

Lesson #1

Subject/Grade: Popular Music Theory & Songwriting	Lesson Title: Analyzing Popular Music
Content Standards:	
MU:Cn10.0.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	
MU:Re7.2.C.Ia 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	
MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.	
MU:Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.s composer, performer, and/or listener.	
Central Focus: The central focus of this unit is to compose an original song using music technology.	
Enduring Understandings: Students will be able to analyze examples of popular music. They will identify why they like (or don't like) a song and begin to develop a vocabulary to describe the feelings or emotions evoked by the music. They will also identify verses, choruses, and bridges as they relate to musical form.	
Academic Language: Review: Emotion, feeling, musical texture, lyrical ideas, hooks (in a musical sense). Introduce: Form, Verse, Chorus, Bridge, Progression, Song Form Language Functions: Identify, Analyze, Describe	
Learning Objectives: Students will be able to interpret, recognize, and verbally describe the expressive qualities of popular music. Students will identify forms of songs and repeating chord progressions.	
Assessments: Informal, formative: the teacher will assess the interaction and engagement levels of the students, calling on those that have not answered much. The teacher, at any point in the lesson, ask the students "how well do you understand this on a scale of 1-5?" and use that response to decide whether to move forward to the next topic, or continue to work on the current topic.	
Differentiation/Addressing Diverse Learners: Some students may need to take breaks. ADHD students will be spoken with frequently to ensure comprehension of material.	
Instructional Resources and Materials/Technology: 1) Computer access to Zoom, Audio and Video, as well as SPotify and Youtube 2) YouTube link ready with the song first example 3) Shared google folder	

Lesson Components	Sequence of Learning Tasks/Activities
Opening / Motivation Meaningful content Connections to real life/home culture Link past learning to new concepts	<ul style="list-style-type: none"> ● Teacher opens this first class by welcoming everybody, and asking students to introduce themselves, the year they are in, and the school they attend. ● Teacher describes the overall goal of the course, which is to teach the students some of the basic tools of songwriting, with the ultimate goal of the students creating their own original song.

<p>Key vocabulary emphasized Introduce essential question</p>	<p><i>Formative / Informal assessment:</i> Teacher asks students if they have had any experience with songwriting and asks them to give a brief summary of their experiences. Students volunteer answers.</p>
<p>Instructional Models and Strategies Strategies Scaffolding Interaction Meaningful activities Questions for discussion Independent or Guided practice Feedback to students</p>	<ul style="list-style-type: none"> ● Prior to class, Students were asked to find a song “that they wish they had written”. ● Teacher starts with a song that the teacher has identified as their own “song they wish they had written.” <ul style="list-style-type: none"> ○ Teacher plays the song for the students, and describes briefly why they like the song. ○ Teacher asks the students to write down two “feeling words” to describe their emotions as they were listening to the song ○ Teacher asks students to share their two words, along with any other thoughts about the song. <p><i>Informal, formative assessment</i> - Students share “feeling words’ about the songs they are listening to, teacher writes them down in a notebook (*This list of words will be used for a later lesson)</p> <ul style="list-style-type: none"> ● Teacher gives a brief primer on the process of “sharing computer sound” on Zoom <ul style="list-style-type: none"> ○ Formative assessment: Are the students able to share their screen from their devices? ● Teachers calls on the students, one by one, to share their song, then give a short description of why they like it, and to identify some “feeling words” they can use to describe the emotional context of the song <ul style="list-style-type: none"> ○ Students share songs and their interpretations. ○ Teacher solicits interpretations and analysis from the rest of the class <ul style="list-style-type: none"> ■ What does this song make you feel? ■ What is it about the song that evokes that feeling? ○ Continue until all students have shared their song selections <p><i>Informal, formative assessment</i> - Teacher writes down key interpretation words in notebook (*This list of feeling words will be used as the summary for the lesson lesson). Teacher will assess the interaction and engagement levels of the students, calling on those that have not answered much.</p> <ul style="list-style-type: none"> ● Teacher reads the list of words that the students used to create songs, noting the wide variety of moods and emotions evoked by music.
<p>Closure Review key vocabulary concepts Revisit essential question Review key points and connections Reflection Metacognition</p>	<ul style="list-style-type: none"> ● Students will be asked to join a shared folder on the internet and to join the Soundtrap via an email link. ● Students will be directed to locate a <i>lead sheet</i> for the song that they chose by searching on the internet ● Students will be directed to identify the <i>form</i> of the song to the best of their abilities. Examples: Verse - Chorus -Verse - Chorus or Verse - Verse - Chorus - Bridge - Chorus. <p><i>Informal, summative assessment:</i> The teacher will give feedback related to form identification to each student.</p>
<p>Summary</p>	<p>Students will understand the different moods and feelings that can be evoked by popular music. They will analyze and respond with “feeling words” about the songs that they listen to today, which are chosen by their peers. They will continue to develop their vocabulary used to describe the emotional and personal connections with music.</p>

