



GUITAR LESSON PLANS

LESSON PLAN: Holding the Guitar

Objective:

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

Resources:

Guitar stands or cases, teacher demonstration, student demonstration.

Vocabulary and Terms:

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

Procedures:

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

Fig. A



Fig. B



Fig. C

National Core Arts Standards (Music):

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



LESSON PLAN: Parts of the Guitar

Objective:

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

Resources:

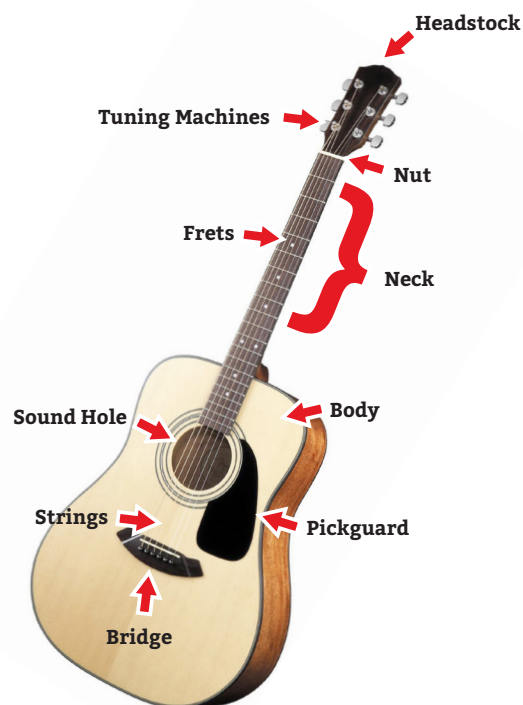
Teacher manual, guitars.

Vocabulary and Terms:

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

Procedures:

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



GUITAR

National Core Arts Standards (Music):

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



LESSON PLAN: Naming Guitar Strings

Objective:

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

Resources:

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

Vocabulary and Terms:

Strumming, picking, strings 1 through 6

Procedures:

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

Extension:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Guitar Technique

Objective:

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

Resources:

Guitars

Procedures:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Holding a Pick

Objective:

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

Resources:

Picks

Procedures:

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



Fig. A



Fig. B

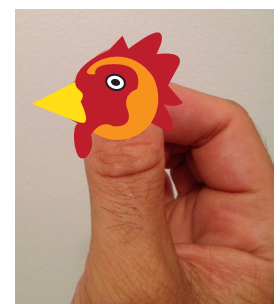
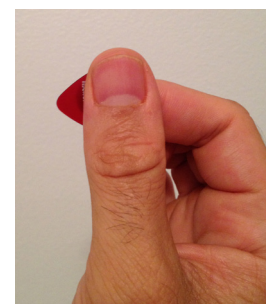


Fig. C

National Core Arts Standards (Music):

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



LESSON PLAN: Fret Numbers / Positioning

Objective:

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

Resources:

Handout on fret numbers and finger numbers

Procedures:

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



National Core Arts Standards (Music):

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



LESSON PLAN: Strum Patterns

Objective:

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

Resources:

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

Procedures:

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

1 + 2 + 3 + 4 +
rhythm O

1 2 3 + 4 +
rhythm G

1 2 + 3 4
rhythm N

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 $\frac{1}{b}$ 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: Stickers and Guitar Mutes

Objective:

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

Resources:

Paper towel guitar mute, small stickers, guitars, picks

Procedures:

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

Extension:

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



National Core Arts Standards (Music):

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

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

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



LESSON PLAN: 3 String Emi - Get Up Stand Up

Objective:

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

Resources:

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

Procedures:

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

Extensions:

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

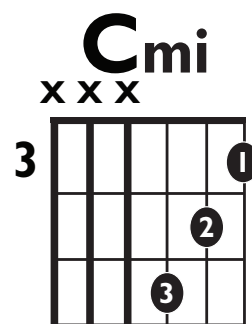
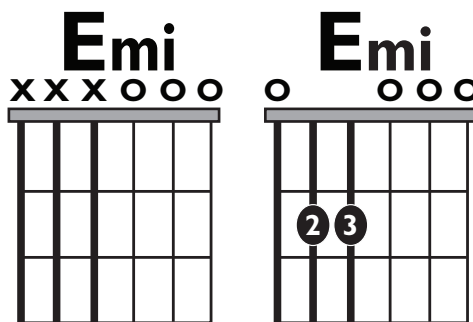


Fig. A

National Core Arts Standards (Music):

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



LESSON PLAN: Open Emi - Chain of Fools

Objective:

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

Resources:

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

Procedures:

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

Extensions:

