



7 Classroom-Ready Activities for Student Music Creators

A practical playbook developed with [Save The Music Foundation](#) and award-winning educator Scott LeGere — designed to help educators at every level bring music creation into the classroom using Splice, regardless of prior production experience.

7

Activities

All

Grade Levels

Free

Student Access

Developed from a live session with Scott LeGere, music educator (25+ years) — used with permission.
Produced by Splice Education · splice.com/education



How to Use This Guide

These seven activities are designed to scaffold — each one builds on the last. You can run them in sequence across a unit, or pick individual activities to drop into an existing lesson. Every activity works in the Splice browser (splice.com) with no download required, making them easy to use in any computer lab or 1:1 device environment.

The scaffolding arc

1 Explore	2 Create	3 Reflect	4 Collaborate	5 Analyze	6 Extend	7 Produce
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Free student access

Every activity in this guide requires a Splice account. Educators can provide FREE four-month student access through the Splice Education [Magic Link](https://splice.com/education/magiclink) — no credit card required. Set up student access before your first session at splice.com/education/magiclink.

“Share and compare”

You will see this phrase throughout the guide. It is the single most important pedagogical habit to build into every activity. When students share what they found or made — and compare it with a classmate's — critical listening, aesthetic judgment, and self-expression all develop naturally. Make it a regular practice, not an afterthought.

Activity 1 · All levels · 20–30 min

Scavenger Hunt

Explore the library and discover genres — your students know more than you think.

OVERVIEW

Students explore the Splice library using genre searches, mood terms, and instrument filters to find sounds that resonate with them. The goal is to break the ice, establish familiarity with the platform, and surface the deep musical fluency students already carry — often rooted in contemporary artists their teachers may not know.

LEARNING OUTCOMES

 Critical Listening	 Self-Expression	 Genre Literacy	 Peer Engagement
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STEP-BY-STEP

1. Open Splice in the browser (splice.com) and navigate to the search bar.
2. Give students an opening prompt: “Find the funkier drum beat you can.” or “Find a sound that matches the genre we studied this week.”
3. Students search by genre (reggaeton, Afrobeat, jazz, hip hop), mood, or instrument — using whatever vocabulary they already have.
4. Use the filters — genre, key, BPM, instrument — to refine results. Show students how to deep-dive a sample pack.
5. Share and compare: each student plays their find for a partner or the class. Discuss: what genre is this? What artist does it remind you of? Why did you choose it?



EDUCATOR TIP

- Use a well-known contemporary track as your icebreaker — searching for the sample that built a current hit (e.g., Sabrina Carpenter’s “Espresso”) immediately legitimizes the platform for students who might be skeptical.
- Let students lead the genre searches. If you are not a reggaeton expert, your students may be. Their fluency is an asset — hand the keyboard to them.
- Assign specific search “challenges” to different groups (funkier bassline, most cinematic loop, most unusual sound) then compare across groups.

DISCUSSION PROMPTS

- What genres showed up most in your search results? What does that tell you about what's popular right now?
- Did you find anything surprising — a sound you didn't expect?
- How did you decide what was “funky” or “interesting”? What were you listening for?

Activity 2 · Beginner–Intermediate · 30–45 min

Score a Mood

Compose a 3-track piece around an emotion — no production experience required.

OVERVIEW

Students compose a simple three-track song using their current mood as the creative prompt. This activity introduces the fundamentals of music production — rhythm, melody, harmony — while grounding them in personal self-expression. It is specifically designed to be accessible to students who have never considered themselves composers, song writers, or arrangers.

LEARNING OUTCOMES

 Basic Composition	 Key & Mode	 Self-Expression	 Arrangement Fundamentals
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STEP-BY-STEP

1. Ask each student: “What is your mood right now?” Encourage honest, specific answers (not just “fine”).
2. Students type their mood word directly into the Splice search bar (“mellow”, “anxious”, “hyped”, “rainy”).
3. Students select their first sound — this becomes the foundation. Note its key and tempo/BPM.
4. Using the key filter, find two more sounds that match: one rhythmic, one melodic/harmonic. Aim for a simple 3-part structure: rhythm + accompaniment + accent.
5. Share and compare: students play their compositions and explain their mood. Class discusses: does the music match? Is it major or minor? Why does that matter?

