches the group of three).

Ask: do any of you have a dog? Does your dog live in a dog-house?

Pretend that the group of two is a dog house. Touch the white key....

The Dog (D) lives inside this smaller house. Paste the photo of a dog on the large keyboard on the board.

Touch the G. Paste the photo of Grandma on the G key. This house is granny's house. What does Granny open to normally get into her house?

The Front door. Touch the F, write the F in the blank space. Tell a story about how Granny's favorite food is Apples. She eats them all the time....

F=front door

G= Granny

A = Apples

B = backdoor

C= cat

D = Dog

E= Elephant



BLUES UNIT

“I Get the Blues” (5th Grade)

DOCUMENTS / LESSONS

- ❶ Hearin’ the Blues (Lesson 1)
- ❷ Playin’ the Blues (Lesson 2-may be taught over one or more lessons)
- ❸ Writin’ the Blues (Lesson 3)
- ❹ Assessin’ the Blues (Rubrics for Lessons 1 and 2; assessment options for Lesson

STANDARDS ADDRESSED:

- 5.1.2c Perform I-IV-V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.2.1b Improvise instrumentally and vocally using I-IV-V chords in 12-bar blues form
- 5.3.2b Aurally identify 12-bar blues form
- 5.3.4c Aurally and visually identify I, IV, V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.3.3c Aurally identify music from various historical periods and cultures
- 5.4.2b Explain how people in a particular culture use and respond to specific musical works from that culture
- 5.4.2c Describe the means used to describe images or evoke feelings and emotions in musical works from various cultures

CONTENTS OF UNIT:

1. Assessin’ the Blues	38
2. Hearin’ the Blues	40
3. Playin’ the Blues	42
4. Writin’ the Blues	44



BLUES UNIT RUBRIC: ASSESSIN' THE BLUES

Assessin' the Blues

Rubric for "Writin' the Blues" composition

	4	3	2	1	0
12-bar blues form	Song follows the 12-bar blues form AND includes variations such as blues shuffle, 7 th chords, or chord progression variations	Song uses the standard 12-bar blues form	Song uses some chords from the 12-bar blues form but does not use all the chords, or the chords are not in the proper order	Song does not use the 12-bar blues form	No basis for evaluation
Melody	Song uses a varied original melody	Song uses an original melody	Song uses an existing melody or just one note	Song has no melody (simply spoken or just chord progression)	No basis for evaluation
Lyrics	Lyrics follow the phrase structure aab, lyric endings rhyme, and lyrics are original and thoughtful, with descriptive language and imagery	Lyrics follow the structure aab, endings rhyme, and lyrics are original	Lyrics are original but don't follow aab form or do not rhyme	Student uses existing lyrics or rudimentary words	No basis for evaluation
OR					
Instrumental melody embellishments (if student plays melody as an instrumental solo)	Melody includes advanced soloing techniques such as bending, sliding, hammer-ons	Melody uses at least four notes (four-note solo)	Melody is one or two notes	There is no melody	No basis for evaluation



ASSESSIN' THE BLUES CONTINUED

Knowin' the Blues Listening Assessment

Option 1—Play recordings of two songs (one in 12-bar blues and one that is not) and have student indicate which one is the 12-bar blues.

Option 2—Play a recording of a song (either in 12-bar blues form or not) and have students circle either “12-bar blues” or “other form.” Use more than one example and a numbered answer sheet with choices to circle. Example:

1. 12-bar blues Other form (Play a 12-bar blues like What I’d Say)
2. 12-bar blues Other form (Play a non-12-bar blues song like Call Me Maybe)
3. 12-bar blues Other form (Play a 12-bar blues like Long Tall Sally (be aware that

the V chord is replaced with ii in this song)

)

Another choice to play as a 12-bar blues example is Joe Turner Blues (SBMM grade 4 CD 3-14, textbook p. 56).

Other options—allow students to look at sheet music or chord chart while listening

G/T extension—Use a recording of a varied 12-bar blues form, i.e., Before You Accuse Me, Tutti Frutti)
 Playin’ the Blues Rubric

	4	3	2	1	0
Chords	Student always plays A, D, and E (or their respective 7 th chords) correctly at the proper times	Student plays A, D, and E correctly at the proper times through most of the song (1-2 mistakes)	Student plays A, D, and E with more than 2 mistakes, or student plays only two of the three chords	Student plays only one chord, or plays incorrectly on all chords attempted	No basis for evaluation
Chord Change fluency	Student plays with excellent fluency, even playing on the off-beat preceding the new chord; student changes chords without looking at fingers	Student has sufficient chord change fluency to strum most beats in each measure and arrive at the new chord fingering on time	Student needs 2 or more beats to change chords or does not change in time but still plays on the old chord	Student strums only on the down-beat of each measure or plays on only some of the chords	No basis for evaluation
Strumming	Student strums using a difficult, syncopated, or swung rhythm/strum pattern	Student strums in time using a simple rhythm/strum	Student plays only on the beat	Student plays out of time	No basis for evaluation



BLUES UNIT LESSON PLAN: HEARIN' THE BLUES

*Lesson provided by Kevin Brinkmann, Nancy Conover, Samantha Crandall, Caren Everett, Jasmine Faulkner, Melissa Flail

Objective:

Students will aurally and visually identify 12-bar blues form and understand the historical and cultural background of the Blues.

DESCRIPTION:

Students will recognize and understand the blues in terms of cultural background, musical elements, form, and more.

MATERIALS:

- Silver-Burdett "Making Music" grade 5, pg.352-355 and CD 16-11, 16-13, and 16-14 (St. Louis Blues, Basin Street Blues)
- I Got You (I Feel Good) song chart from LKR guitar songbook pg.78 / LKR website
- Recording of I Got You (I Feel Good) by James Brown
- LKR teacher manual pg. 34-35 / Lesson #4 – Blues in A / LKR website lesson
- Crossroads song chart from LKR guitar songbook pg.39 / LKR website
- Recording of Crossroads by Robert Johnson
- Guitars

WORDS AND VOCABULARY:

Blues, bar, 12-bar blues, improvisation, I-IV-V chords, form, seventh chords (A7, D7, E7), strum, slide, hammer-on, pull-off, bending, pentatonic scale, blues scale, shuffle, swing, spirituals, jazz, phrase

STANDARDS ADDRESSED:

- 5.1.2c** Perform I-IV-V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.2.1a** Improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc.
- 5.2.1b** Improvise instrumentally and vocally using I-IV-V chords in 12-bar blues form
- 5.3.2b** Aurally identify 12-bar blues form
- 5.3.4c** Aurally and visually identify I, IV, V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.3.3c** Aurally identify music from various historical periods and cultures
- 5.4.2b** Explain how people in a particular culture use and respond to specific musical works from that culture
- 5.4.2c** Describe the means used to describe images or evoke feelings and emotions in musical works from various cultures