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

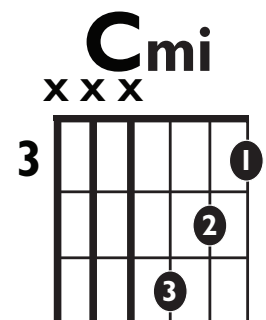
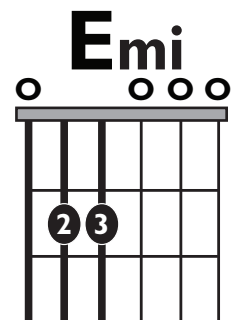
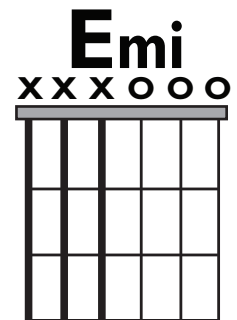


Fig. A

GUITAR

National Core Arts Standards (Music):

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



LESSON PLAN: G and C Chords with 1 Finger

Objective:

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

Resources:

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

Procedures:

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

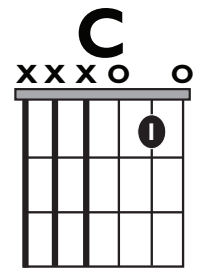
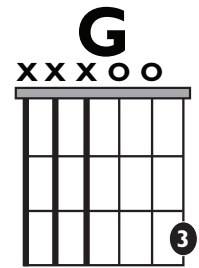


Fig. A

Extensions:

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

National Core Arts Standards (Music):

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



LESSON PLAN: 2 Chords, 1 Finger

Objective:

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

Resources:

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

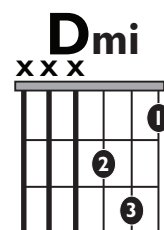
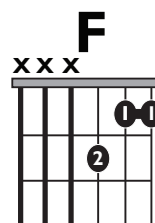
Procedures:

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



Extensions:

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



National Core Arts Standards (Music):

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



LESSON PLAN: 1 Chord Song Arrangements

Objective:

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

Resources:

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

Procedures:

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

National Core Arts Standards (Music):

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

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



LESSON PLAN: E Minor With a Funk Groove

Objective:

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

Resources:

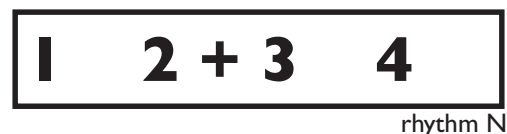
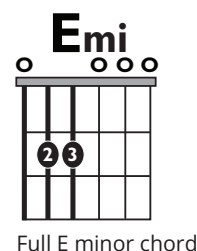
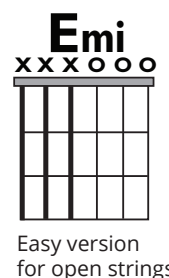
Recording of “Thank You” by Sly and the Family Stone, Lyrics, E minor chord handout.

Procedures:

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

Extensions:

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



National Core Arts Standards (Music):

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

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



LESSON PLAN: E Minor with a Shuffle Feel

Objective:

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

Resources:

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

Procedures:

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

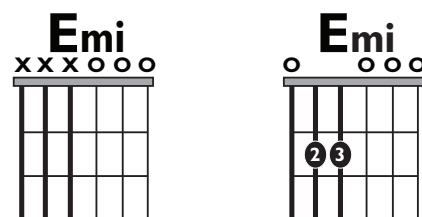
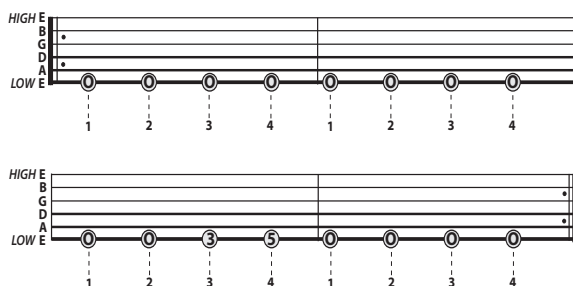
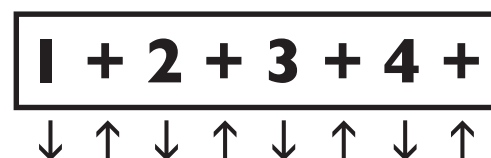


Fig. A



Extension:

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

National Core Arts Standards (Music):

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



LESSON PLAN: The E Chord in 1 Chord Songs

Objective:

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

Resources:

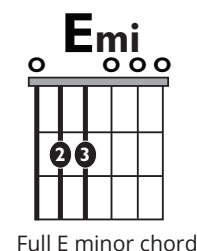
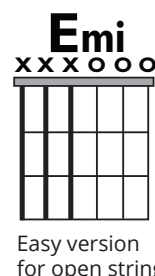
Any of the following recordings: "American Woman" by The Guess Who, "Hey Bo Diddley" by Bo Diddley, "Who do you Love" by George Thorogood, "Keep On Chooglin'" or "Graveyard Train" by Creedence Clearwater Revival, "No Place to Go", "Smokestack Lightning", or "Spoonful" by Howlin' Wolf, "High Time We Went"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

Procedures:

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

Extensions:

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



National Core Arts Standards (Music):