Lesson #2

Subject/Grade: Popular Music Theory & Songwriting	Lesson Title: Diatonic Chords and Soundtrap (DAW)
<p>Content Standards: MU:Cr2.1.C.Ib Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary). MU:Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent. MU:Pr6.1.T.Ia Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.</p>	
Central Focus: The central focus of this unit is to compose an original song using music technology.	
Enduring Understandings: Students will understand the music theory that helps to develop diatonic chords in major and minor keys. Students will be introduced to the process of creating music in a Digital Audio Workstation (DAW).	
Academic Language: Review: Lead Sheet, Chords, Chorus. Introduce: Diatonic, Diatonic Chords Groups, Triad Tonic, Dominant, Subdominant, and Relative Minor, scale degrees, chord progressions, DAW, loops, tracks. Language functions: Identify, Describe, Create	
Learning Objectives: Students will understand how diatonic chords are created, and will be able to identify the scale degree chords of I, IV, V and vi in major and minor keys. Students will learn how to use a Digital Audio Workstation (Soundtrap) to create an original piece of music.	
Assessments: Informal/formative; Summative, performance based (sharing of digital music creation); The teacher, at any point in the lesson, asks the students “how well do you understand this on a scale of 1-5?” and uses that response to decide whether to move forward to the next topic, or continues to stay in the current topic.	
Differentiation/Addressing Diverse Learners: Some students may need to take breaks. ADHD students will be spoken with frequently to ensure comprehension of material.	
Instructional Resources and Materials/Technology: Computer access to Zoom Audio and Video; Access to Youtube / Spotify, or other applications that can play music. Shared Internet Folder (e.g. Google Drive); Soundtrap DAW; Student Lead Sheet from Previous Lesson; Diatonic Interval Worksheet ; Notebook; Piano / Keyboard.	

Lesson Components	Sequence of Learning Tasks/Activities
<p>Opening / Motivation Meaningful content Connections to real life/home culture Link past learning to new concepts Key vocabulary emphasized Introduce essential question</p>	<ul style="list-style-type: none"> ● Teacher will ask the following questions of the class. and lead a discussion <ul style="list-style-type: none"> ○ Did everybody find a lead sheet? ○ How easy was it to find it on the internet? ○ What chords are they seeing? <p><i>Medial Assessment</i> - teacher will ask: “On a scale of 1-5, how much do you understand what you are seeing? Is there anything that is particularly confusing?”</p>

