



**BASS
LESSON
PLANS**

LESSON PLAN: Guitar as Bass

Objective:

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

Resources:

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

Procedures:

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

National Core Arts Standards (Music):

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

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

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



LESSON PLAN: Ballad Rhythm With A & D

Objective:

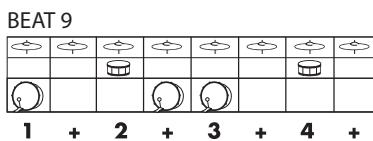
Students will be able to play bass using the open A and D strings using one of the most common rhythms played on bass.

Resources:

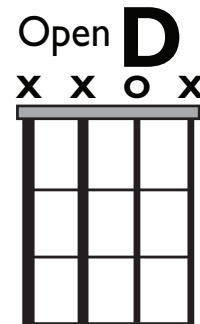
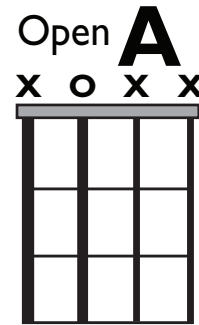
Bass songs using the notes A and D. The Little Kids Rock song database can be searched by chords and chord progressions for material to use.

Procedures:

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



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



National Core Arts Standards (Music):

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



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

Objective:

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

Resources:

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

Procedures:

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

Extensions:

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

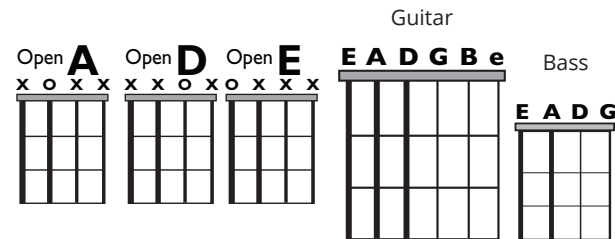
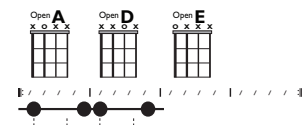
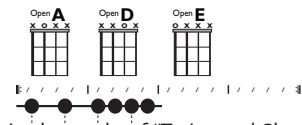


Fig. A

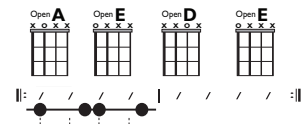


in the style of “You Don’t Know You’re Beautiful”

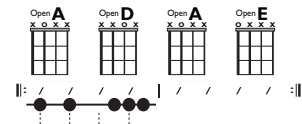


in the style of “Twist and Shout”

Fig. B

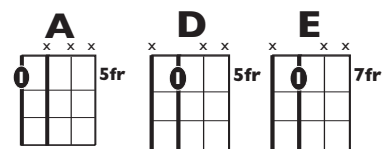


in the style of “Hang on Sloopy”



in the style of “Wild Thing”

Fig. C



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

National Core Arts Standards (Music):

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



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

Objective:

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

Resources:

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

Procedures:

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

Extensions:

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

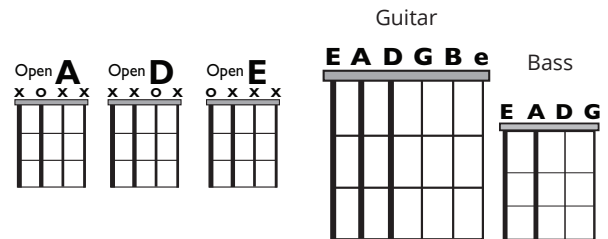
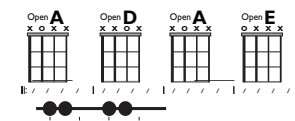
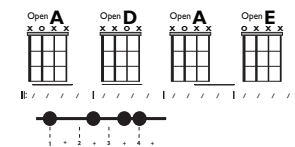


Fig. A

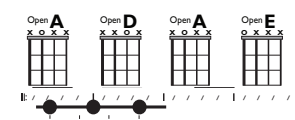


in the style of "The Lion Sleeps tonight"

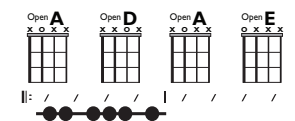


in the style of "Brown Eyed Girl"

