

Elementary General Music

Jazz Unit

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Jazz Methods

Jazz Methods Final: Elementary General Music (4th Grade)

Unit Overview

- Lesson 1: What is Jazz?
- Lesson 2: The Sounds of Jazz
- Lesson 3: Learning through the Duke
- Lesson 4: A Jazz Talk Show
- Lesson 5: 12 Bar Blues
- Lesson 6: Improvisation

Unit Rationale

The study of jazz music is beneficial to students of all ages, but especially to elementary students. Young musicians are eager and curious to create music themselves. Teaching jazz allows students the opportunity to explore improvisation and embrace their creativity. Jazz music is a unique genre with sounds and instrumental techniques that are definitive of the musical style. The stylistic and distinctive sounds of jazz are important for young musicians to experience in order for their musical experience to be well-rounded. Not only does the study of jazz mold students into well-rounded musicians, but it gives students the opportunity to make connections between important historical events and the music that was created to reflect those historical events. Characteristics of jazz music, like syncopated rhythms, swing patterns, and blues, are essential to a student's musical growth and understanding.

Lesson Plan 1: What is Jazz?

Grade: 4

Objectives:

- Students will identify and understand important concepts of jazz history through class discussion with 80% accuracy.
- Students will describe the importance of jazz in the history of the United States through class discussion with 80% accuracy.
- Students will sing a jazz song with accurate pitch, rhythm, and style with 80% accuracy.

| | |
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| Materials Needed: <ul style="list-style-type: none">- Worksheet- Good Mornin' Blues music- Visual representation of graphics, videos, etc.- Smartboard | Classroom Setup: <ul style="list-style-type: none">- Students will sit on chairs facing the Smartboard |
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|--|
| Creating <ul style="list-style-type: none">- 4.3CE: Listen, identify and respond to music of different composers and world cultures.- 4.6CE: Identify elements of music using developmentally appropriate vocabulary. |
| Performance <ul style="list-style-type: none">- 4.1PR Sing a varied repertoire with accurate rhythm and pitch and expressive qualities individually and with others- 4.4PR: Sing, move and respond to music from world cultures and different composers. |
| Reflection <ul style="list-style-type: none">- 4.1RE: Explain how the elements and subject matter of music connect with disciplines outside the arts. |

Step-by-Step Plan:

1. Teacher will lead an interactive lecture where students will learn a brief history of jazz and its historical importance.
2. A worksheet will be given to students to read and the teacher will lead a class discussion on the material covered in the worksheet to clarify an additional details regarding jazz history.
3. Videos, pictures, and other media will be utilized in conjunction with the worksheet to further explain the material.
4. After explaining introductory jazz history material, the class will learn and sing "Good Mornin' Blues" by Leadbelly and will utilize this piece throughout other parts of the unit.

Lesson Plan 1: What is Jazz?

Grade: 4

Assessment:

- Students' will complete an exit slip at the end of class that will assess their knowledge gained in class on jazz history.
- Students' knowledge on this activity will also be assessed through observation and anecdotal notes of classroom participation and performance.

Modifications:

- Physical disabilities- students can verbally complete the bottom portion of the worksheet
- Visual Impairments- students will receive larger print materials and will sit closer to the smartboard to view additional media
- Learning disabilities- provide supplementary materials to further explain the 12 Bar Blues (recordings, written explanations, visuals, etc.)

Vocabulary

- Jazz
- Abolish
- Prohibition
- Segregation
- Vaudeville

Good Morning Blues

Goodmorn - ing blues, blues how do you do. Good

5
morn - ing blues, blues how do you do I'm

9
do - ing all right, good morn - ing how are you?

2. Well I'm up in the morning and the blues all 'round my head
Yeah I'm up in the morning and blues all 'round my head
Well I sit down to breakfast but the blues walked across my bread
3. Well I tell all you people that the blues best friend around
I tell all you people the blues best friend around
Well it's the only friend won't leave you when you're feeling down
4. Good morning blues, won't you have a cup of coffee with me
Good morning blues, won't you have a cup of coffee with me
I'm feeling kind of lonesome, I need your company

JAZZ MUSIC



Jazz is often considered America's first musical invention. The music grew out of African-American communities in the South in the late 1800s and the early 1900s after slavery was abolished and many freed slaves set out to look for work. Due to strict segregation laws in the South, they had trouble finding it in traditional places of employment, but most of those laws didn't apply to entertainment gigs. African-Americans began to be hired to perform music in vaudeville and variety shows, where an upbeat music called ragtime became popular. In New Orleans, this music was transformed into jazz. Since New Orleans is a port city, people from all over the world came by boat every day, and began bringing musical traditions from their home countries into New Orleans' nightclubs and entertainment venues. These forms of music blended together to become a lively blend known as jazz.