	<ul style="list-style-type: none"> ○ Students respond with a 1-5 hand gesture, and may ask about specific things they are seeing on their lead sheets. ○ Teacher response depends on the lead sheets. <p><i>Formative / Informal Assessment</i> - Teacher will direct the student to write down three “emotion words” for their song.</p>
<p>Instructional Models and Strategies Strategies Scaffolding Interaction Meaningful activities Questions for discussion Independent or Guided practice Feedback to students</p>	<p>Task Two - Diatonic Interval Worksheet Lecture (25 minutes)</p> <ul style="list-style-type: none"> ● Teacher will use a piano to discuss and demonstrate diatonic chords (triads) within major and minor scales. <ul style="list-style-type: none"> ○ Teacher will define diatonic = involving only notes proper to the prevailing key without chromatic alteration. ● Teacher will assess the students on their knowledge of solfege on a scale of 1-5 <ul style="list-style-type: none"> ○ Students will respond with 1-5 hand gestures. ● Teacher will explain that “Do, Re, Me” can be substituted with scale degrees using roman numerals, with capital letters indicating major chords (I, II, III) and small letters indicating minor chords - i, ii, iii. ● Teacher will demonstrate major and minor triads on the piano, and ask the class to distinguish between them. <ul style="list-style-type: none"> ○ Examples: G major, G minor, A major, A minor, D minor, C minor, etc... ● Teacher will play through a major scale on a piano, starting with different scale degrees, and ask the students to determine whether the triad is major or minor. <ul style="list-style-type: none"> ○ Students interpret the Chord that is played, and state verbally whether it is major or minor <ul style="list-style-type: none"> ■ I = Major, ii = Minor, iii = Minor, IV = Major, V = Major, vi = minor, vii = diminished (trick question!), VII or I - major ● Teacher will explain that this pattern of diatonic chords remains the same for all major keys, and music theorists have specific names for them. <ul style="list-style-type: none"> ○ The I (One) is called the “TONIC” ○ The IV (Four) is called the “SUBDOMINANT” ○ the V (Five) is called the “DOMINANT” ○ the vi (Minor Six) is called the “Relative Minor” ● Using the Diatonic Interval Worksheet, the teacher and student will together: <ul style="list-style-type: none"> ○ Determine the I, IV, V, iv chords in the key of C, A, G, E, and D - these will be referred to as “Chord Groups”. <ul style="list-style-type: none"> ■ I, IV, V, vi in C Major = C, F, G, Am ■ I, IV, V, vi in A Major = A, D, E, F#m ■ I, IV, V, vi in G Major = C, G, D, Em ■ I, IV, V, vi in E Major = E, A, B, C#m ■ I, IV, V, vi in D Major = D, G, A, Bm ■ (NOTE: There are obviously more major keys, but these are the best for guitar / ukulele players) ● Medial Assessment: Teacher will ask the students to indicate on a scale of 1-5 how much they understand this topic, and if they have any questions. Students will respond with hand gestures 1-5, and ask questions if they wish. ● Teacher will explain that this pattern of diatonic chords is also used for minor keys, but the vi (sixth, relative minor in the Major Key) simply becomes the i (minor tonic in the new minor key). ● Using the Diatonic Interval Worksheet, the teacher and student will together:

	<ul style="list-style-type: none"> ○ Determine the i, III, vi, v / V, VI, VII chords For Minor Keys Am and Em, (NOTE: again, best minor keys for guitar players.) <p><i>Summative / Informal assessment</i> - Teacher will ask students to name the chord intervals in a few keys.</p> <ul style="list-style-type: none"> ● Examples - What is the IV in the key of C? (F) or What is the relative minor in the key of G? (Em) <p>Task 3: Back to Lead Sheets (10 Minutes)</p> <ul style="list-style-type: none"> ● Teacher will use the lead sheet from his or her chosen song as an example, and will explain the key and the group of chords that are used. <p><i>Formative / Informal Assessment:</i> Teacher will direct students to pull up the lead sheets they found for their song, and ask questions:</p> <ul style="list-style-type: none"> ● Which chord groups do they see? Can they find any examples of the I, IV, V, vi, chord groups? Can they identify which key is their song written in? <p>Task 4: Intro to SOUNDTRAP DAW (15 minutes)</p> <ul style="list-style-type: none"> ● The teacher will introduce Soundtrap as the Digital Audio Workstation they will be using to complete their final project. ● Teacher will give a brief tutorial and example of the DAW SoundTrap Studio <ul style="list-style-type: none"> ○ Sign on to Soundtrap ○ Enter Studio > choose “Make Music” ○ Show the students where the “loops” button is <ul style="list-style-type: none"> ■ Choose a drum track ■ Choose a chordal / Accompaniment track (Piano or guitar) ■ Add a bass line, using the keyboard for entry ■ Loop the track <p>Task 5: Workshop Assignment - solo work time 25 minutes, or until 20 minutes left in class</p> <ul style="list-style-type: none"> ● Teacher will direct students to use soundtrap to create an 8- or 16- measure piece of music <u>that attempts to recreate the emotions that they wrote down in the beginning of class.</u> <ul style="list-style-type: none"> ○ The piece should feature at least two loops, including <ul style="list-style-type: none"> ■ A rhythm track ■ An accompaniment / chordal track ■ Students save their song via SoundTrap ■ GO! Leave the ZOOM up, but minimize and mute.
<p>Closure Review key vocabulary concepts Revisit essential question Review key points and connections Reflection Metacognition</p>	<p><i>Summative Assessment:</i> Teacher will reconvene with 20 minutes left in class, and will direct students to show their examples (by sharing computer audio) and give a brief synopsis of their thought processes, successes, and where they ran into difficulties</p> <ul style="list-style-type: none"> ○ Students share their creations and narrative ○ Teacher congratulates them on creating their own original music! <ul style="list-style-type: none"> ● Assignment / Challenge: play around with your Soundtrap song over the weekend, and try to create a melody that goes with the song. Try to create another song that evokes different emotional feelings.
<p>Summary</p>	<p>Students will understand how diatonic chords are created, and will be able to identify the I, IV, V and vi in major keys. Students will use a Digital Audio Workstation (Soundtrap) to create an original piece of music.</p>