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



LESSON PLAN: D Chord in 1 Chord Songs

Objective:

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

Resources:

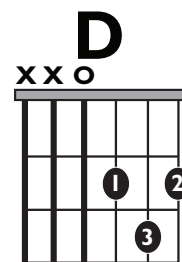
Any of the following recordings: "Land of 1,000 Dances", "Jump into the Fire" by Harry Nilsson, or "One Chord Song" by Stony Larue, lyrics to any of these songs, and the D chord handout

Procedures:

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

Extension:

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

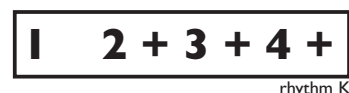


D Major Chord

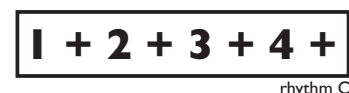
in the style of:
Land of 1,000 Dances



in the style of:
Jump Into the Fire



in the style of:
One Chord Song



National Core Arts Standards (Music):

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



LESSON PLAN: Learning the D7 Chord

Objective:

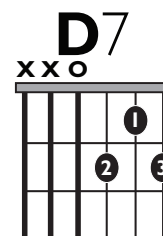
Students will learn to play the D7 chord on guitar and use it in playing “Feelin’ Blue” by Credence Clearwater Revival.

Resources:

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

Procedures:

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



D7 Chord



Extensions:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Dividing the Chords in Class

Objective:

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

Resources:

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

Procedures:

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



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

Extensions:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Rock and Roll G to C

Objective:

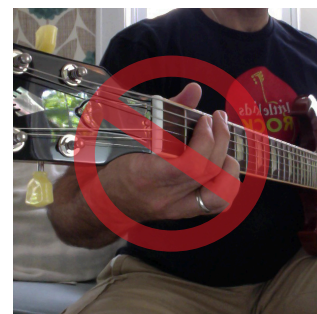
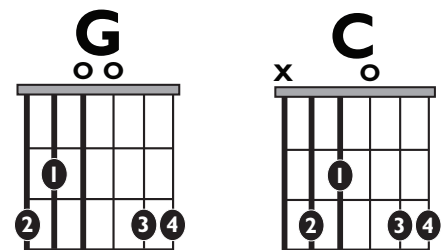
Students will be able to use the “anchor note concept” to play a classic chord progression used in a lot of favorite songs.

Resources:

Guitars, picks.

Procedures:

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



Extensions:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Hearing Chords

Objective:

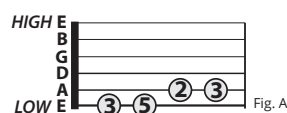
Students will be able to hear the difference between chords based on hearing them as numbers related to a “1” chord. Music is a language made out of sound, and learning how to pay attention to it with our ears should always be our top priority.

Resources:

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

Procedures:

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



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

Extensions:

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

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

National Core Arts Standards (Music):

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



LESSON PLAN: Spanish Guitar

Objective:

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

Resources:

Guitars, Picks.

Procedures:

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

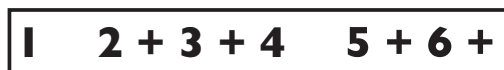


Fig. B

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

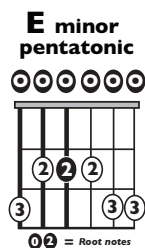


Fig. C

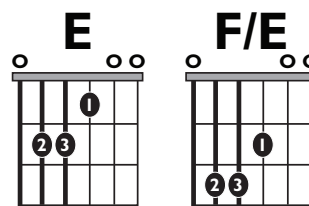


Fig. A

Extensions:

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

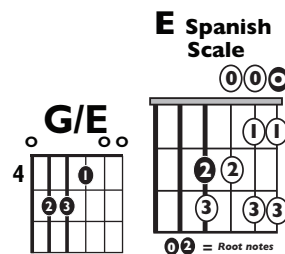


Fig. D

Fig. E

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

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



Fig. F

National Core Arts Standards (Music):

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



LESSON PLAN: Anchor Chords

Objective:

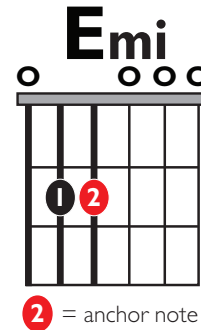
Students will be able to change chords easily using the concept of “Anchor Notes” to move to a new chord.

Resources:

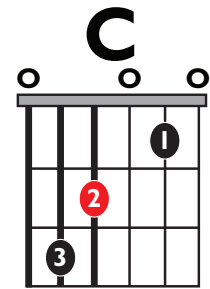
Handout in teacher manual of the C chord.

Procedures:

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



2 = anchor note



2 = anchor note

Extensions:

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

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

National Core Arts Standards (Music):

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



LESSON PLAN: G and C Using Target Notes

Objective:

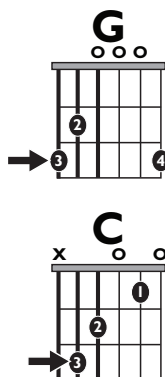
Students will be able to change chords easily using the concept of “Target Notes” to move to a new chord

Resources:

Handouts in teacher manual of the G and C chords.