"The Jazz Age" came about in the 1920s. The United States was changing – women had been given the right to vote, and Prohibition was passed. Wild jazz music became the perfect background music to the turbulent times. Young people of all backgrounds began to take an interest in the music, and the African-American musicians that wrote and played it became respected and popular performers. From there many branches of jazz evolved, and seeped into other styles of pop music. Composer George Gershwin caused an uproar in the 1920s when he combined strong elements of jazz music with classical music in his work *Rhapsody in Blue*, now a very famous piece of American concert music. Many songwriters followed suit, and jazz's influence reached almost every form of popular music after it. Its free-form style can be heard in almost every form of American pop music today.

WORD SCRAMBLE!

Unscramble the letters to form the word that completes the sentence.

1. The word "jazz" may have come from a slang word, *jasm*, which meant " _____ , energy, and vigor." RIPITS
2. _____ music is considered to be one of the roots of jazz. ESLUB
3. African-American musicians playing in _____ shows helped spread jazz music throughout the northern and western United States. LEAUDEVLVI



Lesson Plan 2: The Sounds of Jazz

Grade: 4

Objectives:

- Students will identify instruments played in a jazz band with 83% accuracy on a given worksheet through active listening.
- Students will recognize and describe instrument characteristics in relation to jazz music with 83% accuracy on a given worksheet.
- Students will identify prominent jazz musicians associated with the reviewed instruments with 100% through active listening.

Materials Needed:

- Worksheet
- Recordings
- Smartboard

Classroom Setup:

- Students will sit on chairs facing the Smartboard

Creating

- 4.2CE: Describe the way sound is produced by various instruments and the human voice
- 4.3CE: Listen, identify and respond to music of different composers and world cultures.
- 4.6CE: Identify elements of music using developmentally appropriate vocabulary.

Reflection

- 4.1RE: Explain how the elements and subject matter of music connect with disciplines outside the arts.

Step-by-Step Plan:

1. Students will explore the sounds of the primary instruments used in jazz performance through listening examples.
2. The characteristics of each instrument (trumpet, trombone, alto saxophone, piano, string bass, and drum set) will be explained with listening examples to accompany each instrument.
3. The listening examples will also introduce students to prominent jazz musicians associated with each instrument.
4. Complete listening guide worksheet

Recordings/Performer:

- Trumpet- Louis Armstrong, <http://www.youtube.com/watch?v=wyLjbMBpGDA>
- Trombone- Slide Hampton, <http://www.youtube.com/watch?v=dwML9g7upjg>
- Alto Saxophone- John Coltrane, <http://www.youtube.com/watch?v=r594pxUjcz4>
- Piano- Art Tatum, http://www.youtube.com/watch?v=D9Cs_zb4q14
- String Bass- Paul Chambers, <http://www.youtube.com/watch?v=ZMkFEeS1wJU>
- Drum Set- Mel Lewis, <http://www.youtube.com/watch?v=RO-LoinkYpY>

Lesson Plan 2: The Sounds of Jazz

Grade: 4

Assessment:

- Students will complete a guided listening worksheet as their assessment. The worksheet will contain matching and fill-in-the-blank questions.

Modifications:

- Physical disabilities- students can verbally complete the worksheet
- Visual Impairments- students will receive larger print materials and will sit closer to the smartboard to view additional media
- Learning disabilities- provide supplementary materials to further explain the instruments (pictures, recordings, written explanations, visuals, etc.)