Lesson #3

Subject/Grade: Popular Music Theory & Songwriting	Lesson Title: Writing Successful Lyrics
Content Standards: MU:Cr2.1.C.1a Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines. MU:Pr4.3.C.1a Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent. MU:Cn10.0.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	
Central Focus: The central focus of this unit is to compose an original song using music technology.	
Enduring Understandings: Students will understand the basic framework and elements that go into the creation of quality song lyrics and titles, and will develop an understanding of how rhyme schemes are used to create memorable lyrics.	
Academic Language: Lyrics, Titles, Chorus, Refrain, Rhyme Scheme. Language functions: Create	
Learning Objectives: Students will understand some of the basic devices and techniques used to write successful song lyrics. Students will create original song lyrics.	
Assessments: Formative, informal; Summative, informal. The teacher may , at any point in the lesson, ask the students “how well do you understand this on a scale of 1-5?” and use that response to decide whether to move forward to the next topic, or continue to work in the current topic.	
Differentiation/Addressing Diverse Learners: Some students may need to take breaks. ADHD students will be spoken with frequently to ensure comprehension of material.	
Instructional Resources and Materials/Technology: Notebook to write in.“Lyric Writing Lesson” Handout - Lesson is based upon Chapter One of “Successful Lyric Writing: A Step-by-Step Course and Workbook” By Sheila Davis, Writer's Digest Books, Cincinnati OH. 1988 (<i>Ms. Davis is/was an Instructor at The New School, NYC</i>) Computer access to Zoom Audio and Video; Students will be signed up for Soundtrap, a browser-based DAW; Shared Folder with documents.	

Lesson Components	Sequence of Learning Tasks/Activities
Opening / Motivation Meaningful content Connections to real life/home culture Link past learning to new concepts Key vocabulary emphasized Introduce essential question	Introduction / Review <ul style="list-style-type: none"> ● Teacher will ask about the melody writing challenge from last class. Teacher will call on all students in the class and ask them the following questions: <ul style="list-style-type: none"> ○ Were you able to work more with Soundtrap? ○ Were you able to come up with a melody to go to your track? ○ Why or why not? ○ What part of the challenge was successful?

Instructional Models and Strategies
Strategies
Scaffolding
Interaction
Meaningful activities
Questions for discussion
Independent or Guided practice
Feedback to students

Task One: Lyric Writing

(Developed from Chapter 1 of “Successful Lyric Writing: A Step-by-Step Course and Workbook” By Sheila Davis, 1988 (Instructor at The New School, NY)

- Students will have access to the “Lyric Writing Lesson” Handout
- Teacher will explain that Successful Song Lyrics have five essential elements:
 - 1) A Genuine Idea, 2) A Memorable Title, 3) A Strong Start, 4) A Payoff, and 5) an Appropriate Form
- 1. A Genuine Idea
 - Teacher will explain that successful song lyrics connect with audiences because they contain a genuine idea: universally understood emotions, situations, or comprehended meanings. People, place, time, role, situation (who, where, when, what, why?)
 - Teacher will give Examples:
 - Missing people, In Love, Lonely, Confused, Pride / self assuredness, Hope / Optimism
- *Formative / Informal Assessment:* Teacher will ask students to take three minutes, and write down two universally understood emotions or situations that could be expressed in a song.
 - Students write down two song ideas
 - Teacher reconvenes class after three minutes, calls on students to share their answers and discuss.
- 2. A Memorable Title
 - Teacher will explain that a good song
 - Is identifiable after one hearing
 - Resounds with one meaning
 - Summarizes the essence of the lyrics
 - Some Good Devices include:
 - Antonyms (I Got It Bad and That Ain't Good)
 - Alliteration (The Tender Trap, Lucky in Love)
 - Days / Months / Seasons (See You in September, Silent Spring)
 - Colors (Blue Monday, Yellow Submarine)
 - Places (Lost in Paris, Moonlight in Vermont)
 - Colloquialisms (Too Close for Comfort, All the World's a Stage)
 - Teacher will ask students to name some of their favorite pop songs, and discuss how the title relates to the content of the song.
 - Students respond
- *Formative / Informal Assessment:* Teacher will ask students to take three minutes, and write down a title for each of the song ideas they generated in the last exercise.
 - Students write down two song titles
 - Teacher reconvenes class after three minutes, calls on students to share their answers and discuss