HEARIN' THE BLUES CONTINUED

PROCEDURES:

- ❶ Play recording of St. Louis Blues. Instruct students to listen with the goal of describing the music (very generally)
- ❷ Invite students to discuss, in small groups, where they might guess this music is from, what they notice, what feelings it evokes, etc. Discuss as a class. (Think-pair-share)
- ❸ Read SB-MM textbook pg. 352, first paragraph, or other supplemental resources regarding the background of the Blues, and discuss.
- ❹ Play CD 16-13 (St. Louis Blues). If desired, read Bessie Smith biography on pg. 353. Discuss and compare the two recorded versions of St. Louis Blues.
- ❺ If desired, play CD 16-14 (Basin Street Blues) and discuss.
- ❻ Project chords of the 12-bar blues progression in A. Teacher plays through the progression, having students stand or sit when they hear the chord change. Modification: have a successful student track the chords on the board for others to see.
- ❼ Read SB-MM textbook pg. 352, second paragraph, or other supplemental resources regarding the structure and phrasing of the Blues, and discuss.
- ❽ Perform usual opening routine for tuning and warm up on guitars. Leave 12-bar blues progression on the board for students to practice during warm-ups.
- ❾ Invite students to try to play along with recording of Crossroads using at least one of the chords. Students may be invited to try and switch between chords.
- ❿ Review class discussions of cultural background of the Blues, including defining musical elements and phrasing

EXTENSIONS:

- ❶ Written activity comparing two recordings, "exit slip," etc.
- ❷ Apply soloing techniques (2-note solo, pentatonic scale...) to allow students to improvise, including question and answer form



BLUES UNIT LESSON PLAN: PLAYIN' THE BLUES

*Lesson provided by Kevin Brinkmann, Nancy Conover, Samantha Crandall, Caren Everett, Jasmine Faulkner, Melissa Flail

Objective:

Students will play a song using the 12-bar blues chord progression.

DESCRIPTION:

Students will play a 12-bar blues in A.

MATERIALS:

- LKR teacher manual pg. 34-35 / Lesson #4 – Blues in A / LKR website lesson
- Crossroads song chart from LKR guitar songbook pg.39 / LKR website
- Recording of Crossroads by Robert Johnson
- Blue Suede Shoes song chart from LKR guitar songbook pg.21 / LKR website
- Recording of Blue Suede Shoes by Elvis
- Hound Dog song chart from LKR guitar songbook pg.75 / LKR website
- Recording of Hound Dog by Elvis
- Guitars and capos
- Good Golly Miss Molly from LKR keyboard songbook pg.49 / LKR website
- Recording of Good Golly Miss Molly by Little Richard
- Keyboards and jam cards
- Other 12-bar blues charts in A (Found on LKR website or song book)
- Generic 12-bar blues in A chart

WORDS AND VOCABULARY:

Blues, bar, 12-bar blues, improvisation, I-IV-V chords, form, seventh chords (A7, D7, E7), strum, slide, hammer-on, pull-off, bending, pentatonic scale, blues scale, shuffle, swing, spirituals, jazz, phrase

STANDARDS ADDRESSED:

- 5.1.2c** Perform I-IV-V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.2.1b** Improvise instrumentally and vocally using I-IV-V chords in 12-bar blues form
- 5.3.2b** Aurally identify 12-bar blues form
- 5.3.4c** Aurally and visually identify I, IV, V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.3.3c** Aurally identify music from various historical periods and cultures
- 5.4.2b** Explain how people in a particular culture use and respond to specific musical works from that culture
- 5.4.2c** Describe the means used to describe images or evoke feelings and emotions in musical works from various cultures

EXTENSIONS:

- ① 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.
- ② 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.



PLAYIN' THE BLUES CONTINUED

PROCEDURES:

- 1 Play a recording of Crossroads as students enter classroom
- 2 Perform usual opening routine for tuning and warm up on guitars
- 3 Project chords of Crossroads; invite students to play through the chords and progression individually, at their own pace.
- 4 Play along with the recording of Crossroads. Modification: allow students the option to omit chords if the changes are too difficult.
- 5 Perform the same activity using the song Blue Suede Shoes.

EXTENSIONS:

- 1 Teach Roman Numeral notation for the 12-bar blues progression, using I, IV, and V where appropriate. Discuss the function in terms of tonality and in the transferability to other keys. Students may use capos, play different chords, or solo on different frets to perform with songs in other keys. Students may also transpose on keyboard using jam cards 15,16, and 17.

Examples:

- a. Hound Dog: recording in "C" = "A" capo 3
 - b. I Got You (I Feel Good): recording in "D" = D, G, and A chords
 - c. Good Golly Miss Molly: recording in "F" = move jam cards as appropriate
- 2 Apply soloing techniques (2-note solo, pentatonic scale...) to allow students to improvise, including question and answer form 5.2.1a Improve completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc.
 - 3 Transfer tones of 2-note solo to voice for practicing vocal improvisation on neutral or scat syllables



LESSON PLAN: WRITIN' THE BLUES

*Lesson provided by Kevin Brinkmann, Nancy Conover, Samantha Crandall, Caren Everett, Jasmine Faulkner, Melissa Flail

Objective:

Students will improvise and compose melodies, lyrics, or songs using the 12-bar blues chord progression.

DESCRIPTION:

Students will create their own 12-bar blues using a guided composition process.

MATERIALS:

- LKR teacher manual pg. 34-35 / Lesson #4 – Blues in A / LKR website lesson
- Guitars and capos
- Keyboards and jam cards
- Doing More With the 12-bar Blues booklet (LKR Professional Development Winter 2012)
- Assessin' the Blues rubric

WORDS AND VOCABULARY:

Blues, bar, 12-bar blues, improvisation, I-IV-V chords, form, seventh chords (A7, D7, E7), strum, slide, hammer-on, pull-off, bending, pentatonic scale, blues scale, shuffle, swing, spirituals, jazz, phrase, compose, scat

STANDARDS ADDRESSED:

- 5.1.2c** Perform I-IV-V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.2.1b** Improvise instrumentally and vocally using I-IV-V chords in 12-bar blues form
- 5.3.2b** Aurally identify 12-bar blues form
- 5.3.4c** Aurally and visually identify I, IV, V chords in the keys of C, F, and G (A, D and E for guitar or use capo)
- 5.3.3c** Aurally identify music from various historical periods and cultures
- 5.4.2b** Explain how people in a particular culture use and respond to specific musical works from that culture
- 5.4.2c** Describe the means used to describe images or evoke feelings and emotions in musical works from various cultures