Procedures:

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



Extensions:

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

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

National Core Arts Standards (Music):

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



LESSON PLAN: Changing Chords (Chord Grip)

Objective:

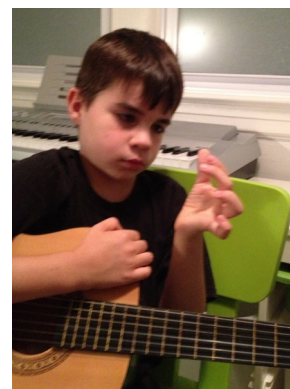
Students will be able to change chords easily by becoming aware of what guitar players refer to as the “chord grip”

Resources:

Handout in teacher manual showing E minor and A chords.

Procedures:

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



Extension:

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

National Core Arts Standards (Music):

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



LESSON PLAN: Changing Chords From A to D

Objective:

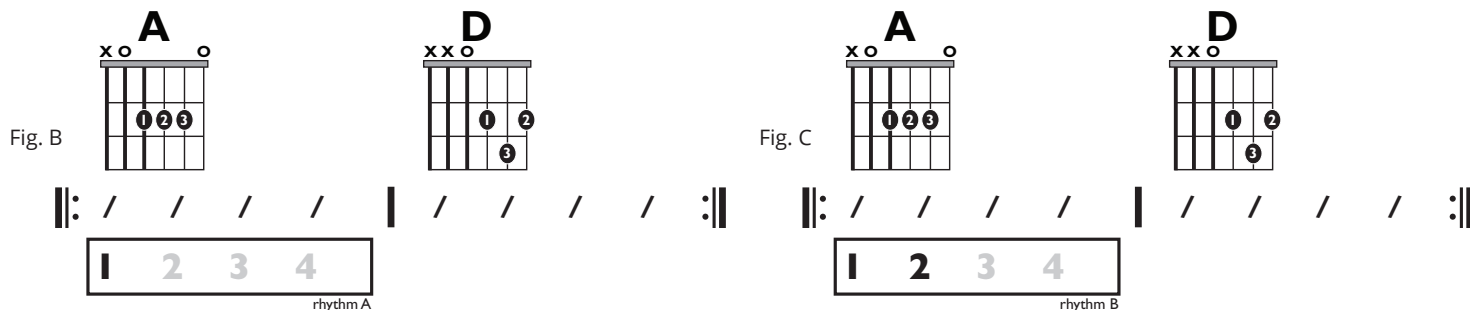
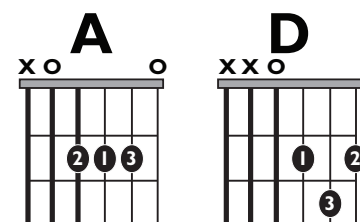
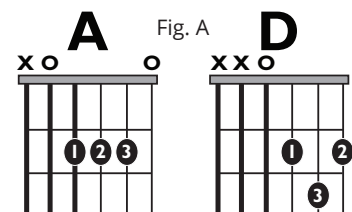
Students will be able to use the A and D chords to play one of the most popular chord progressions in today's music.

Resources:

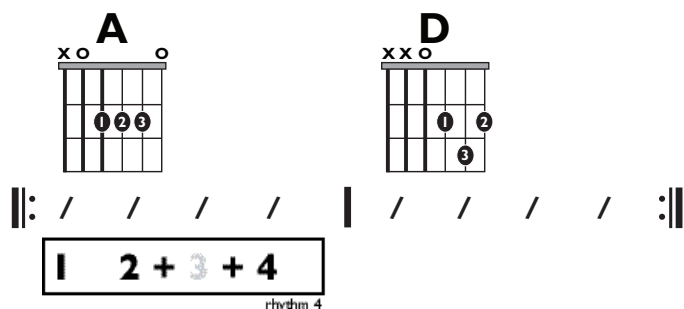
Handout for the A chord, handout for the D chord, song charts for Home by Phillip Phillips, You Can't Always Get What You Want by the Rolling Stones, and Imagine by John Lennon.