3. A Strong Start -

- Teacher will explain that the start of a song pulls the listener into the song, and establishes the who, what, when and where in the first few lines. “Like good advertising copy, a well-wrought lyric grabs your listener’s attention and holds it.” There are some well established devices that can be used for first lines, including:
 - A Question (Is this the little girl I carried?)
 - A Greeting (Hello, old friend, hello....)
 - A Request (Grab your coat and grab your hat)
 - A Provocative Statement (I’ve been alive forever, and I wrote the first song.)
 - A Time Frame (Wednesday morning at 5 o’clock ...)
 - A Situation (we had the right love at the wrong time)
 - A Setting (On a train bound for nowhere...)
 - An Image (On the windowsill sits and unlit candle)
 - An occupation (I’m just a bartender, and I don’t like my work...)
- *Formative / Informal Assessment:* Teacher will direct students to take ten minutes, and write a first line for one of the song scenarios and titles that they created earlier.
 - Students write the first line of a song
 - Teacher reconvenes class after ten minutes, calls on students to share their answers and discuss.

4. A Payoff

- Teacher will explain that this is usually deeper in the song, and is often the hardest part of songwriting. A wandering song with no conclusion / payoff is not memorable.
- Just like a good book, a song has a story, a plot.
- Three kinds of plots
 - Attitudinal - the singer expresses an attitude or emotion about someone or something (the majority of pop songs)
 - “You are always on my mind”
 - Situational - the singer gives the attitude or emotion a dramatic framework
 - “You are on my mind, but now I’m out of prison and on a bus heading home to you”
 - Narrative - the Story Song with a beginning, middle and end. It can be about the personal recollections of the writer or about someone the writer knows or from an impersonal cam.

5. The Appropriate Form

- Teacher will explain that pop songs and lyrics come in specific forms and formats.
 - Teacher will ask a question about song length - how long is a pop song?
 - Students answer (usually between 2 ½ - 4 minutes)
 - Pleasing to the ear - how hard does an audience want to work to listen to and understand a song? A pop music audience is different from a jazz audience or a classical orchestra audience.
 - Four bar phrases that rhyme.

	<p>Task 2 - Rhyme Schemes</p> <ul style="list-style-type: none"> ● Teach will explain rhyme schemes <ul style="list-style-type: none"> ○ Rhyme schemes are often described using capital letters denoting common rhymes at the end of phrases. A rymes with A, B rhymes with B, etc... <ul style="list-style-type: none"> ■ Teacher will show examples of different rhyme schemes by sharing screen and showing the examples in the Lyric Writing Lesson Handout (Red River Valley (traditional), Daughters (John Mayer) and When the Storm Finally Breaks (J. Lovtang) <ul style="list-style-type: none"> ● AABB ● ABAB ● AAbbA (or ABccB) ● ABCB Rhyming phrases are pleasing to an audience, as it gives a satisfactory conclusion to a stanza or lyrics. <p><i>Summative / Formal Assessment:</i> Students will be directed to write the Rhyme scheme into their lead sheets on the shared drive.</p>
<p>Closure Review key vocabulary concepts Revisit essential question Review key points and connections Reflection Metacognition</p>	<ul style="list-style-type: none"> ● Review Rhyme schemes ● Assign homework for students to develop the first verse of a song. <p><i>Summative / Informal Assessment:</i> - For the next class, students will develop the first verse of a song, based upon the techniques and devices discussed, and the the examples created in today’s class.</p>
<p>Summary</p>	<p>Summary: Students will understand some of the techniques and devices for writing successful song lyrics and titles, and will generate song scenarios, titles, and first lines of hypothetical songs.</p>