Fig. B

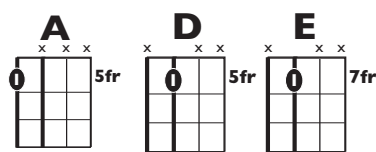


in the style of "Free Falling"



in the style of "American Pie"

Fig. C



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

National Core Arts Standards (Music):

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



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

Objective:

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

Resources:

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

Procedures:

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

Extensions:

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

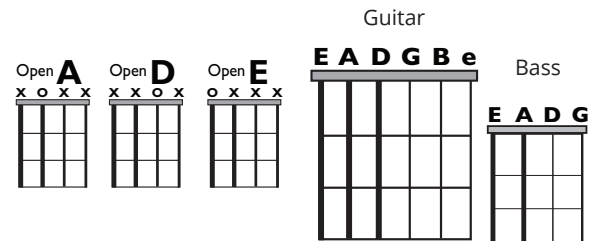


Fig. A

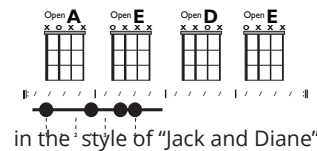
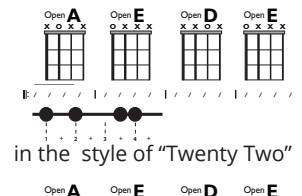


Fig. B

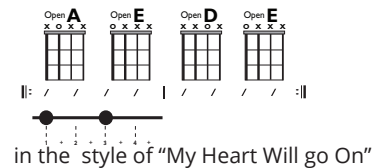
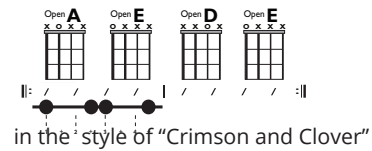
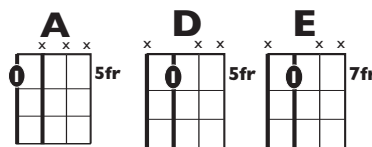


Fig. C



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

National Core Arts Standards (Music):

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

Objective:

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

Resources:

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

Procedures:

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

Extensions:

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

National Core Arts Standards (Music):

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

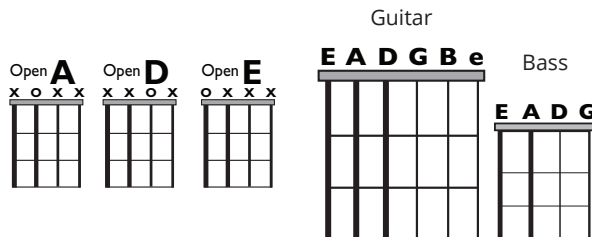
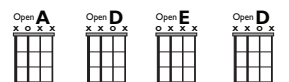
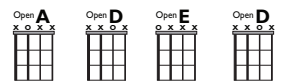


Fig. A

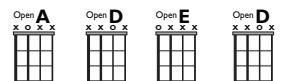


in the style of “Let’s Go Crazy”

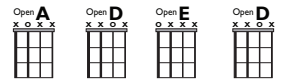


in the style of “ROCK in the USA”

Fig. B

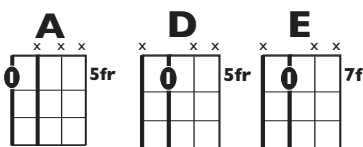


in the style of “What I Like About You”



in the style of “The Tears of a Clown”

Fig. C



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

BASS



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

DRUM LESSON PLANS

LESSON PLAN: Rhythms With Words

Objective:

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

Resources:

None required!

Procedures:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Drum Fills and a Crash

Objective:

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

Resources:

Any song recording

Procedures:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Drum Fills Accompanied

Objective:

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

Resources:

Only a drum kit!