Procedures:

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



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



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

National Core Arts Standards (Music):

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



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

Objective:

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

Resources:

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

Procedures:

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

Extensions:

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

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

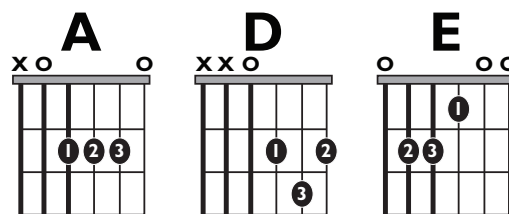
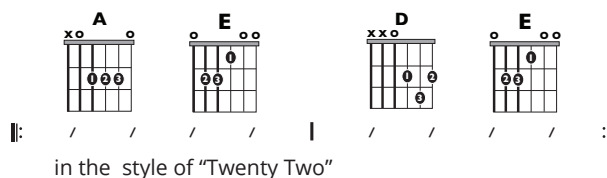


Fig. A



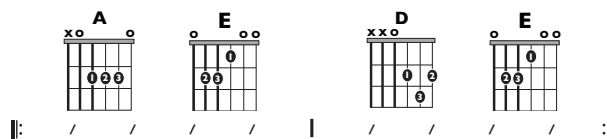
in the style of “Twenty Two”

1 2 3 + 4

in the style of “Jack and Diane”

1 + 2 + 3 + 4

Fig. B



in the style of “Crimson and Clover”

1 2 + 3 + 4 +

in the style of “My Heart Will Go On”

1 2 + 3 4 +

rhythm P

GUITAR

National Core Arts Standards (Music):

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



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

Objective:

Students will be able to use the E, A, and D chords to play a 1, 4, H7, 4 (I IV HVII IV) chord progression enabling them to play and recognize this in dozens of songs.

Resources:

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

Procedures:

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

Extensions:

Discuss chord progressions as numbers related to the key you are in. This chord progression is typically called a "1 4 H7 4" (I IV HVII IV) progression by musicians because E is the 1st chord in the key, A is the 4th, and D is the H7th (D# is the normal 7th in the key of E making the D chord a "rule breaker"). Ask students to use the musical alphabet and name these chords in different keys. "What chords would make a '1 4 H7 4' (I IV HVII IV) progression in the key of G? How about in the key of D?"

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

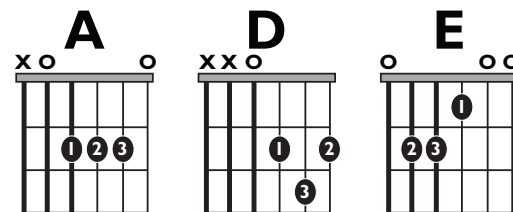
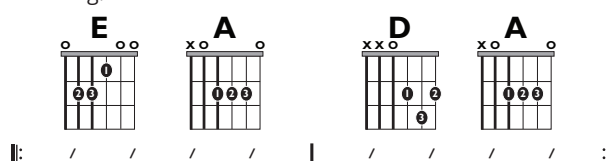


Fig. A



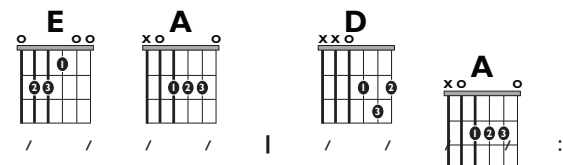
in the style of "Let's Go Crazy"

1 + 2 + 3 + 4 +

in the style of "Rock in the USA"

1 2 + 3 4 +
rhythm P

Fig. B



in the style of "What I Like About You"

1 2 + 3 4 +
rhythm P

in the style of "The Tears of a Clown"

1 2 3 4
rhythm D

National Core Arts Standards (Music):

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



LESSON PLAN: E and E Minor Chords

Objective:

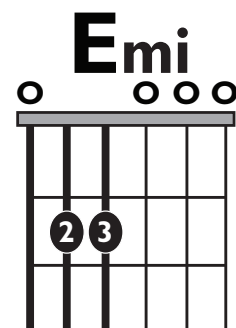
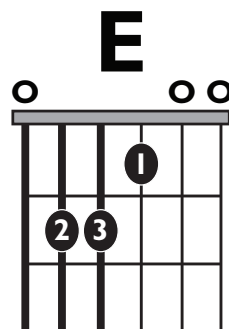
Students will be able to hear and play both E major and E minor chords by moving 1 finger on and off of the fretboard.

Resources:

E Chord Handout

Procedures:

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



National Core Arts Standards (Music):

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

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



LESSON PLAN: Switching Chords - C to Ami

Objective:

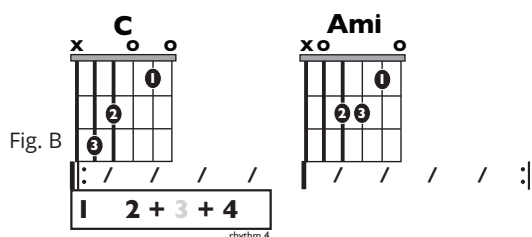
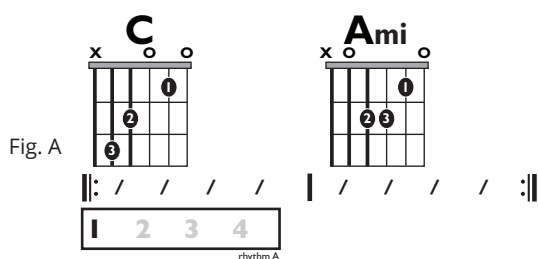
Students will be able to hear and play both E major and E minor chords by moving 1 finger on and off of the fretboard.