PROCEDURES:

- 1 Perform usual opening routine for tuning and warm up on guitars
- 2 Project chords of the 12-bar blues progression, inviting students to play through the chords and progression individually, at their own pace.
- 3 Teacher vocally demonstrates improvisation or original blues composition (students may play along on their instrument)
- 4 Discuss different techniques for composing a unique song



WRITIN' THE BLUES CONTINUED

or melody

- a. Change the lyrics of a known song
 - b. Create a melody from given poetry or other lyrics (fortune cookies)
 - c. Write original lyrics first and set to an original melody
 - d. Create a melody over a chord progression, instrumentally or vocally
 - e. Add original lyrics to an original melody
- 5 Ask students for ideas for Blues lyrics. Choose a set of lyrics as a class and display with the Blues chords.
 - 6 Ask students for melody ideas (or teacher supplies melody) and perform the song by singing and playing instruments.
 - 7 Fortune cookie activity: place students in pairs or small groups. Use the fortune inside the cookie as song lyrics for which they must create a Blues melody.
 - 8 Volunteer students perform melodies for the class.
 - 9 Homework or in class: students compose their own Blues song alone or in groups using the options listed above (4a-4e). Optional: utilize worksheets in LKR Teacher Manual pg.56-64. Grade using rubric if desired.

EXTENSIONS:

- 1 Teach Roman Numeral notation for the 12-bar blues progression, using I, IV, and V where appropriate. Discuss the function in terms of tonality and in the transferability to other keys. Students may use capos, play different chords, or solo on different frets to perform with songs in other keys. Students may also transpose on keyboard using jam cards 15,16, and 17.

Examples:

- a. Hound Dog: recording in "C" = "A" capo 3
- b. I Got You (I Feel Good): recording in "D" = D, G, and A chords
- c. Good Golly Miss Molly: recording in "F" = move jam cards as appropriate

Teach variations to 12-bar blues from LKR guitar lesson 40 (available on LKR website)

- 2 Apply soloing techniques (2-note solo, pentatonic scale, and Blues scale in Teacher Manual pg.89...) to allow students to improvise, including question and answer form. Incorporate bending, sliding, hammer-downs and pull-offs to add interest. 5.2.1a Improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc.
- 3 Bass extension: LKR Teacher Manual pg.179 (Blues in A), pg.186(Blues in A another way), pg.187 (Advanced Blues in A).
- 4 Record compositions for students or to post on The Hang.



LITTLE KIDS ROCK YEARLY PLAN

Instead of sharing one specific lesson I would like to share my lesson routine. After much experimentation I have found a format that engages students, pleases administrators and lets me do what I love to do: teach kids how to play songs.

DO NOW:

As most teachers know, the Do-Now is a vital part of any lesson. It is the teachers chance to engage students and motivate them for the lesson. I start almost every lesson off with a video imbedded in Power Point with a definition or question written next to it. As my students come in they begin copying notes. Once the bell rings I start the video. This is my solution to the problem of kids copying notes at different speeds. The kids who are done will watch the video, which is usually of the song we are learning that day or related to a concept I am teaching. This is a great way to keep kids engaged while also having evidence of writing in your class.

MINI LESSONS:

My Mini-Lessons are usually very brief. It involves me asking questions about the video or definition and modeling how to play a song on the keyboard and/or guitar.

INDIVIDUAL PRACTICE:

I have 10 keyboards in my room and 30 guitars. In a class of 30 kids I can have up to 20 of them working in pairs on the keyboards while everyone else plays guitar in small groups of 2 or 3. For the majority of the year, my students are graded on their Song Progress Chart. In the back of the room I have a chart with each students name on the side and a list of songs on top. When a student masters a song, they get a gold star in the box for that song. The more stars they earn, the higher their grade will be. This is a great motivator for kids and is also a great way to organize peer tutoring by matching up kids who can play a lot of songs with struggling classmates. I also find myself seeing which songs are the most popular and which songs kids aren't as motivated to learn so I can modify my repertoire for future years.

GROUP PERFORMANCE:

When there is about 7 minutes left in class, I put on a moving chord video for the song we learned that day or a song my students are comfortable playing. This is a great chance for students to practice playing in an ensemble while I continue roving the room helping struggling students.

END OF CLASS:

After the group play along, students put their instruments away and bring their chairs back to the front of the room. They then sit quietly while I use the remaining time to give the class general feedback on their work that day.



Little Kids Rock Yearly Plan

by Melissa Flail

<i>K/1</i>	<i>Chords</i>	<i>Source</i>	<i>Original Key</i>	<i>To Play with Recording...</i>
We Will Rock You	A	LKR song book pg. 133/website	E Major (playing A chord)	No change or E chord
Apples & Bananas	D A	SB-Making Music Grade 1, pg. 391	F Major (F, C7)	Capo 3 playing D, A chords
Octopus (Slippery Fish)	D A	Bus Songs.com Youtube.com	E Major (E, B)	Capo 2 playing D, A chords
The Wheels on the Bus	D A	Share the Music, Kinder pg. 111	G Major (G, D7)	Capo 5 playing D, A chords
Three Little Birds (Don't Worry About A Thing)	A D (chorus only, teacher sings/plays verses)	SB- Making Music Grade 4, pg 321	A Major (A, D) (In SB-MM: D Major)	No change
Un Elefante	D A	SB-Making Music, Grade 2, p160 LKR Song book pg. 130/website	D Major (D, A)	No Change
Rattling Bog	D A	Share the Music, Grade 4, pg. 13	G Major (G, D)	Capo 5 playing D, A chords
Tideo (I'm A Nut)	D A	SB- Making Music, Grade 2 pg. 80	D Major (D, A)	No change
Five Little Ducks	D A	http://www.storytimesongs.com/guitarchords/fivelittle-ducks.html	G Major (G, D)	Capo 5 playing D, A chords
Swing Low Sweet Chariot	D A	http://www.youtube.com/watch?v=yP1STtimU8k (http://www.youtube.com/watch?v=dgEd17cbMnk , use this as another example of the song if you wish)	G Major (G, D) if using the youtube recording referenced	Capo 5 playing D, A chords
Wade in the Water	Em	SB- Making Music, Grade 4, pg. 268 Share the Music, Grade 4, pg. 201	D Minor (D minor)	Capo 5 (playing A minor chord)
Caballito Blanco	D A	SB- Making Music, Grade 2 pg. 193	C Major (C, G)	Either use Easy C, G or play after listening to the recording.
They All Asked for You	D A	LKR Website	E Major (E, B)	Capo 2, playing D, A chords
Don't Worry Be Happy	A D (Key of A)	LKR Song book, pg. 42/ Website (note** if using the LKR song chart, use Capo 4 playing G, C to play with recording)	B Major (B, E)	Capo 2 playing A, D Chords