Vocabulary

- Trumpet
- Alto Saxophone
- Trombone
- Piano
- String Bass
- Drum Set
- Slide Hampton
- John Coltrane
- Art Tatum
- Louis Armstrong
- Mel Lewis
- Paul Chambers

The Sounds of Jazz Worksheet

After each listening example, identify which instrument is being featured. Each instrument will only be featured once. Refer to the word bank for help.

| | | |
|----------|----------------|-------------|
| Trumpet | Alto Saxophone | String Bass |
| Trombone | Piano | Drum Set |

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Match the following performers with their instrument by drawing a line to connect them.

| | |
|-----------------|-------------|
| Slide Hampton | Piano |
| John Coltrane | Trumpet |
| Art Tatum | String Bass |
| Louis Armstrong | Saxophone |
| Mel Lewis | Trombone |
| Paul Chambers | Drum Set |

Lesson Plan 3: Learning Through the Duke

Grade: 4

Objectives:

- The students will describe the life of Duke Ellington and his contributions to the field of jazz with 95% accuracy through active participation.
- The students will create an original poem using a variety of popular vocabulary from the 1920s with 90% accuracy according to given requirements.

| | |
|---|---|
| Materials Needed: <ul style="list-style-type: none">- Computer with internet access- Paper- Pencils- Smartboard | Classroom Setup: <ul style="list-style-type: none">- Students will sit on chairs facing the Smartboard |
|---|---|

Creating

- 4. 2CE: Describe the way sound is produced by various instruments and the human voice
- 4. 3CE: Listen, identify and respond to music of different composers and world cultures.
- 4.4CE: Discuss the lives and times of composers from various historical periods.

Reflection

- 4.1RE: Explain how the elements and subject matter of music connect with disciplines outside the arts.
- 4. 2RE Describe the connection between emotion and music in selected musical works.

Step-by-Step Plan:

1. Choose an audio feature to play for students from [Duke Ellington's biography](#) page on the Ken Burns's Jazz Web site. When all students have arrived, ask the students to describe what they were listening to. Accepting all ideas, record their responses on a chart.
2. Add the following words to the chart: hot-battered, sassy, cool, slick-steppin, Daddy-O, fine-as-pie, ivory eighty-eights, press on the pearlies, cats and ace. A short list of expressions is on <http://www.virginiamusicflash.com/cab.htm>.
3. Ask the students to explain what they think the words on the chart have in common by suggesting a title for the chart.
4. After the students have categorized the words, ask if they would like to add any more.
5. Explain the meanings of the words listed in item #2.
6. Have the students play with the words by stringing them together into interesting combinations and sharing. For example, they might say something like, cool...flashy...Daddy-O. Emphasize the value of playing with the sounds of the words.
7. Ask students to take out a piece of paper and write down their ten favorite word strings/combinations.
8. Play a selection by Duke Ellington as background music as you ask the students to describe what they are hearing using their word strings/combinations to create a poem. Tell them they may create new combinations as they write if they need to, combinations can be repeated, and they may write any number of combinations.
9. Allow the students to share their poems.

10. Lead a follow-up discussion about the word combinations selected by the students and how they relate to the music.

Assessment:

- Students will write a poem using jazz vocabulary.
- Students will complete a self-evaluation at the end of the lesson.

Modifications:

- Physical disabilities- students can verbally come up with a poem and then can be written down by a classmate
- Visual Impairments- students will receive larger print materials
- Learning disabilities- provide supplementary materials with more jazz related terms and definitions

Vocabulary

- (Words on expressions list)

*Adapted from PBS Kids

Self-evaluation: Learning Through the Duke

1. I learned about the music of Duke Ellington.

a lot some a little not very much not at all

2. I used my time well during the Duke Ellington activities.

a lot some a little not very much not at all

3. My poem effectively captures the feeling of jazz.

a lot some a little not very much not at all

4. If I could change one thing about the work I did in the Duke Ellington lesson it would be:

5. I am especially happy and proud of:

Lesson Plan 4: A Jazz Talk Show

Grade: 4

Objectives:

- Students will identify and respond to music of different jazz composers with 83% on a given rubric.
- Students will discuss the lives and times of composers from jazz through the completion of a verbal classroom presentation.
- Students will explain the elements of music used in a specific jazz musician's music during a verbal classroom presentation with 83% accuracy.

| | |
|---|--|
| Materials Needed: <ul style="list-style-type: none">- Rubric- Musician research- Paper- Pencils- Computers if students need more resources- Books if students need more resources | Classroom Setup: <ul style="list-style-type: none">- Students will be in groups situated around the music room. |
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Creating

- 4.3CE: Listen, identify and respond to music of different composers and world cultures.
- 4.4CE: Discuss the lives and times of composers from various historical periods.
- 4.6CE: Identify elements of music using developmentally appropriate vocabulary.
- 4.7CE: Describe the roles of musicians in various music settings.

Reflection

- 4.1RE: Explain how the elements and subject matter of music connect with disciplines outside the arts.

