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| Course: Music Technology | | GRADE: Middle School 2-3 85-minute classes | | | | UNIT: 3 | Lesson Plan: 4 |
| LESSON TITLE: Creating a melodic bass line. | | | | | | [click to see a larger image](http://www.kinderart.com/arthistory/kandinskycolors1lg.jpg)  Sample(s) | |
| ENDURING UNDERSTANDING: Performers’ interest in and knowledge of musical works, understanding of their own abilities, and the context for a performance influence the selection of repertoire. | | | | | |
| TECHNICAL FOCUS: Students will build on prior learning to improvise, explore and create a melodic bass track in a minor key. Student will use the DAW and MIDI device to explore, improvise, and record their bass track. | | | | | |
| MUSIC TECHNOLOGY GSE TO ADDRESS IN UNIT:  CREATING  MSMTC6.CR.3 Evaluate and refine selected musical ideas to create musical works (e.g. arrangement, composition, improvisation, mixed-media project, orchestration, sound design) that meets appropriate criteria.  PERFORMING  MSMTC6.PR.1: Select varied musical works to present (e.g. arrangement, composition, improvisation, mixed-media project, orchestration, sound design) based on interest, knowledge, technical skill and context.  CONNECTING  HSMTC1.CN.1 Synthesize and relate knowledge and personal experiences to make music. | | | | | |
| ASSESSMENTS: Link to each document with assessment examples with explanations | | | | | | | |
| DIAGNOSTIC  Gauge where students are in their learning prior to beginning the lesson. | | | **FORMATIVE**  Gauge student progress/growth through ongoing and periodic observation and/or checks for understanding. | | **SUMMATIVE**  Gauge student mastery of standards. | | |
| * Review concepts and skills covered in previous lessons. * Survey students about their knowledge of the function of a bass line in music. | | | * Guided notes * One-on-one or group in-process critiques. * Quizzes or other data-collecting strategies for immediate feedback. | | * Vocabulary quizzes * Create and record a melodic bass line using the e flat minor pentatonic scale. | | |
| MAJOR UNIT CONCEPTS AND VOCABULARY | | | | | | | | |
| FOUNDATIONAL INFORMATION:  Introductory knowledge of the elements of music focusing specifically on melody.  CONCEPTS:   * Melody vs melodic * Pentatonic scale * Minor key   VOCABULARY:  Contour, interval, key, minor scale, melody, pentatonic scale, phrase, scale, tonic  Additional Supplemental Links:  [www.talkingbass.net](https://www.talkingbass.net/how-to-build-a-funky-bass-line/)  [Minor Pentatonic Scale](https://www.talkingbass.net/minor-pentatonic-scale-for-bass-guitar/), | | | | | | | | |
| DIFFERENTIATED LEARNING | | | | | | | | |
| INCREASED RIGOR:  Advanced students will use all seven notes of the key to improvise their melody. Students working at an accelerated pace will improvise a 2nd melody using all seven notes in a different key.  ADAPTED ASSIGNMENT:  Teacher will move throughout class to remediate and adjust learning goals according to student needs. Strategies may involve scaffolding by limiting choices, peer mentoring, or one-to-one re-delivery of instruction. | | | | | | | | |
| MATERIALS | | | | | | | | |
| STUDENT SUPPLIES:   * Guided notetaking handout, pencil, and eraser * Student computer workstation, with headphones * DAW and MIDI Controller * Web browser * GSuite for Education tools or other MLS, presentation software or apps * Instructional videos | | | | **TEACHER SUPPLIES:**   * LCD Projector & camera * Teacher computer/music workstation * Audio playback system * Google Classroom or other LMS * Demonstration videos * Music samples * Project template | | | | |
| OPENING  Getting students ready to learn | **ESSENTIAL QUESTION:**  How do musicians make meaningful connections to creating, performing and responding? | | | | | | | |
| **HOOK/INTRODUCTION ACTIVITY:**   |  | | --- | | 1. Begin by playing the first two measures of Michael Jackson’s “*Billie Jean”* for the class. Pause the recording and ask the class what instrument comes in next. Hopefully someone will answer the bass. 2. Play some other songs that begin with prominent bass lines. For examples: *“Ice Ice Baby”* by Vanilla Ice, *“Don’t Stop Believin”* by Journey, *“Rappers Delight”* by The Sugar Hill Gang, *“Superstition”* by Stevie Wonder, or *“All About That Bass”* by Meghan Trainor. 3. Ask the students to listen to these bass lines and ask them to describe some characteristics of what they hear. Guide the discussion to hit on those characteristics of rhythm, repetition, range, etc. 4. Explain the role of the bass part as part of the “rhythm section” and its relationship with the drum track in any song (the keyboard and harmony with come in the next unit). 5. Wrap up the discussion by emphasizing that the bass is one of the most important and fun parts of any song to create and they will be working on creating their own bass lines in this lesson. | | | | | | | | |
| CREATING | **STUDENT AND TEACHER PROCEDURES:**   |  | | --- | | 1. The procedure is outlined in the PowerPoint file that accompanies this lesson, and you can also double click on the image below to see a video demonstration of the lesson. | | | | | | | | |
| CLOSING | **REVIEW:**  Reflection in visual-verbal journal: What new skills, vocabulary, ideas or information did I learn through creating this project? What came easily to me, and what was a challenge? What would I do differently next time?  Actively listen to the bass lines in the music and songs that you enjoy and listen to. Identify the songs that make creative and effective use of the bass line and describe the musical and production characteristics that make the bass effective.  Share your bass tracks with a friend and exchange feedback, reflect and consider making any revisions. Listen to other people's projects. Critiquing someone else’s music will often help generate ideas about your own music. | | | | | | | |

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