Resources:

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

Procedures:

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



National Core Arts Standards (Music):

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



LESSON PLAN: D and E with a Finger Slide

Objective:

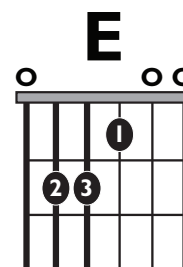
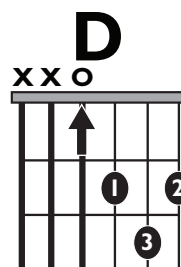
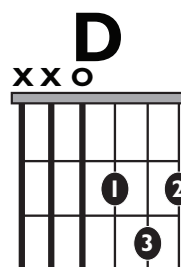
Students will be able to change between the D and E chords by sliding the 1st finger between the 1st and 2nd fret.

Resources:

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

Procedures:

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



National Core Arts Standards (Music):

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

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



LESSON PLAN: Open Pentatonic Scales

Objective:

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

Resources:

Handout from Teacher Manual titled “Scales to Jam by”

Procedures:

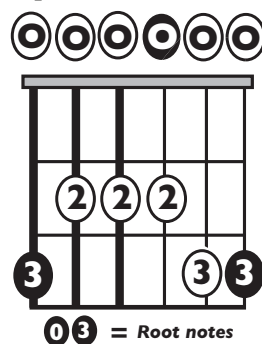
Review the lesson plan on finger numbers and positions, using notes only in the 1st position as the example.

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

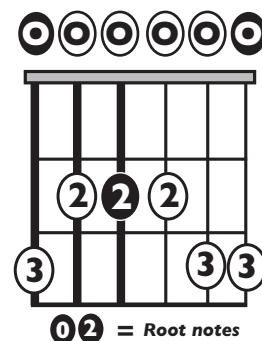
Extensions:

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

G Major pentatonic



E minor pentatonic



National Core Arts Standards (Music):

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



LESSON PLAN: Guitar Solo With 1 Finger

Objective:

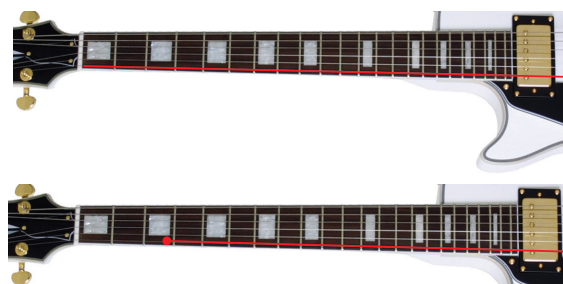
Students will be able to take a guitar solo using one finger to play two notes, while associating rhythm to speaking.

Resources:

Guitars, picks.

Procedures:

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



GUITAR

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

National Core Arts Standards (Music):

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



LESSON PLAN: Soloing in G

Objective:

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

Resources:

Guitars, Picks.

Procedures:

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

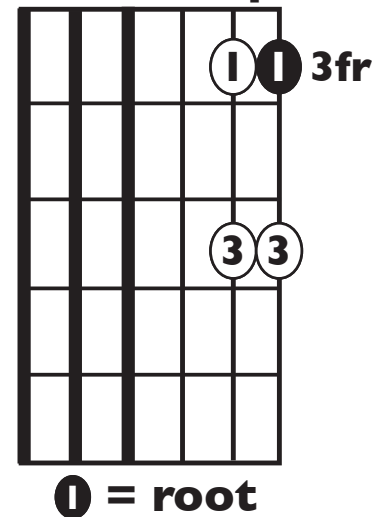
Extension:

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

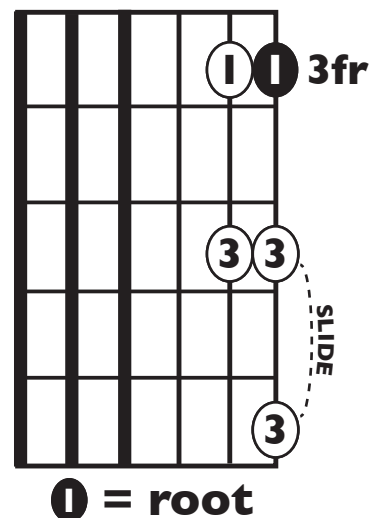
National Core Arts Standards (Music):

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

G Box Shape



G Extension



LESSON PLAN: Alternate Picking

Objective:

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

Resources:

Handouts in teacher manual titled “Simple Rhythms”.

Procedures:

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

Extensions:

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

National Core Arts Standards (Music):

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



LESSON PLAN: The Famous 4 Chord Songs

Objective:

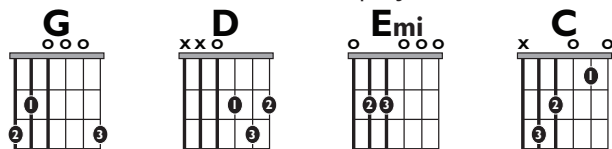
Students will be able to play and recognize the chord progression used most often in popular music today.