Step-by-Step Plan:

1. Students will be divided into groups and assigned a prominent jazz musician to interview. (John Coltrane, Charles Mingus, Etta James, Charlie Parker, Thelonius Monk)
2. One student in the group act as the musician and the other group members will be the interviewers.
3. Students will do a little research to become familiar with the social and historical events that were present during the lives of these musicians. (They will use the knowledge gained in Lesson 3 from the sounds of jazz and the music of the artists to aid them with this activity.)
4. This activity will culminate in the production of a news/talk show created and performed by the students highlighting the lives of these musical figures. The interviewers are to create 3-5 questions that are important to understanding the life of the musician and the "musician" should be able to answer the questions.

*Adapted from PBS Kids

Lesson Plan 4: A Jazz Talk Show Grade: 4

Assessment:

- Students should have completed all assignments and actively participated in all discussions.
- Teacher assessment of student's knowledge on various musical figures through observation and anecdotal notes of performance in relation to a project rubric.
- Student evaluation of project:
 - o Was enough information shared about the musician during the interview? If not, what else should have been included?
 - o What were the strong points in the presentation? Weak points?
 - o Suggest on area that could be improved and how you would do it?
 - o What was the most outstanding/interesting thing you learned during this process?

Modifications:

- Visual Impairments- students will receive larger print materials
- Learning disabilities- students will be provided with group members that will assist in their learning and understanding of the material

Vocabulary

- Historical event
- Social event

Jazz Greats:

JOHN COLTRANE



John Coltrane was born in 1926 in Hamlet, North Carolina. Inspired by his father, who played many different instruments, young John began studying the E-flat horn and clarinet. As a teen, influenced by musicians such as Lester Young, John switched to the alto saxophone, the instrument he would become famous for playing.

John served in the military during World War II, and he made his first recordings during that time. After the war, he joined the band led by jazz and blues great Eddie Vinson, which exposed him to new ways of playing the saxophone. In 1960, Coltrane recorded the album *Giant Steps*, made up of his own compositions. In the same year, he formed his first quartet. Their first recording together was also his debut playing soprano saxophone.

As his style developed and changed, Coltrane began to receive criticism from some audiences and jazz critics. Coltrane and Eric Dolphy, the second horn player in his quartet at the time, were harshly criticized as "Anti-Jazz" for their unusual sound. Perhaps because of this, Coltrane played more conservatively in his studio recordings of 1962 and 1963. In 1965, however, with the formation of his second quartet, his playing took on a more harmonious sound. He played with this band, which included his wife, Alice, on piano, until his death in 1967.

Coltrane continued to win awards even after death. Among others, he was awarded a Grammy for "Best Jazz Solo Performance" in 1982, and a Grammy Lifetime Achievement Award in 1997.

WORD SCRAMBLE!

Unscramble the letters to form the word that completes the sentence.

1. Coltrane perfected his signature sound starting in 1955, when he began playing in a quintet led by legendary trumpet player Miles _____ . ISAVD
2. When Coltrane was called into military service during World War II, he played in the U.S. _____ . AVNY NADB
3. One of Coltrane's most famous recordings is called *Blue* _____ , a reference to the nickname he was known by. ANTER



3. TRANE

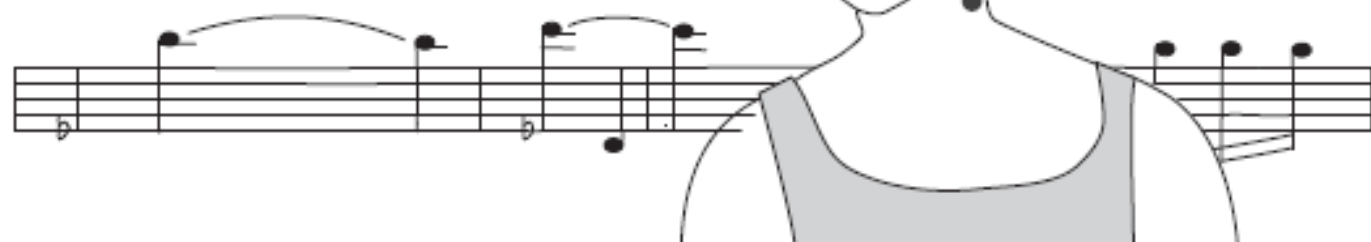
2. NAVY BAND

1. DAVIS

Answers:

Jazz Greats:

ETTA JAMES



Etta James was born Jamesetta Hawkins in 1938 in Los Angeles, California. Her great musical gift first showed itself when, as a child, she sang in the St. Paul Baptist Church choir. The first few years of her life were not easy ones. Her mother abandoned her, and she never knew her father. Her mother's landlady, Lulu Rogers, took the baby in. Lulu took over the task of raising Jamesetta, bringing her to the the Baptist Church. Jamesetta's talent was immediately clear, and, by the age of 5, she was singing on gospel radio shows. She attracted an audience from all around L.A. who came to hear her sing.