Lesson #4

Subject/Grade: Popular Music Theory & Songwriting	Lesson Title: Song Form: 12-Bar Blues
<p>Content Standards: MU:Re7.1.C.1a Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.</p> <p>MU:Cr3.2.T.1a Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.</p>	
Central Focus: The central focus of this unit is to compose an original song using music technology.	
Enduring Understandings: Students will be introduced to the concept of song form, will understand the 12-bar blues song form, and will create a unique 12-bar blues progression using a DAW like Soundtrap.	
Academic Language: Review: Diatonic chords I, IV, V, vi, Tonic, Dominant, Subdominant; Introduce: Song form, 12 bar blues, Chord Progression; Language Functions: Create	
Learning Objectives: Students will understand the concept of a 12-bar blues song form, will write lyrics for a 12 bar blues song, and will use a DAW to create and share a short musical piece that uses the form, in the key of their choice.	
Assessments: Formative, Informal; Summative, Informal. The teacher may at any point in the lesson ask the students, “how well do you understand this on a scale of 1-5?” and use that response to decide whether to move forward to the next topic or continue to work in the current topic.	
Differentiation/Addressing Diverse Learners: Some students may need to take breaks. ADHD students will be spoken with frequently to ensure comprehension of material.	
Instructional Resources and Materials/Technology: Notebook, Diatonic Interval Worksheet, 12 Bar Blues Examples Document, Computer access to Zoom Audio and Video, Access to Shared Folder, Soundtrap DAW.	

Lesson Components	Sequence of Learning Tasks/Activities
<p>Opening / Motivation Meaningful content Connections to real life/home culture Link past learning to new concepts Key vocabulary emphasized Introduce essential question</p>	<ul style="list-style-type: none"> • Teacher will ask for students to volunteer and share song lyrics that they wrote from the last lesson. <ul style="list-style-type: none"> ◦ Students share lyrics, teacher gives feedback <p><i>Informal, formative assessment</i></p>

Instructional Models and Strategies
 Strategies
 Scaffolding
 Interaction
 Meaningful activities
 Questions for discussion
 Independent or Guided practice
 Feedback to students

Task 1: Song Forms - 12 bar blues (40 minutes)

- Teacher will introduce the concept of song forms - 12 bar blues, AAA, and ABAB
 - Teacher will define “bar” as either a measure (or groups of measures) that remain consistent in length throughout the progression.
- Teacher will ask students to get out their notebook and write down a table that is 4 cells by 3 cells:

I	I	I	I
IV	IV	I	I
V	V	I	I

- Teacher will have the students fill the table with roman numerals that correspond with Diatonic Chords, one row at a time, until the table looks like above.
- Teacher will direct students to get out their diatonic chord worksheet from Class #2
 - Teacher will ask students to name the I, IV, V chords for 12-bar blues in different keys; for example C major, E major, or G minor
- Teacher will explain that this is the general form for 12-bar blues.
 - Teacher will play some examples on guitar,
 - Teacher will have students access their 12-bar blues example worksheet, and play some examples from YouTube while sharing screen.
 - Folsom Prison Blues
 - Blue Suede Shoes
 - Crossroads Blues
 - Johnny B Goode
- *Formative / Informal assessment* - Teacher will direct the students to take 5 minutes, and write a set of lyrics for a 12 bar blues progression, starting with the following prompt:
 - Line 1: “I woke up this morning
 - Line 2: “I woke up this morning,..... (Repeats line 1)
 - Line 3: different text, but the last word rhymes with the end of lines 1 and 2.
- Teacher will ask students to share their lyrics with the class

Task 2: 12-Bar Blues and Soundtrap (15 minutes)

- Teacher will demonstrate the process of building a 12 bar blues progression in soundtrap, by adding loops and transposing sections into different keys.
 - Teacher needs to be sure to go slowly and describe each step he is taking.

Formative / Informal assessment: Teacher will ask questions and solicit answers about the music theory behind the 13 bar blues as he goes to engage students and informally assess comprehension..

Teacher will direct the students to take 20-25 minutes to work in Soundtrap (or another DAW) to create their own 12-bar blues progression, in the key of their choice

- Students work, then come back and share their creation with their peers.
- If they were unable to, this becomes their assignment to complete for next class.