Resources:

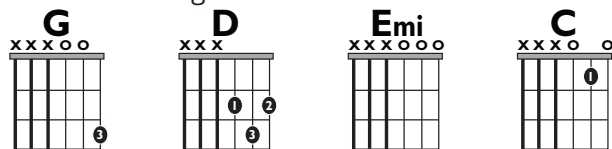
Any song charts and/or lyrics to the following songs: Where is the Love by The Black Eyed Peas, I'm Yours by Jason Mraz, She Will Be Loved by Maroon 5, Edge of Glory by Lady GaGa, With or Without You by U2, Don't Stop Believing by Journey, etc. More song titles are available in our online songbook by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

Procedures:

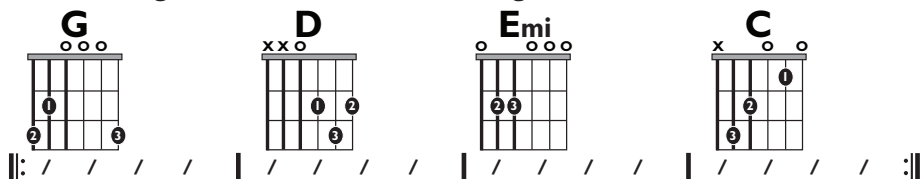
- 1 Make sure students are able to play all 4 of the chords used in this famous chord progression.



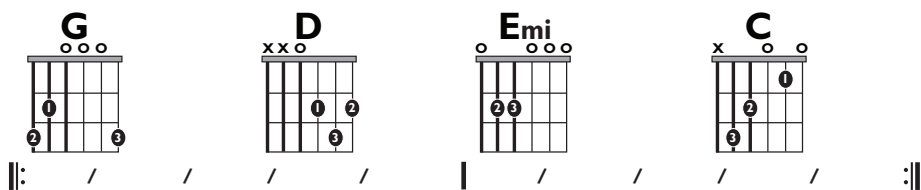
- 2 Beginner students may prefer to use the 1 easy versions of these chords. The only chord requiring more than one finger will be the D chord.



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



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



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

National Core Arts Standards (Music):

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



LESSON PLAN: Using the B Power Chord

Objective:

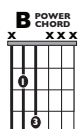
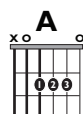
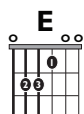
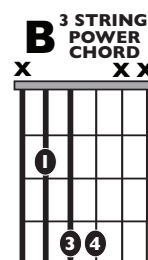
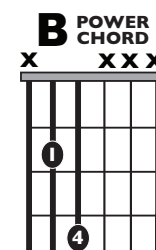
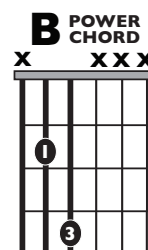
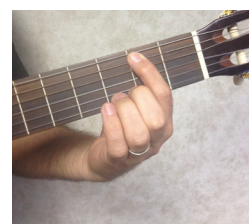
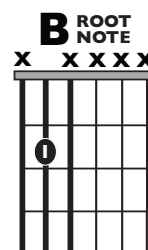
Students will be able to play the B power chord in songs by finding the root note of the chord and building a power chord from it.

Resources:

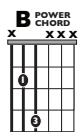
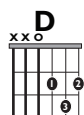
Guitars, picks

Procedures:

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



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National Core Arts Standards (Music):

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



LESSON PLAN: 4 Chord Do-wop Songs

Objective:

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

Resources:

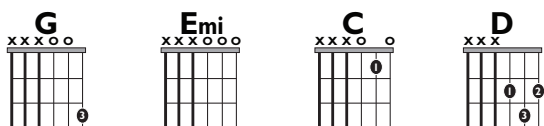
Chords or lyrics from any of the following songs: "We Are Young" by FUN, "Baby" by Justin Bieber, "Girl on Fire" by Alicia Keys, "D'yer Mak'er" by Led Zeppelin, "Crocodile Rock" by Elton John, "Stand By Me" by Ben E. King, "Octopus's Garden" by The Beatles, "Duke of Earl" by Gene Chandler, "Earth Angel"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

Procedures:

- 1 Make sure students can play the following chords:



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



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

Fig. A

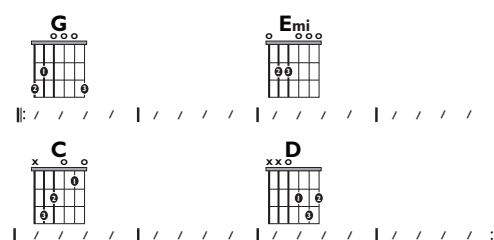


Fig. B

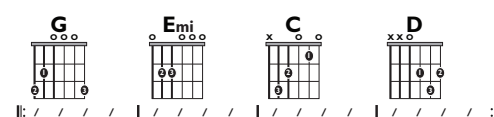
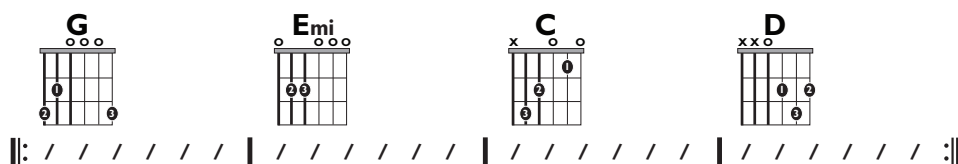