Lulu Rogers passed away when Jamesetta was 12 years old, and Jamesetta went to live with relatives in San Francisco. She formed the singing group The Creolettes, who became The Peaches when they went on tour. It was during this period that she took the name Etta James. In the 1950s, Etta toured with famous rock 'n' roller Little Richard. Then, she sang backup on records by Marvin Gaye, Chuck Berry, and other rock and soul sensations.

Etta moved to Chicago and began to work under the Chess Records label. By 1963, she had rocketed from poverty up to the big time, having made ten chart-making hits in only three years. In 1974, James fell ill and fell on hard times. She spent months in the hospital, then barely worked for the next ten years. In 1988, however, she made *The Seven Year Itch*, her first album in seven years. She had finally gained the fame she deserved, and she kept it for the rest of her life. She continues to influence a wide range of singers, from Diana Ross to Christina Aguilera.

WORD SCRAMBLE!

Unscramble the letters to form the word that completes the sentence.

1. James's best-known song is the bluesy ballad _____ . TA STAL
2. She was first discovered by the legendary musician and talent scout Jimmy _____ . IOST
3. James's music spans many genres, among which are soul, rock 'n' roll, and _____ & _____ . MRTHHY ESBUL



Jazz Greats:

CHARLES MINGUS



Charles Mingus was a jazz bassist, composer, and band leader. He was born in 1922 in Arizona, and was raised mostly in the Watts area of Los Angeles, California. When he was a child, his mother allowed only church music in the home, and gospel later became a major influence on the way he played and wrote music.

Mingus studied trombone, and later cello. He was not able to play the cello professionally because there were almost no African-American musicians in classical music at the time. He began learning to play the bass in the late 1930s.

He received a poor education and could not even read music notation when he began playing. Still, he began writing music in his teens. His music was far more complex than might have been expected from a teenager, and he earned a reputation as a bass prodigy. He toured with the legendary Louis Armstrong in 1943. By 1945, he was recording with well-known Los Angeles bands. He began to receive praise and acclaim, and played with the likes of Charlie Parker in the early 1950s. Mingus had a terrible temper, though, and his on- and offstage fights got him fired from several bands and groups.

In 1952, Mingus helped found a record label so he could play his music as he saw fit. He formed the Jazz Workshop, a mid-sized ensemble of rotating musicians. He pushed his musicians to reach new heights of excellence and innovation. The decade that followed was his most productive. He was a part of ten record releases over the next ten years. He began suffering from a degenerative muscular disease in the 1970s and was unable to continue to play bass or piano, but he composed and led bands right up until his death at the age of 56.

WORD SCRAMBLE!

Unscramble the letters to form the word that completes the sentence.

1. Because of his talent for assembling and leading musical groups, Mingus is often considered the heir to master bandleader Duke _____ . GTLINNOEL
2. One of Mingus' best-known recordings has the somewhat unusual title of _____ . NGIUSM HA MU
3. Due to his temper, some called Mingus "The _____ Man of Jazz." RAYNG