Summative, informal assessment

<p>Closure Review key vocabulary concepts Revisit essential question Review key points and connections Reflection Metacognition</p>	<ul style="list-style-type: none"> • Teacher facilitates a sharing time for class to present their ideas and give constructive feedback. • Teacher asks each student to Collaborate on Soundtrap.
<p>Summary</p>	<p>Summary: Students will understand the basic 12-bar blues form, and will be able to create a short, original 12-bar blues progression in a DAW.</p>

Lesson #5

<p>Subject/Grade: Popular Music Theory & Songwriting</p>	<p>Lesson Title: More Song Forms and Classic Chord Progressions</p>
<p>Content Standards: MU:Re7.1.C.Ia Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition. MU:Re9.1.C.Ia Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory. MU:Cn10.0.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. MU:Re7.2.C.Ia 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. MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines. MU:Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.</p>	
<p>Central Focus: The central focus of this unit is to compose an original song using music technology.</p>	
<p>Enduring Understandings: Students will understand 16 bar song forms, and will be introduced to a range of 3 and 4 chord progressions that can be used to create 16 bar stanzas. Students will be given their final assignment document, outlining the elements that will be assessed for their final project.</p>	
<p>Academic Language: Review: Song Form, 12 bar blues, Progressions, Chords. Introduce: Chorus, Refrain, AAA song forms, Verse / Chorus Song Forms (ABAB and AABA), and Verse/Chorus/Bridge Song Forms; Language Functions: Differentiate, Analyze, Create</p>	

Learning Objectives: Students will learn to differentiate and understand AAA, AABA (Verse/Chorus) and ABDB (Verse/Chorus/Bridge) song forms, and will understand that there are a range of simple chord progressions that can be used to create original songs. Students will also present their creations, and receive positive feedback from their peers. Students will listen to the creations of their peers, and provide compassionate critique and positive feedback.

Assessments: Formative, Informal; Summative, Informal; Summative, Formal. The teacher may, at any point in the lesson, ask the students “how well do you understand this on a scale of 1-5?” and use that response to decide whether to move forward to the next topic or continue to work on the current topic. The teacher will use a rubric to give a final evaluation to students.

Differentiation/Addressing Diverse Learners: Some students may need to take breaks. ADHD students will be spoken with frequently to ensure comprehension of material.

Instructional Resources and Materials/Technology: Notebook, 12-bar Blues Examples Handout, 16 Bar Examples Handout, Diatonic Interval Worksheet, Classic Chord Progressions Handout, Final Assignment Handout, Final Assignment Rubric, Compassionate Critique Handout (Handout developed by Ellis and Terri Delaney www.ellis-music.com used with permission), Computer access to Zoom Audio and Video, Soundtrap or other DAW, Access to Shared Drive.

Lesson Components	Sequence of Learning Tasks/Activities
<p>Opening / Motivation Meaningful content Connections to real life/home culture Link past learning to new concepts Key vocabulary emphasized Introduce essential question</p>	<ul style="list-style-type: none"> ● Teacher will briefly review the previous classes, and define expectations for the rest of the class. <ul style="list-style-type: none"> ○ Review: Diatonic Chord Groups, Lyrics, and Song Form: 12- bar blues ● Expectations moving forward: <ul style="list-style-type: none"> ○ This is the final lecture in the class, but not the last meeting. The class will meet twice more: once for a workshop session, and once for presentation of Draft Final Project, and a third date in the future (TBD) for presentation of Final Projects. ○ Final Assignment; teacher will go over the expectations for the final project, and will show the rubric to the students that will be used for their assessment. ○ The Teacher will assess the draft projects and will make comments and suggestions. The Final Project will be due a week from Friday
<p>Instructional Models and Strategies Strategies Scaffolding Interaction Meaningful activities Questions for discussion Independent or Guided practice Feedback to students</p>	<p>Task 2: 8-bar and 16-bar phrases.</p> <ul style="list-style-type: none"> ● Teacher will explain that the majority of pop songs are written in a 8-bar or 16-bar phrases <ul style="list-style-type: none"> ○ Those phrases are made of 4, 8, or 16 bar chord progressions that return to the TONIC at the end of the phrase ○ Teacher will show the students examples: Red River Valley, When the Storm Finally Breaks, Country Roads, Somewhere over the Rainbow <p>Task 3 - Song Forms</p> <ul style="list-style-type: none"> ● <u>AAA Song Forms</u> <ul style="list-style-type: none"> ○ Teacher will describe and give examples of a 16 bar AAA Song Form, wherein the 16-bar musical phrase repeated for all verses and refrains of the song (note: even if the progression repeats more than 4 times, it is still referred to as an AAA song Form) <ul style="list-style-type: none"> ■ Example: Red River Valley, You Are My Sunshine, Silent Night ■ Teacher will also explain that 12-bar blues songs are also AAA Song Form, as the Progression repeats and does not vary.