The 3-track formula

Track 1 Rhythm Drums, percussion, beat	Track 2 Accompaniment Chords, bass, pad	Track 3 Accent Lead, hook, texture
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EDUCATOR TIP

- Introduce major vs. minor early: students who pick a difficult mood will often instinctively land in a minor key — use that as a teaching moment about music theory.
- Encourage students who “feel fine” to be more specific: bored, nervous about an upcoming test, excited about the weekend. The more specific the mood, the more intentional the composition.
- This activity doubles as a social-emotional check-in. Creating something shifts mood — students often report feeling better after finishing their track.

DISCUSSION PROMPTS

- Did making music about your mood change how you feel? Why or why not?
- If a friend heard your track without knowing the mood behind it, what would they guess?
- What did you notice about major vs. minor key — can you hear the emotional difference?

Remix a Mood

Transform your track — or a classmate's — by changing just one element.

OVERVIEW

Students take the composition they built in Activity 2 and make targeted changes to shift its emotional feel — swapping major for minor, changing tempo, replacing one instrument. Then they swap with a classmate and attempt to remix their peer's mood. This is where the insight lands: one small change can transform the entire emotional character of a piece.

LEARNING OUTCOMES

 Iterative Thinking	 Major vs. Minor	 Cause & Effect	 Collaboration
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STEP-BY-STEP

1. Starting from their Score a Mood composition, challenge students: can you make your rainy track sunny? Your mellow track energetic?
2. Change only ONE element first — swap major for minor (or vice versa), increase BPM, or replace a single instrument. Listen to the result.
3. Students share what they changed and what effect it had. Keep two elements, change just one — this isolates the cause and effect.
4. Peer remix: students swap tracks (email files or switch seats). Objective: flip the emotional direction of your classmate's track.
5. Share and compare: play both the original and the remix. Discuss what changed and what that reveals about how emotion is encoded in music.



EDUCATOR TIP

- The one-change rule is pedagogically powerful — it forces students to isolate variables, which builds analytical listening skills. Resist the temptation to let them change everything at once.
- With younger students, the peer remix gets silly fast (they will swap the drum loop for something absurd) — that is fine. The giggles are a sign of engagement, and the learning still happens.
- Use this activity to introduce relative major/minor: show students how D minor and D major use the same notes in different configurations, and how dramatically that shifts the feel.

DISCUSSION PROMPTS

- What single change had the biggest impact on the emotional feel? Why do you think that is?
- When you remixed your classmate's track, what were you trying to communicate to them?
- What does this tell you about how professional producers control the mood of a song?

Activity 4 · All levels · 30–45 min

Round Robin

Add loops collaboratively — build a song as a class, one contribution at a time.

OVERVIEW

Students build a single composition together by rotating through a shared project. Each student adds one element — constrained by the BPM and key already established — before passing it to the next. The result is a genuine collaborative piece where every student can point to their contribution, and the group observes how individual decisions compound into a whole.

LEARNING OUTCOMES

 Collaboration	 Active Listening	 Aesthetic Judgment	 Song Structure
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STEP-BY-STEP

1. Break the class into groups of 4–5. Assign a starting genre or mood to each group (“funky”, “Afrobeat”, “chill”).
2. Student 1 finds and places a foundation loop. They note the BPM and key, then step back.
3. Student 2 sits down, sees the BPM and key, finds a complementary sound using those parameters as filters, and adds it.
4. Rotate every 8–10 minutes. Each student explains their choice to the group before passing.
5. Play the finished track for the class. Each contributor narrates their decision. Discuss what makes it work — or what they would change.

Extension: Collaborative beat building

Assign specific roles instead of open contribution: one student finds the kick, one finds the snare, one finds hi-hats, one finds bass. This variant introduces students to the role-based structure of a real production session and works well for hip hop and electronic music units.