3. ANGRY

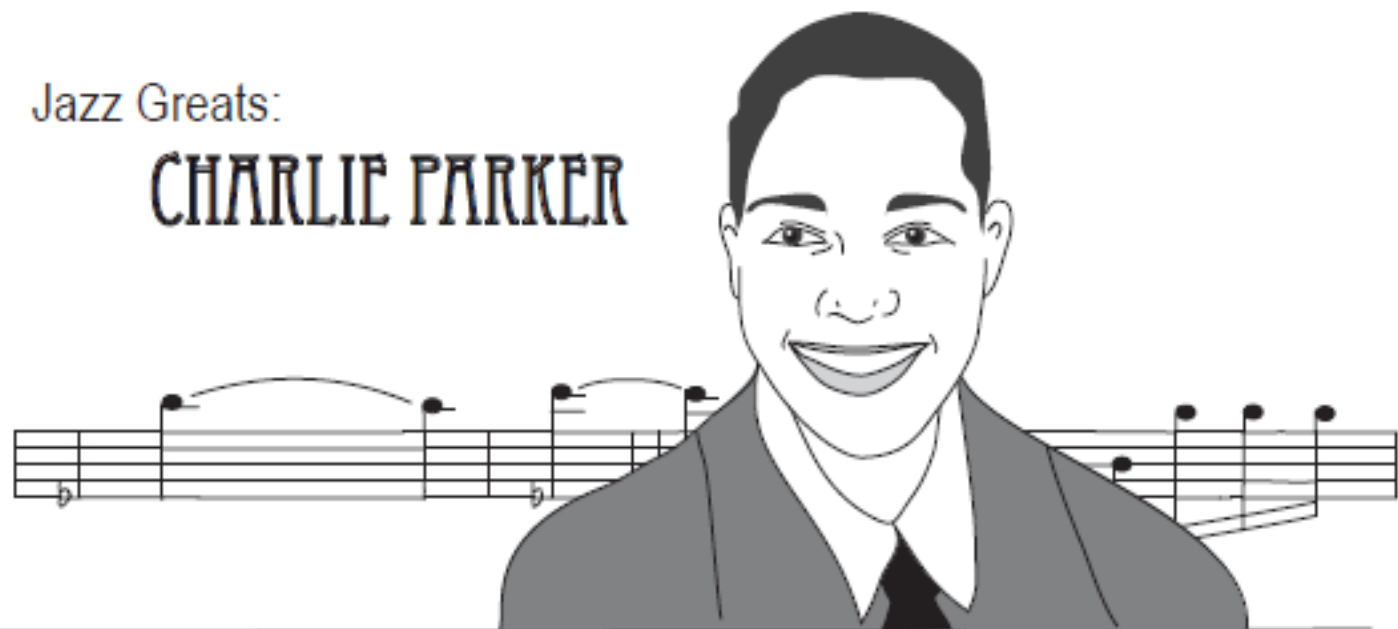
2. MINGUS AH UM

1. ELLINGTON

Answers:

Jazz Greats:

CHARLIE PARKER



Charlie Parker is one of the best-known names in saxophone jazz. He is considered by many to be the greatest jazz saxophonist in history.

Parker was born in 1920 in Kansas City, Missouri. He began playing the saxophone at the age of 11. He said once in an interview that, during his early career, he practiced 15 hours a day for three or four years. In 1939, he moved to New York. At first, he supported himself as a dishwasher, making \$9 a week. Then, in 1942, Parker met Dizzy Gillespie, a jazz trumpeter. The two would later become a famous duo.

Parker played with a talented group of young musicians, such as Gillespie and Thelonious Monk, in Harlem after-hours clubs. In 1939, he hit upon a new method of playing, one that would lead him to become one of the creators *bebop*, a new form of jazz. Some classic jazz musicians rejected the new sound, but others embraced it, playing jam sessions with the young beboppers and learning their ways.

Parker was a great innovator and created many new musical techniques. A fusion of jazz and classical music that Bird worked on with the string section of a chamber orchestra resulted in the album *Charlie Parker with Strings*, which was so popular, he recorded a second, longer album of the same name. Parker also created a unique version of the 12-bar blues that he used in his song "Blues for Alice." Many of Parker's innovations are still used by jazz musicians today.

WORD SCRAMBLE!

Unscramble the letters to form the word that completes the sentence.

1. Parker was also known by the nickname _____ . RDIB
2. One of Parker's best-known songs is called " _____ ", a reference to the above nickname. YRNOOLOGITH
3. Parker got his start playing in a _____ band, a kind of dance band that played across a certain region from the 1920s through the 1960s . TORIRYTER



Jazz Greats:

THELONIOUS MONK



Thelonious Monk was one of the creators of the music known as *modern jazz*. Monk was born in 1917 in Rocky Mount, North Carolina. Around the age of five, he began to imitate tunes he heard on the family's player piano. When the family moved to New York, young Thelonious's mother scraped together the money for a baby grand piano. Now a single mother, she had little extra money, but she managed to pay for the piano lessons Monk began taking at age 11. A serious student, Monk spent much of his time playing or observing other pianists as they played.