- Example: Folsom Prison Blues, Johnny B. Goode.

- Verse / Chorus Song Forms : ABAB and AABA.

- Teacher will describe and give examples of Verse/Chorus song form. In this form, the verse (Sometimes 8 bars, sometimes 16) is different musically than the chorus. The main difference between the two is that when the verse returns, it is given a new set of lyrics, whereas the chorus usually has the same set of lyrics every time. Often seen as an ABAB (Binary) or AABA (sometimes called 32-bar) song forms.
 - Example: Keep on the Sunny Side (ABAB), Somewhere over the Rainbow (AABA), The Christmas Song (AABA)

- Verse / Chorus / Bridge Song Form

- Teacher will describe and give examples of Verse/Chorus/Bridge song form. In this form, is similar to Verse/Chorus, where the verse is different musically than the chorus, but a third musical idea is introduced for a bridge. Often seen in the ABABCB format.
 - Example: Country Roads

Summative / Informal Assessment:

- Teacher will go through the lead sheets, and call on students to state which song form each of the songs is, and ask them specific questions about the parts of the songs.
 - What is the first line of the chorus?
 - What is the first line of the bridge (if there is one)
 - What is the musical format of the song? (describe using using A, B, and C)
 - Musically, what differentiates an AAA song from a Verse / Chorus song?

Task 4 - Common Chord Progressions (Handout)

- Teacher will direct students to get out the Diatonic Chord Interval Worksheet
- Teacher will explain that in popular music, chord progressions are often created in four bar phrases.
 - Those four bar phrases are often created with just 3 or 4 chords, which can be found in diatonic chord groups that we discussed in class #2
 - I, IV, V, vi
- Teacher will use a piano, and demonstrate a variety of 4-bar, 3 chord progressions
- Teacher will use a piano, and demonstrate a variety of 4-bar, 4 chord progressions
 - Teacher will play a youtube video of the band [Axis of Awesome - 4 chord song](#)
 - This video (a comedy video) is an example of the many successful pop songs that have been written with a I-V-vi-IV chord progression

Formative / Informal assessment:

- Teacher will play a repeating 3 or 4 chord progression on the piano, and ask students to identify:
 - How many chords are being used?
 - Can you identify the scale degree of the chords being played?

Task 5 - Progress Assessment

Formative / Formal Assessment: Students will be asked to respond to two questions on a scale of 1-5:

	<ul style="list-style-type: none"> • Have you achieved your creative vision for this class project? Have you started your final song, or are you still looking for the right sound? • How confident do you feel with the technical aspects of using the Soundtrap DAW?
<p>Closure Review key vocabulary concepts Revisit essential question Review key points and connections Reflection Metacognition</p>	<p><u>Project Demonstrations</u></p> <ul style="list-style-type: none"> • Using the “Compassionate Song Critique,” Teacher will set up the critique model for the class. After each student presents their song, each of the other students will offer two things that they liked about the song (positive feedback) • <i>Summative / Formal assessment</i> - Each student will present his or her song creation. Through this presentation, the student will demonstrate the culmination of their creative processes. This project will be assessed with a rubric for the final assessment of the class. • <i>Formative / Informal assessment</i> - the teacher will call on each of the other students to offer two things that they liked about the song. The students will be practicing listening, analyzing, and critiquing music created by their peers
<p>Summary</p>	<p>Students will have learned to differentiate and understand Song Forms such as AAA, Verse/Chorus, and Verse/Chorus/Bridge, and will understand that there are a range of simple chord progressions that can be used to create original songs. A formal assessment (actual data is collected) is given. Each student will present his or her song creation. Through this presentation, the student will demonstrate the culmination of their creative processes. Students will listen to the songs created by their peers, and develop their analysis and critiquing skills. Students will practice compassionate critique.</p>