Extension: Song structure arrangement

For older students already studying song form: after building the main loop, challenge groups to arrange it as a full structure (A-A-B-A, verse-chorus, 12-bar blues). Search for

sounds in the four-chord and five-chord of the root key to create movement between sections.

EDUCATOR TIP

- Require each student to verbalize their choice before stepping back — “I chose this because it's laid back and we already had something brash” — this turns instinct into articulated aesthetic judgment.
- The student who goes second has the hardest job (they have the least context). Pair a less confident student with a more experienced one in that seat.
- For remote or hybrid classrooms: use a shared cloud DAW project or have students email project files between rounds.

DISCUSSION PROMPTS

- When you sat down, how did you decide what to add? What were you listening for?
- Did any contribution surprise you? Did it change the direction of the song in a way you didn't expect?
- What would a real producer do differently in a session like this?

Reverse Engineer a Hit

Map how a favorite song is built — then recreate it using Splice.

OVERVIEW

Students choose a favorite song, map its arrangement on paper (which instruments enter when, how the song builds and releases), then use Splice to recreate the same structure in the same key and BPM. This is critical listening made tangible — students who have been passive consumers of music become active analysts, and often discover they are far more musically literate than they believed.

LEARNING OUTCOMES

 Critical Analysis	 Arrangement	 Active Listening	 Musical Identity
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STEP-BY-STEP

1. Students choose one favorite song. It can be anything — the more personal the choice, the more invested they'll be.
2. With pen and paper, students listen and map the arrangement: what comes in at the intro? What enters at the chorus? Where does it build? Where does it strip back?
3. Identify the song's key and BPM (use a tool like [Tunebat](#) or tap tempo if needed). Use these as Splice search parameters.
4. Build the arrangement in a DAW (GarageBand, Ableton, or the Splice stack tool), following the map they drew. Start with the elements that appear at the beginning.
5. Share and compare: play the recreation alongside the original. What did they capture? What is missing? What would take it further?

EDUCATOR TIP

- The paper mapping step is essential — it forces students to slow down and listen analytically before they touch a keyboard. Students often resist it (they want to jump in) but it is where the learning happens.
- This activity is transformative for classically trained students who see themselves only as performers. Being a producer and arranger is an additive identity, not a replacement — emphasize that.
- If a student's song is very complex, have them focus on just one section: the chorus or the first 16 bars. A partial recreation done well is more valuable than a rushed full attempt.

DISCUSSION PROMPTS

- What surprised you most about how your favorite song is constructed?
- Which elements were easiest to recreate? Which were hardest — and why?
- Now that you've taken it apart, do you hear the song differently when you listen to it?

Activity 6 · Intermediate–Advanced · 30–45 min

Search with Sound

Record a live performance or melody, then let Splice find loops that match it.

OVERVIEW

Students record a short audio clip — a melody on their instrument, a piano chord progression, a beatbox pattern, even a hummed idea — and drag it into Splice. The platform automatically analyzes the key and tempo and returns matching loops. This bridges the gap between traditional musicianship and music production, and is particularly powerful for instrumentalists who have not yet seen themselves as producers or arrangers.

LEARNING OUTCOMES

 Instrument + Production	 AI Literacy	 Sonic Analysis	 Producer Identity
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STEP-BY-STEP

1. Students record a short clip (8–16 bars) of themselves playing an instrument, humming a melody, or creating a rhythm. Use GarageBand, Ableton, a phone voice memo, or any recording app.
2. Open Splice in the browser or desktop app. Drag the audio file into the search bar.
3. Splice analyzes the key and BPM automatically and returns matching loops. Browse the results while the original recording plays in the background.
4. Pre-filter by genre before searching to narrow results to a style that fits the student's vision. Add selected loops to build out the track.
5. Share and compare: present the original clip and the built-out track. Discuss how the AI-assisted search changed — or didn't change — the artistic intent.