Notes:

- ❶ Chords can also be in Easy C and G
- ❷ Semester 1: introduce songs “sing-along” style, teacher plays while the students sing.
Semester 2: introduce instruments and play a one chord song, ex: “We Will Rock You”
Then teach D chord for each instrument, play D A songs.
- ❸ Recommend a drum rotation for drummers (switch after each run-thru of a song)
examples: Drum Set, Electric Drum Set, Cajon, Congas, Bongos, Bass Drum, Midi Drum



2 nd -5 th Starter Songs	Chords	Source	Original Key	To Play With Recording
We Will Rock You	A	LKR song book pg. 133/website	E Major (playing A chord)	No change or E chord
Apples & Bananas	D A	SB-Making Music Grade 1, pg. 391	F Major (F, C7)	Capo 3 playing D,A chords
Swing Low Sweet Chariot	D A	http://www.youtube.com/watch?v=yP1STtimU8k (http://www.youtube.com/watch?v=dgEd17cbMnk , use this as another example of the song if you wish)	G Major (G, D) if using the youtube recording referenced	Capo 5 playing D, A chords
Wade in the Water	Em	SB- Making Music, Grade 4, pg. 268 Share the Music, Grade 4, pg. 201	D Minor (D minor)	Capo 5 (playing A minor chord)
Three Little Birds (Don't Worry About A Thing)	A D (chorus only, teacher sings/ plays verses)	SB- Making Music Grade 4, pg 321	A Major (A, D) (In SB-MM: D Major)	No change
Rattling Bog	D A	Share the Music, Grade 4, pg. 13	G Major (G, D)	Capo 5 playing D, A chords
Tideo (I'm A Nut)	D A	SB- Making Music, Grade 2 pg. 80	D Major (D, A)	No change
Born In The USA	D A	LKR song book pg. 22/ Website	E	Capo 2
The Women Are Smarter (?)	D A	LKR web site	D	Capo 2
Jambalaya	D A	LKR song book pg. 88/ Website	C Major (C,G)	Capo 3 playing A,E chords
Paperback Writer (?)	G C	LKR song book pg. 112/ Website	G Major	No change
Call Me Maybe	C,D	LKR song book pg. 30/ Website	G Major (C,D)	No Change
Chain of Fools	Emi	LKR song book pg. 31/ Website	C Minor	Capo 3 playing Am chord
Land of a 1000 Dances	A	LKR song book pg. 94/ Website	D Major (D)	Capo 5 playing A chord or No Capo playing D chord
Low Rider	A	LKR song book pg. 102/ Website	G Major (G)	Capo 3 playing E chord
Oye Como Va	Am D	LKR song book pg. 110/ Website	A Minor	No Change

2/3	Chords	Source	Original Key	To Play with Re- cording...
Happy Birthday	A, D, E	LKR song book pg. 66/ Website	B flat major (B flat, E flat, F)	Capo 1, playing A,D,E chords
Good Golly Miss Molly	A, D, E	LKR song book pg. 60/ Website	F Major (F,B flat, C)	Capo 8 to play in A, or Capo 3 playing D, G, A
Old Time Rock and Roll-Bob Seger	A, D, E	LKR song book pg. 107/ Website	F# Major (F#, C#, D#)	Capo 4 playing D, G, A
Hound Dog	A,D,E	LKR song book pg. 75/ Website	C Major (C,F,G)	Capo 3 playing A,D,E
Call Me Maybe	C, D (Key of G)	LKR Song book pg. 30/ Website	G Major (C,D)	No change
I Want Candy	A5, G5 Power chords (or use D 5, C5 Power Chords)	LKR song book pg. 80/ Website	D Major	No change
Blue Suede Shoes	A,D,E	LKR song book pg. 21/ Website	A Major	No change
What Makes You Beautiful	A,D,E	LKR song book pg. 136/ Website	E Major (E, A, B)	Capo 7, playing A,D, E chords, or capo 2 playing D,G,A
Rock and Roll-Led Zeppelin	A,D,E (or A7,D7, E7)	LKR song book pg. 114/ Website	A Major	No change
Louie Louie	A,D,E	LKR song book pg. 100/ Website	A Major	No change
Let's Do the Twist	A,D,E	LKR song book pg. 97/ Website	E Major (E, A,B)	Capo 7, playing A,D, E chords, or capo 2 playing D,G,A
Wild Thing	A,D,E	LKR song book pg. 140/ Website	A Major	No change
The Lion Sleeps Tonight	A,D, E	LKR song book pg. 124/ Website	F Major	Capo 8 to play in A, or Capo 3 playing D, G, A



4/5	Chords	Source	Original Key	To Play with Recording...
Rocky Mountain High	D, Em, C, G, A	Request copy from LKR or Melissa Flail	E Major (Capo 2 if playing in D
Cups-When I'm Gone	C, Am, F, G	LKR Website	C Major	No change
Firework-Katie Perry	G, Am, Em, C	LKR song book pg. 54/ Website	A flat Major	Capo 1, playing G, Am, Em, C chords
I'm A Believer	D,G, A, C	LKR song book pg. 82/ Website	G Major (G, C, D, E)	Play in G major or Capo 5 playing D,G,A,C
Burning Up-Jonas Brothers	B5, D5, A5, G5 power chords	LKR song book pg. 29/ Website	D Major	No change
What makes You Beautiful	A, D, E	LKR song book pg. 136/ Website	E Major (E, A ,B)	Capo 2 playing D, G, A chords
Chain of Fools-great for vocals and harmony	Em	LKR song book pg. 31/ Website	C minor	Capo 3 playing A minor chord
Clouds-Zach	C, Em, Am, F, G	LKR Website	D Major(D, Fm, Bm, G, A)	Capo 2 playing C, Em, Am, F, G chords
Corazon Espinado-Santana	Am, E	LKR song book pg. 35/ Website	B Minor (Bm, F#)	Capo 2 playing Am, E chords
Don't Worry Be Happy	A D (chorus only, teacher sings/ plays verses)	SB- Making Music Grade 4, pg 321	A Major (A, D) (In SB-MM: D Major)	No change
She Will Be Loved-Maroon 5 (not on LKR)				
I Can See Clearly Now-Johnny Nash	D, G, A	LKR song book pg. 77/ Website	D Major	No change
Crocodile Rock-Elton John	G, Em, C, D, Bm, A, E	LKR song book pg. 38/ Website	G Major	No Change
Friday-Rebecca Black	G, Em, C, D	LKR song book pg. 56/ Website	B Major (B, G#m, E, F#)	Capo 4 playing G, Em, C, D chords
Gangnam Style	Slide B, E, F#, G, A ,B power chords	LKR Website	B Minor	No change
Goodtime-Owl City and Carly Rae Jepsen	Aflat, E flat, B flat, Cm	LKR Website	E flat Major	No change or Capo 1 playing G, D, A, Bm
Here Comes the Sun-The Beatles	D, G, A, E	LKR song book pg. 69/ Website	A Major (original Beatles recording)	Capo 7 playing D, G, A, E or Capo 2 playing G,C, D, A chords
Hey Soul Sister-Train	G, D, Em, C	LKR song book pg. 70/ Website	E Major (E, B, C#m, A)	Capo 2 playing D, A, Bm, G chords

