










Bacon Blues Part II

	Grade 10-12 🎵
	Approximately 60-90 minutes
	<ul style="list-style-type: none"> • Internet access • Speakers • Journal or paper • Pencil
	<p>Music 102030 CH10.1 Identify characteristics of the different eras, genres and styles through listening to and/or performing the representative music.</p> <p>Music 102030 CP10.3 Compose to express musical ideas experimenting with the elements of music and principles of composition, respecting cultural contexts.</p> <p>Jazz 10 CP10.2 Explore the elements of jazz theory through personal musical performance.</p>
	<p>Goal: In this lesson, the final goal will be to write a Blues song following a blues form as described below.</p> <ol style="list-style-type: none"> 1) Start by listening to Sweet Home Chicago which follows a standard Blues form in the chord progression as well as in the lyrics. https://www.youtube.com/watch?v=moAR4Bb2QHI 2) Understanding and applying I IV V <ul style="list-style-type: none"> • Read this article on I IV V. https://www.ultimate-guitar.com/lessons/chords/what_are_i_iv_v_1_4_5_chords_and_why_should_you_care.html 3) In your journal, write down anything from the article you may need to remember later. 4) Understanding and applying AAB Blues Form. Read AAB Song Form - 12 Bar Blues Song Form which is attached below. In your journal, jot down anything you need to remember. 5) Using what you've learned about the chord progression of the 12 Bar Blues, write out a 12 bar blues chord progression in a key you would like to play in. 6) Use the Blues Lyrics template attached below to write your own blues lyrics. 7) Once you have both your chord progression, bars, and lyrics mapped out, create a melody for your blues lyrics and put it all together.

	<p>8) Record your finished song if you are able.</p> <p>9) Write down any questions you have for the teacher about this lesson</p> <p>10) Post a comment about this lesson in the Tip Jar on the Soul Rock Studio page https://blogs.spiritsd.ca/soulrockstudio/</p>
	<ul style="list-style-type: none"> • Share your song with your family or friends (optional)
	<ul style="list-style-type: none"> • Submit to your teacher photos of any parts of your journal responses you would like to share • Send your teacher a recording of your song
	<ul style="list-style-type: none"> • Teacher Feedback (formative)
	<ul style="list-style-type: none"> • Studio Mains – Chef's Choice 🎵 • Studio Mains – Sweet Evening Breeze 🎵 - 🎵 🎵 🎵 • Practice Room Desserts – Ice Cream Skillet 🎵 • Appreciation Appetizers – Shop Talk 🎵

AAB Song Form - 12 Bar Blues Song Form

The 12 bar structure used in the AAB pattern is a very common structure in blues music. Many Blues songs are structured using the AAB format. Unlike AAA or AABA song forms, which describe the overall structure of the song, AAB describes the structure of an individual verse. AAB is always used as a compound form 12 bar relates to the number of bars, or measures, in this song form. Almost all Blues music is written in a 4/4 time signature, i.e. there are four beats in every measure or bar with each quarter note (crotchet) being equal to one beat.

There are a lot of rock and other blues derived songs that use 12 bar song form, it's derivatives, or a hybrid or compound form involving AAB.

Structure Of AAB Song Form

AAB / 12 Bar Blues is the most common blues song form. An AAB pattern is used in both lyrics and melody (this is often set out in a "question-question-answer" format) made up of three 4 bar phrases in AAB Song Form.

The fundamental structure of 12 Bar Blues is three four-bar lines or sections. Often the first two and a half bars of each 4 bar section are vocal melody, while the last one and a half bars contains an instrumental melodic hook that gives a sense of completion for the line. The instrumental melody often answers, echoes, repeats, or compliments the vocal melody being sung in the first two and a half bars.

VERSE	VERSE	REFRAIN
A	A	B

The AAB A Section

In 12 bar blues, the first and second lines (the two A sections) are often identical in terms of both the lyrics and the melody. Often the A sections forms a question or makes a statement.

The Refrain - The AAB B Section

AAB form doesn't have a chorus section. The last line or third 4-bar section is the refrain. The major hook of the song often makes use of the song title. The main hook is commonly a part of the refrain. The refrain often forms a response or answer to the question, or a comment on any statements, made in the previous A sections. The refrain ends with a cadence or half cadence. When leading to another verse one of many standard "turnaround" transitions are used.

Example AAB Song Form using a 12-Bar Blues Chord Progression

A standard Blues chord progression, in AAB Song Form, uses (but is not limited to) three chords. These chords are based on the first (I), fourth (IV), and fifth (V) notes of the eight-note scale.

- 1 The I chord dominates the first "A" section
- 2 The IV chord *typically* shows up in the second "A" section
- 3 The V chord *typically* appears in the "B" section

A			
1	2	3	4
I	I	I	I

A			
5	6	7	8
IV	IV	I	I

B			
9	10	11	12
V	IV	I	V

In the example above, the I chord is played over the first, third and fourth bars and the IV chord is played over the second bar, but it isn't uncommon for this first A section to only use the I chord.

The second A section uses the same chord progression, the only difference being that the first I chord is replaced with one bar of the IV chord. The lyrics and melody of each A section often act as a question. The B section, or refrain, begins with the V chord. As an answer to questions posed in the preceding A sections, the B section finally resolves to the I chord (creating a full cadence) or to the V chord (creating a half cadence). Our example uses a half cadence in bars 9-12. A cadence, of any kind, marks the end of the song or section of a song. When it cues another verse or stanza, the transition from one verse or stanza to the next is known as "The Turnaround". There are a number of standard turnarounds that can be used. The example B section may also use a different lyrical meter and melody in when compared to the two preceding A sections. This chord progression is not the only AAB Song Form chord progression, but it is typical of the AAB Song Form.

Video examples of AAB / 12-bar blues Song Form

- 1 "Crossroad Blues" (Robert Johnson, 1936)
 - 2 "Sweet Home Chicago" (Robert Johnson, 1936)
 - 3 "Dust My Broom" (Robert Johnson/Elmore James, 1936)
- "Pride and Joy" (Stevie Ray Vaughan, 1983)

Blues Form: AAB

My Blues Song Title: _____

A Section Verse 1 12 Bars	A Line 1: A Line 2 (Repeats Line 1): B Line 3:
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A Section Verse 2 (Repeats Verse 1) 12 Bars	A Line 1: A Line 2 (Repeats Line 1): B Line 3:
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Optional Solo Section 12 Bars	
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B Section Verse 3 (Differs from Verse 1 & Verse 2)	A Line 1: A Line 2 (Repeats Line 1): B Line 3:
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