Fig. C



National Core Arts Standards (Music):

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Example: General Music MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance. Anchor Standard 6: Convey meaning through the presentation of artistic work. Example: Harmonizing Instruments MU:Pr6.1.H.11a (HS Accomplished) Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical). Common Core Correlation: CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



LESSON PLAN: Using the F Power Chord

Objective:

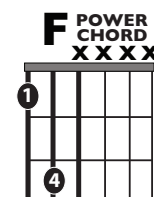
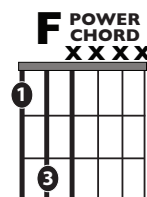
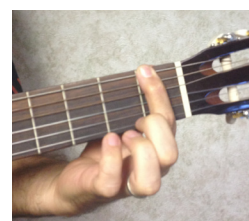
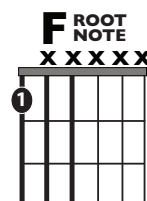
Students will be able to play the F “power chord” in songs by finding the root note of the chord and building a power chord from it.

Resources:

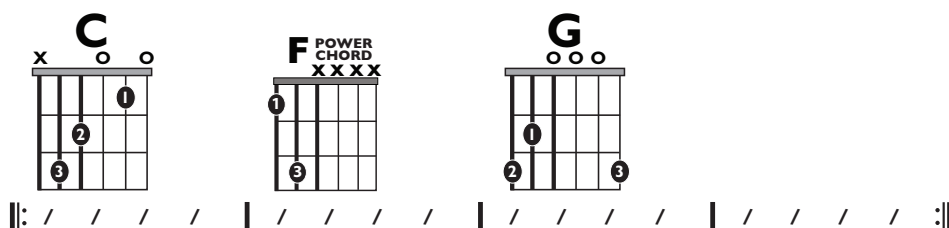
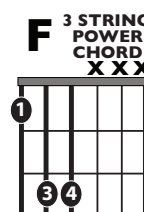
Guitars, picks

Procedures:

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



This fingering may be more comfortable for smaller hands



National Core Arts Standards (Music):

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



LESSON PLAN: 3 Chord Songs Using 1 Finger

Objective:

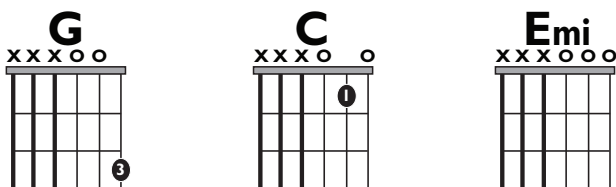
Students will be able to play three popular songs using a standard chord progression using only 1 finger on a guitar with muted strings.

Resources:

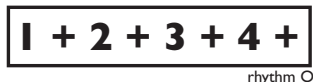
Song charts and lyrics for “I Gotta Feeling” by The Black Eyed Peas, “Open Your Eyes” by Snow Patrol, and “Without You” by David Guetta, paper towels to mute guitar strings, optional pencil and rubber bands for capo

Procedures:

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



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



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

Fig. A



Fig. B

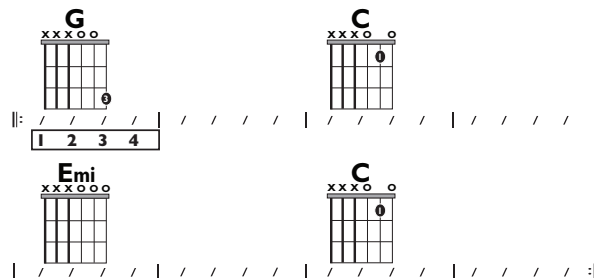


Fig. C



National Core Arts Standards (Music):

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

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



LESSON PLAN: Hearing Song Form / Elements

Objective:

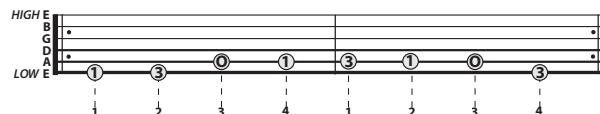
Students will be able to recognize the parts of a song by listening the classic tune “Shout” by the Isley Brothers. They will also be able to identify some of the musical ideas used to make this song interesting.

Resources:

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

Procedures:

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



Extension:

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

National Core Arts Standards (Music):

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

Example: General Music MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance.

Anchor Standard 7: Perceive and analyze artistic work

Example: General Music MU:Re7.2.2 a. Describe how specific music concepts are used to support a specific purpose in music. Common Core Correlation: CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole. CCSS.ELA-LITERACY.RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