LESSON PLAN: SATRIANI'S GUITAR TIPS

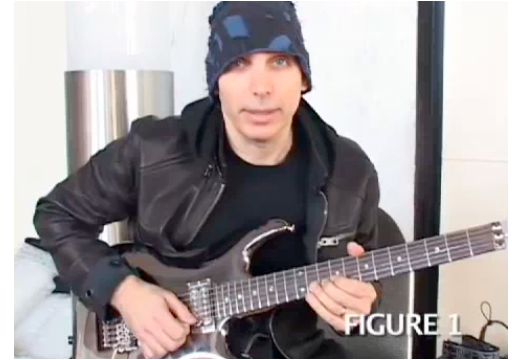
Objective:

Students will be able to discover how to improve their guitar playing ability while learning directly from a master guitarist.

- Generate feelings of community with a professional guitarist as a peer.
- Inspire by observing mastery of advanced guitar techniques

10 VIDEO EXERCISES FROM "SATCH"

URL: <http://youtu.be/JNDyl5b3Fh8>



PROCEDURES/FIGURES

1. Bending
2. Stretching
3. Strength Building
4. Hammer On
5. Creating Rocking Scales
6. Killer Warm-Ups
7. Diminished Scale Voicings
8. Picking and Fingering Exercise
9. Major Scale Expansion
10. Pedal Point Major Scales

DISCUSSION QUESTIONS:

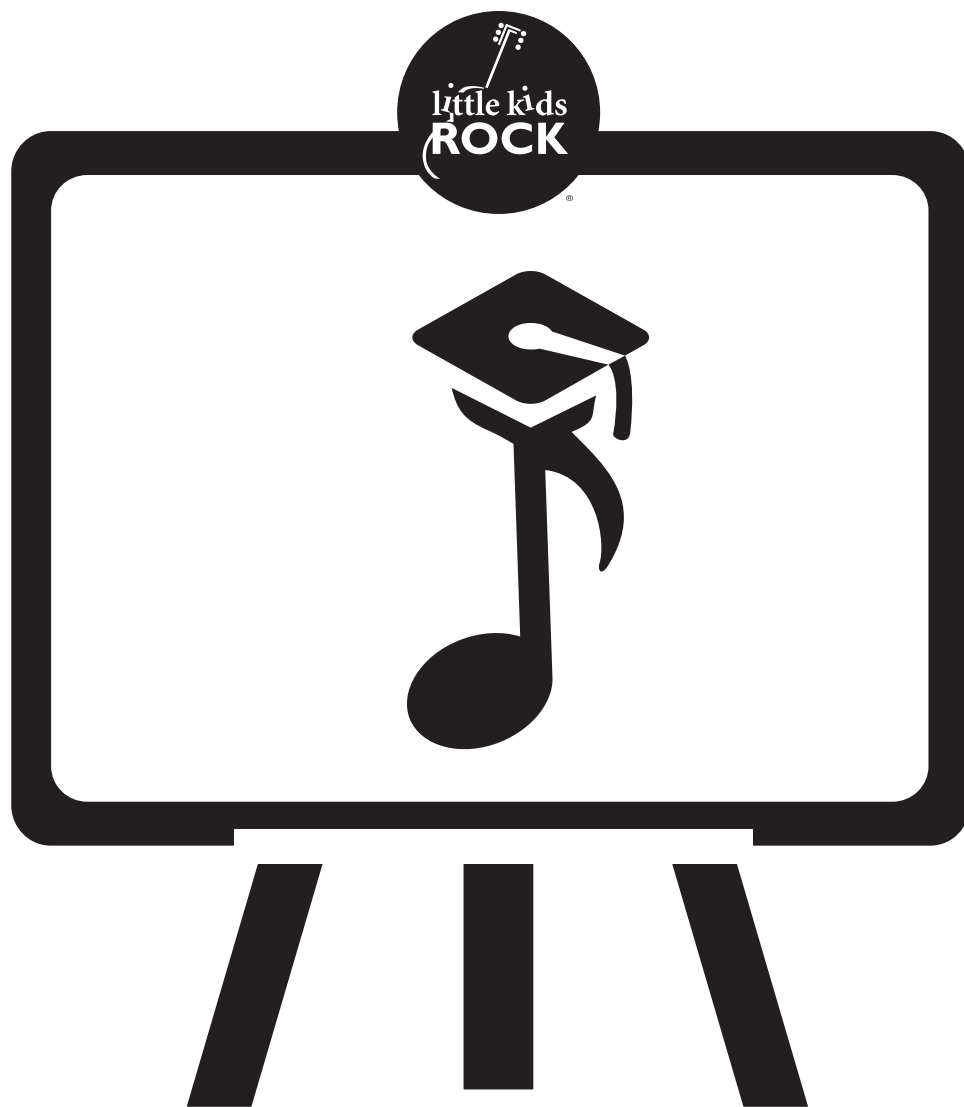
1. Can we try any of these exercises right now? (1 & 2)
2. Are there any exercises we can learn and practice in class with a little practice? (3 & 4)
3. Which exercise do we want to create as our GOAL exercise to accomplish this year?

LITTLE KIDS ROCK CORE VALUES:

3. Improvisation



4. Other Lessons



LESSON PLAN: OLD TIME ROCK AND ROLL

*Lesson provided by Beverly Chisholm
Little Kids Rock teacher of 5 years – New Jersey

Objective:

For large beginner guitar class, learning 3 chords (choice of easy or standard), putting them together to form pattern for song.