Using the mobile app

This activity extends beyond the classroom: students can record ideas on their phone using the Splice mobile app's Search with Sound feature, build a stack on the go, and export it as an Ableton Live file to continue in class. This is how professional producers work — capture ideas anywhere, develop them later.



EDUCATOR TIP

- Simple recordings work better than complex ones for this activity. A student who plays one chord on piano, looped, will get better results than one who plays a full improvisation. Encourage students to keep it simple.
- Use this activity to discuss AI in music creation: Splice is analyzing key and tempo — it is not “writing music for you.” Draw the distinction between AI as a tool and AI as a creator.
- For students who feel their instrument is “not cool enough” for production (classical players, wind players) — this activity is for them specifically. Their competence on their instrument becomes a production asset.

DISCUSSION PROMPTS

- Did the loops Splice found match what you imagined? Were you surprised by anything it suggested?
- How does using AI as a search tool change your creative process — does it help, constrain, or both?
- What is the difference between using AI as a tool and letting AI make your creative decisions?

Activity 7 · All levels · 30–45 min

Create Stacks

Use Splice's AI-generated stack as a starting point, then record live vocals or instruments over it.

OVERVIEW

Students use Splice's Create feature to generate an instant three-loop “stack” in a chosen genre, then customize it — muting, swapping, adjusting BPM and key — before recording live vocals, lyrics, or instrument performance over the top. This is the activity that transforms a music student into a songwriter: it provides the production foundation instantly so the student can focus entirely on performance and lyric craft.

LEARNING OUTCOMES

 Songwriting	 Production Workflow	 Creative Confidence	 Technology Integration
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STEP-BY-STEP

1. Open the Splice desktop app or mobile app. Navigate to the Create tab.
2. Choose a genre (Soul, Lo-fi, Hip Hop, etc.) or use the Describe a Sound prompt field to generate a starting stack.
3. Customize: mute individual elements, swap loops, adjust BPM and key until the stack feels like theirs. Students should make at least two deliberate changes before proceeding.
4. Enable recording. Students record vocals — a melody, a lyric idea, a spoken word piece — over the stack. Mobile app users can record directly on their phone.
5. Optional export: save the stack as an Ableton Live file to continue developing in class or at home.

Describe a Sound (beta)

The desktop app's prompt-based search lets students describe a sound in plain language — “something boomy and spacious” or “bright and anxious” — and returns matching loops. This lowers the barrier for students who do not yet have genre vocabulary, and produces unexpected, creative results that often spark new directions.



- For students who are nervous about singing in front of others, let them record privately and choose whether to share. The option to not share in real time reduces the performance anxiety barrier.
- Students who write poetry or spoken word often discover songwriting through this activity — the stack provides an instant backdrop for their existing creative practice.
- The Ableton export feature makes this activity a genuine entry point into professional production. For students interested in careers in music, show them that this is the same workflow used by working producers.

DISCUSSION PROMPTS

- What genre did you choose, and why? What does that choice say about your musical identity?
- When you recorded over the stack, what changed about how you heard your own voice or instrument?
- What would be your next step if you wanted to turn this into a finished song?

Quick Reference

#	Activity	Level	Time	Key Outcomes
1	Scavenger Hunt	All levels	20–30 min	Genre literacy, peer engagement, critical listening
2	Score a Mood	Beginner–Int.	30–45 min	Basic composition, key/mode, self-expression
3	Remix a Mood	Beginner–Int.	25–35 min	Iterative thinking, major/minor, collaboration
4	Round Robin	All levels	30–45 min	Collaboration, song structure, aesthetic judgment
5	Reverse Engineer a Hit	Int.–Advanced	45–60 min	Critical analysis, arrangement, musical identity
6	Search with Sound	Int.–Advanced	30–45 min	AI literacy, producer identity, sonic analysis
7	Create Stacks	All levels	30–45 min	Songwriting, creative confidence, tech integration

Get free student access

Set up FREE four-month Splice access for your students before your first session. No credit card required.

splice.com/education/magiclink

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