Procedures:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Classroom as Drum Set

Objective:

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

Resources:

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

Procedures:

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

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

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

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

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

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

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

National Core Arts Standards (Music):

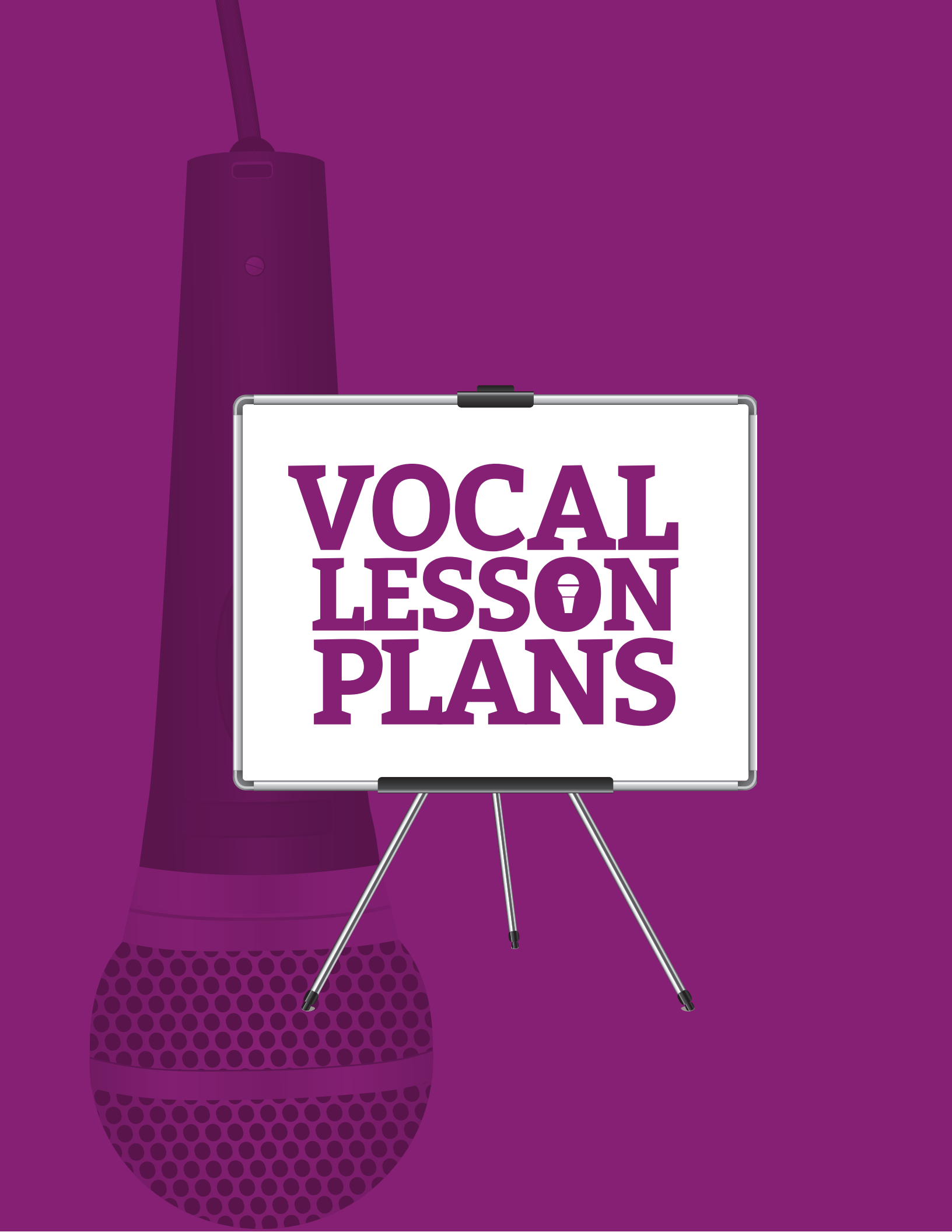
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

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

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

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





VOCAL LESSON PLANS

LESSON PLAN: Beginner Beat Boxing

Objective:

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

Resources:

Any pitched instrument like a piano or guitar

Procedures:

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

Extension:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Hearing Notes in the Major Scale

Objective:

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

Resources:

Any pitched instrument like a piano or guitar

Procedures:

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

Extension:

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

National Core Arts Standards (Music):

Responding - Anchor Standard #7