DESCRIPTION:

Students will learn G, C and D7 chords, will strum simple patterns, learn melody by singing one verse then play and sing first verse of song. Once pattern is memorized, students may sing all six verses.

MATERIALS:

26 guitars, lead sheets with chord structures and strum patterns

PROCEDURES:

- 1 Students will learn G, D7 and C chords over 2 or 3 weeks (one session per week).
- 2 As students learn each chord, they will also learn strum pattern.
- 3 Students will begin learning melody and verse 1.
- 4 Class will split in half with each taking a turn playing then singing.
- 5 Once students are comfortable, they can attempt to play and sing verse 1.
- 6 Students are encouraged to memorize the chord patterns and strums on verse 1.
- 7 Once patterns are memorized students can proceed to other verses of song.

EXTENSIONS:

- 1 Students learn that continued practice is necessary.
- 2 Once first song is learned we can proceed to other songs.
- 3 When students develop a repertoire, they can present it to the school or parents.



LESSON PLAN: I'VE GOT RHYTHM

*Lesson provided by Chris Read
Little Kids Rock teacher of 3 years – San Pablo, CA

Objective:

Students will be able to keep a steady beat by performing themselves and by listening to others.

DESCRIPTION:

Great warm-up or lesson about keeping a steady beat. Students ideally will be in a circle, but I have done it in rows. Teacher will call out a rhythm such as 1, 2, 3, 4. Student 1 will turn to student 2 next to him/her and both will clap on beat 1. Then student 2 will turn to student 3 and they will both clap on beat 2, and so on.

MATERIALS:

No materials needed.

PROCEDURES:

- ❶ Have students form a circle.
- ❷ Teacher call out a rhythm such as: 1, 2, 3, 4. Start simple and then add more complicated rhythms as they get comfortable.
- ❸ Start with one student. That student will turn to a student next to him/her. The two students will clap together on beat 1.
- ❹ Student 2 will now turn to student 3 and they will clap beat 2.
- ❺ Student 3 will turn to student 4 and clap beat 3.
- ❻ Student 4 will turn to student 5 and clap beat 4.
- ❼ Repeat beat 1 with student 5 and 6...and so on.
- ❽ Once you complete a circle (I usually end on beat 4), then add a new beat: example: 1 & 2, 3, 4

EXTENSIONS:

- ❶ You can do this same thing with any instrument. Just make sure the students know what order they are in. They need to make eye contact instead of turning entire body. You can add different notes or chords too.
- ❷ I have done this with my 4th graders to do skip counting during math. I play a metronome and they have to stay on the beat. I begin by skip counting 2's, so they get the feel for it.



LESSON PLAN: CHORDS “C” AND “G”

*Lesson provided by Cynthia Bohorquez
Little Kids Rock teacher of 4 years – Houston, TX

Objective:

*Get the basics working together –
Finding chords / strumming / and singing*

MATERIALS:

Guitars / triangles - Extensions: keyboards / traps / bass

PROCEDURES:

- ❶ Name pertinent parts of guitar: Neck / frets / sound hole / number strings
- ❷ Number fingers on the neck hand
- ❸ Present “G” short chord as a ‘map’ 3rd finger on the 3rd fret on the 1st string (I divide the kids into 2 groups – one holds the guitar and the other ‘helps’)
- ❹ Play “Are You Sleeping” w/ the G chord strumming half notes
- ❺ Let group 2 add triangles to the song....Rotate Groups (stop here for grades 3 down)
- ❻ Introduce 2nd chord “C” map – 1st finger on the 1st fret on the 2nd string
- ❼ Sing same song in the new key – discuss how it is easier to sing.
- ❽ Introduce “Deep in the Heart of Texas” to use both chords. Show kids how to ‘walk’ between the 2 chords leaving their hand in the same position and just lift/shift to change chords

TIPS:

Point out that the chord change always occurs on the word “Texas”. Note: I use this intro lesson w/ grades 2 – 8

Older grades may do the whole thing in one hour long session. Younger grades would take 3 sessions to cover the whole lesson. The older kids love to rotate on each instrument as we play it again and again!

EXTENSIONS:

- ❶ Keyboard – playing the chord change of C to G. I use ‘short’ C (C & G) to ‘short’ G (B & G) usually on a quarter note rhythm. Also use it to introduce playing bass in the LH holding the C234 to G234
- ❷ I let beginning trap players add the beat according to their level. Early players start w/ bass / snare only
- ❸ Great way to introduce bass as well letting kids get used to picking one. String at a time instead of strumming and making the change between. C & G – I use third fret 5th str & 6th str



LESSON PLAN: LONG WAY TO THE TOP RIFF

*Lesson provided by Dan Sullivan
Little Kids Rock teacher of 5 years – Petersburg, AK

Objective:

This technique allows students to transition from simple 4/4, up and down strumming to a more rhythmic rock strum, as well as reinforce switching chords quickly.

DESCRIPTION:

The 2 introductory chords to Long Way To The Top are G & A. Switching from the G to the A can be difficult for new players. The simple chant I use in this lesson allows them to play the G in an open position (no fingers down, don't play the low E string) combined with the already familiar A chord.

MATERIALS:

Guitars!

PROCEDURES:

- ❶ Demonstrate the LKR version of Long Way To The Top. Most kids are already familiar with the tune. Sing as a group to build anticipation.
- ❷ Focus in on the A part "Ridin down the highway" sung acapella, followed by power strums G-A-A-G-A, one down strum each chord.
- ❸ After the last A chord, use a fairly heavy slap on the strings with the palm of the right hand to mute all strings.
- ❹ Repeat this technique after each line of the A part.
- ❺ To the rhythm of the song, I use the chant "Off - On - On - Off - On - Slap", the off being the open G chord, the on being the fingered A chord.
- ❻ We practice this technique in isolation for 10 - 20 times. It's a great exercise of developing a good sense of timing, strong pick work/strumming, muting techniques, and changing chords. It really helps drive the song along.
- ❼ The rest of the song come pretty easy, 3 quick down strum A chords after each line of the B part. The chorus requires a real G chord to sound good (A-G-D) but there is more time to switch chords in this section.
- ❽ This is also a great tune to change the the words around to fit the season or event...instead of Ridin down the highway..., we sing School is finally over, summers coming on, no more book and homework, the fun has jus begun.....



LESSON PLAN: C & F JAMS ON KEYBOARD

*Lesson provided by Daria Milman
Little Kids Rock teacher of 3 years – Brooklyn, NY

Objective:

Students will be able to improvise in the key of C

DESCRIPTION:

Students play broken chord patterns

MATERIALS:

Keyboards, White board, Smart board, or chart paper

PROCEDURES:

- 1 Keyboard orientation using 'forks' & 'chopsticks'
- 2 Thumbs of each hand on C (doesn't matter which C)
- 3 RH fingers 1 3 5 3 1 on notes C E G E C; timing in 4/4: |: C E G E | C - - - :||
- 4 Teacher plays chords |: C - Am7 - | F - F/G - :||
- 5 Then reverse – 5 3 1 3 5, chords to correspond
- 6 Repeat w/LH 1 3 5 3 1 notes C A F A C, same timing
- 7 Teacher plays chords F – Dm - | Bb - Bb/C :||
- 8 Then students can play any of the 3 notes per hand in any order as long as they play 1 note at a time and use given fingering



Name _____

Song Title _____

Date _____

Artist _____

Homeroom _____

Year Released _____

Song Analysis Form

Sound: List all instruments heard in the song. Describe any special effects used if there are any.

Form: Diagram the form of this song. . Use the following abbreviations: **I** – introduction, **V** – verse, **C** – chorus, **Int** – interlude, **B** – bridge, **S** – solo, **Coda** – ending.

Melody: Describe the melody in each part of the song. Use the following adjectives: Ascending, Descending, Static, Arched

Rhythm: Is there a strong backbeat? ____ How many beats are in each measure? ____

Style: What genre of music is this? _____

What are some of the characteristics that tell you this song fits into this genre?

Text: In your own words, describe what the song is about. Please make specific references to the text.

LESSON PLAN: THE STOP GAME

*Lesson provided by Rich Giannotti
Little Kids Rock teacher of 5 years

Objective:

SWBAT demonstrate ear training abilities through keyboard chord playing techniques.

1. *Increase hand-eye coordination via observation and practice*
2. *Gain self confidence by performing as a group*

MATERIALS:

One set of drumsticks for the teacher
One instrument per student
Prize (ie. free homework pass, guitar pic, lunchtime private instrument lesson)

PROCEDURES:

- ① Teacher will play a straight 1-2-3-4- rhythm by striking the drumsticks together for an undetermined length of time.
 - Students will play along, playing one pre-determined chord/progression on their keyboard.
- ② Randomly Stop
 - The students must also stop at the same time
 - Any student who continues to play is out and will step away from their instrument
 - Continue until the remaining group has no more students playing out of turn
- ③ Syncopate the drumstick rhythm by playing more complex and repetitive patterns
 - Once the students are in unison, randomly stop
 - The last student with their instrument in their hands is the big winner.

NATIONAL STANDARD FOR MUSIC EDUCATION ADDRESSED

3. Improvising melodies, variations and accompaniments

EXTENSIONS:

- ① 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.
- ② 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.



LESSON PLAN: TRANSITIONING BETWEEN A, D, AND E CHORDS

*Lesson provided by Jose Vergara
Little Kids Rock teacher of 4 years – Los Angeles, CA

Objective:

Students will be able to transition from A Chord, to D Chord, and E Chord.

DESCRIPTION:

Students will practice transitioning from A chord, to D chord, and E chord by playing on the 1st beat of every measure.

MATERIALS:

Guitars and any percussion instrument to keep the beat.

PROCEDURES:

- ❶ Teacher will introduce/review that when playing in a 4/4 time (Common Time) every measure has four beats. Using a percussion instrument or handclaps teacher will count aloud 1, 2, 3, 4 and accent the 1st beat of every measure. Students will follow along by clapping on the first beat of every measure.
- ❷ Teacher will now ask students to do the same activity, but instead of clapping on the 1st beat (strong beat) they will strum the A chord or any open chord using their guitars. Depending on your students' abilities you can stop at this point and work on playing each chord separately on the strong beat before you have your students transition between chords.
- ❸ Students will continue to strum only on the first beat of each measure, but now they will alternate between two chords. A and D chords have been a great starting point for my students to begin transitioning chords since the first finger serves as an "anchor" finger to move from A to D. Students have three whole beats to move their fingers to the next chord position.
- ❹ Once students feel comfortable transitioning between the A and D chords you can add the E chord to the same exercise.
- ❺ As students feel more comfortable transitioning between these three chords, you can have them play on the first two and three beats of each measure and eventually they will play on every beat requiring no break in the music to move their fingers.
- ❻ I like to play around with the tempo as students practice their transitions. I increase the tempo every few measures, which forces students to transition faster and faster. Eventually we reach a tempo which is impossible for them to do, but they get a laugh out of it.

EXTENSIONS:

- ❶ This activity can work with any set of chords you want your students to learn.
- ❷ You can also incorporate the drum set by having someone play the base drum on the 1st beat and the hi-hat on the 2nd, 3rd, and 4th beat of every measure. A base player can follow along by playing the root note of the chords.
- ❸ Students can be challenged by having them play different strumming patterns on the first beat or the entire measure. A good source to use for this activity is the Simple Strumming Patterns found on the LKR Teachers' manual.



LESSON PLAN: IN THE STYLE OF “BRAND NEW DAY”

Objective:

Perform in the style of “Brand New Day” by Joshua Radin while discovering how to become a pop star. Perform a Modern Pop Song used in film, TV, commercials, and radio.

LINKS:

us.joshuaradin.com (Official Site)

www.last.fm/music/joshua+radin/_/Brand+New+Day
(Video)

BIOGRAPHY:

Though Joshua Radin enjoyed singing during his childhood, the Cleveland native never intended to be a professional musician. Instead, he studied drawing and painting at Northwestern University, following his college years with stints as an art teacher, screenwriter, and art gallery employee. Eventually, Radin took a stab at songwriting and played one of his earliest compositions, “Winter,” for his friend Zach Braff. The burgeoning actor/director took an immediate liking to the song, and “Winter” eventually found its way onto Braff’s hit television show *Scrubs* in early 2004. After fans began to request more of his music, Radin decided to pursue a songwriting career and signed with Columbia Records, which issued his debut album, *We Were Here*, in 2006. Radin relocated to Los Angeles and aligned himself with the Hotel Cafe, a unique Hollywood venue specializing in performances by singer/songwriters. He soon found himself playing national tour dates with a number of Hotel Cafe regulars, including Ingrid Michaelson, Sara Bareilles, and Meiko. Meanwhile, he issued a pair of digital EPs via iTunes while readying the release of his sophomore album, *Simple Times*, which arrived in late 2008. The album was released in the U.K. two years later. Meanwhile, Radin placated his American fans by issuing a short EP, *Songs Under a Streetlight*, and putting the finishing touches on *The Rock and the Tide*, which appeared in October 2010. (http://www.mtv.com/music/artist/radin__joshua/artist.jhtml#biographyEnd)



LESSON PLAN: "BRAND NEW DAY" CONTINUED

In the style of "Brand New Day" by Joshua Radin

Intro:

G C₂ G G
| / / / / | / / / / | / / / / | / / / / ||

Verse #1:

G C₂ G
| / / / / | / / / / | / / / / | / / / / |
G C₂ D C₂
| / / / / | / / / / | / / / / | / / / / |
G C₂ Em C₂
| / / / / | / / / / | / / / / | / / / / |
G C₂ G G
| / / / / | / / / / | / / / / | / / / / |

Some kind of magic
Happens late at night
When the moon smiles down at me
And bathes me in its light

Verse #2:

G C₂ G
| / / / / | / / / / | / / / / | / / / / |
G C₂ D C₂
| / / / / | / / / / | / / / / | / / / / |
G C₂ Em C₂
| / / / / | / / / / | / / / / | / / / / |
G C₂ G G D
| / / / / | / / / / | / / / / | / / / / ||

I fell asleep beneath you
In the tall blades of grass
When I woke the world was new
I never had to ask

Chorus:

Em D G G D
| / / / / | / / / / | / / / / | / / / / |
Em D G G D
| / / / / | / / / / | / / / / | / / / / |
Em D G D Em
| / / / / | / / / / | / / / / | / / / / |
Am G C₂
| / / / / | / / / / | / / / / | / / / / ||

It's a brand new day, the sun is shining
It's a brand new day
For the first time in such a long long
Time, I know I'll be ok



LESSON PLAN: "BRAND NEW DAY" BY JOSHUA RADIN

In the style of "Brand New Day" by Joshua Radin

Interlude:

G C₂ G G

|////|////|////|////||

Verse #3:

G C₂ G

|////|////|////|////|

G C₂ D C₂

|////|////|////|////|

G C₂ Em C₂

|////|////|////|////|

G C₂ G

|////|////|////|////|

G C₂ G G D

|////|////|////|// //||

Most kind of stories

Save the best part for last

And most stories have a hero who finds

You make your past your past

Yeah you make your past your past

Chorus:

Em D G G D

|////|////|////|// //|

Em D G G D

|////|////|////|// //|

Em D G D Em

|////|////|// //|////|

Am G C₂

|////|////|////|////||

It's a brand new day, the sun is shining

It's a brand new day

For the first time in such a long long

Time, I know I'll be ok

Interlude:

G C₂ G G

|////|////|////|////||



LESSON PLAN: "BRAND NEW DAY" CONTINUED

In the style of "Brand New Day" by Joshua Radin

Bridge:

Bm C2 G
 | / / / | / / / | / / / | / / / |
 Bm C2
 | / / / | / / / | / / / | / / / |
 D
 | / / / | / / / | / / / | / / / ||

This cycle never ends

You gotta fall in order to mend

Chorus:

Em D G G D
 | / / / | / / / | / / / | / / / |
 Em D G G D
 | / / / | / / / | / / / | / / / |
 Em D G D Em
 | / / / | / / / | / / / | / / / |
 Am G C2
 | / / / | / / / | / / / | / / / ||

It's a brand new day, the sun is shining

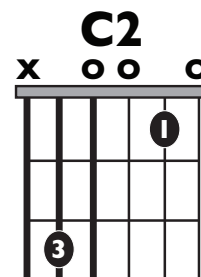
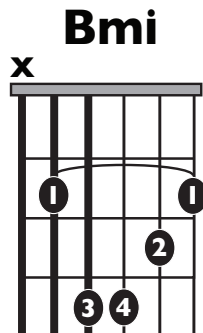
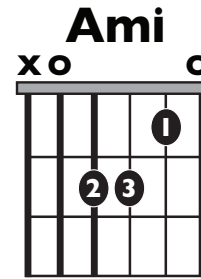
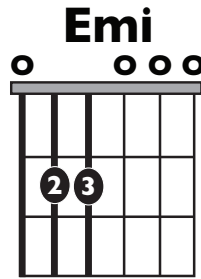
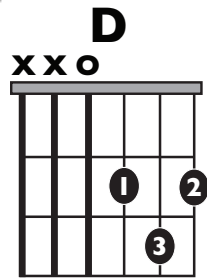
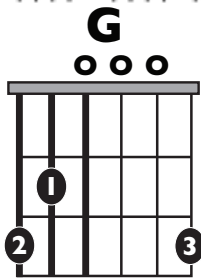
It's a brand new day

For the first time in such a long long

Time, I know I'll be ok

Outro:

G C2 G G
 | / / / | / / / | / / / | / / / ||



LESSON PLAN: “BRAND NEW DAY” BY JOSHUA RADIN

PROCEDURES:

Play a recording of Joshua Radin’s “Brand New Day” and lead a discussion with the students about the meaning and relevancy of the song. Discuss the “Biography” notes and how television and the internet played a role in his success. Teach or review the chords needed to perform the song: G, C2, D, Em, Am, Bm. Have students perform the song in whole or in parts while introducing the lyrics. Perform the song, complete with singers (consider performing using scaffolding: begin with one guitarist and singer and then gradually adding students so that by the final chorus, the entire group of Little Kids Rocker’s are on stage).

LITTLE KIDS ROCK CORE VALUES:

5. 5th Stream of Music Education

NATIONAL STANDARDS FOR MUSIC EDUCATION ADDRESSED:

1. Understanding music in relation to history and culture.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Singing, alone and with others, a varied repertoire of music.



ACTIVITY: CHORD TIC TAC TOE

*Provided by Rodney Dittmar
 adapted with permission from Woody Schober's
 "Patch Pattern" Sight-Singing Series

CONCEPTS:

chords, repeated rhythms, tone row, retrograde, inversion

PROCEDURES:

- 1 Draw a "tic-tac-toe" grid on the chalkboard or overhead.
- 2 Give the students a group of chords to use (ex. A, D, E, G).
- 3 Start with tonic chord in 1st (upper-left) box.
- 4 Let students fill in the grid one at a time. Chords can be repeated or changed.
- 5 Give the students a one-measure rhythm to play; repeat this pattern for each chord in the grid.
- 6 Start with the 1st box and play the pattern left-to-right, top-to-bottom.
- 7 Start with the last box and play the pattern backwards! (retrograde)
- 8 Start with the 1st box and play the pattern top-to-bottom, right-to-left.
- 9 Start with the last box and play the pattern backwards! (retrograde inversion)
- 10 UPSIDE DOWN, UPSIDE DOWN AND BACKWARDS, AND ANY OTHER PATTERN YOU AND THE STUDENTS CAN CREATE USING THE GRID!!