By the age of 13, Monk was playing with a jazz trio at a local bar and grill. At 16, he left school to pursue music full-time. His first important gig came in the early 1940s, when he became the house piano player at a club called Minton's Playhouse. Jazz was undergoing a great period of innovation and change, and Monk was one of the musicians at the center of it all. Beginning in the late 1940s, however, his career declined. A period of poverty, depression, and occasional trouble with the law made life very difficult for Monk and his wife, Nellie.

In 1954, Monk recorded his first solo album, "Pure Monk." Though his temperament was challenging to many of the other musicians he played with, Monk gained and kept the notoriety he had long deserved. In 1964, he appeared on the cover of *Time Magazine*, a rare honor, especially for a jazz musician at the time.

One of the most prolific composers in jazz history, he leaves behind a wealth of recordings and original compositions. Monk still influences jazz musicians today.

WORD SCRAMBLE!

Unscramble the letters to form the word that completes the sentence.

1. Monk had the unusual middle name of _____ . PRESHE
2. He influenced musicians who created the style of jazz called _____ . EOPBB
3. Among Monk's best-known compositions are "Epistrophy," "Blue Monk," and _____ . IGHSTRAT ON ECRHAS



Talk Show Rubric

Teacher Name: Ms. Siwek

Student Name: _____

| CATEGORY | 4 | 3 | 2 |
|----------------------|---|--|---|
| Knowledge | All students showed excellent knowledge of content, needing no cues and showing no hesitation in | All students showed excellent knowledge of content, but 1-2 students once needed note cards to talk or | Most students showed excellent knowledge of content, but 1-2 often needed note cards to |
| Questions & Answers | Excellent, in-depth questions were asked by host and excellent answers supported by facts were provided | Questions requiring factual answers were asked by the host and correct, in-depth answers were | Questions requiring factual answers were asked by the host and correct answers were provided by several |
| Interest and Purpose | Presentation has a clear and interesting purpose. | Presentation is interesting but purpose is somewhat unclear. | Presentation is not very interesting and purpose is somewhat unclear. |

Lesson Plan 5: 12 Bar Blues

Grade: 4

Objectives:

- Students will play 12 Bar Blues Progression on Boomwhackers with 100% classroom participation.
- Students will sing, move, and respond to jazz music with 100% classroom participation.
- Students will explain jazz blues form using appropriate music vocabulary with 85% accuracy through a given worksheet.

| | |
|---|---|
| <p>Materials Needed:</p> <ul style="list-style-type: none"> - Boomwhackers - Visual representation of graphics - Smartboard | <p>Classroom Setup:</p> <ul style="list-style-type: none"> - Students will sit on carpet facing the Smartboard - Chairs are moved to the sides of the classroom. |
|---|---|

Creating

- 4.5CE: Identify and respond to basic music forms (e.g., AABA and rondo).

Performance

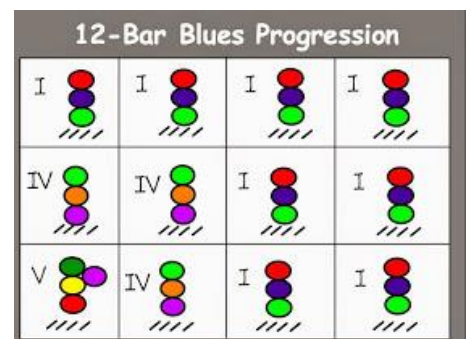
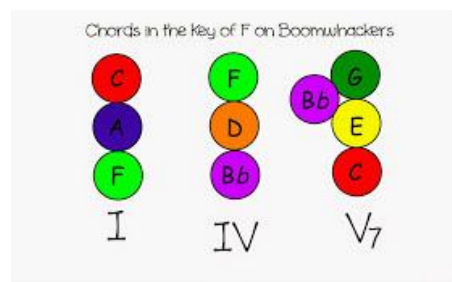
- 4.3PR: Play a variety of classroom instruments with proper technique.
- 4.4PR: Sing, move and respond to music from world cultures and different composers.

Reflection

- 4.3RE: Explain classification of musical instruments, voices, composers and forms using appropriate music vocabulary.

Step-by-Step Plan:

1. We start by counting the boxes in the first graphic and discuss that each box represents one "bar" or measure in music. The black hashes represent the 4 beats in each measure.
2. Discuss roman numerals and what I, IV, and V mean in roman numerals (1, 4, and 5). We practice saying the chord numbers as we pat the beat for each bar (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 4, 4, 4, 4, etc).
3. Then discuss that each Roman numeral represents a chord in music. We define chords as 3 or more notes played at the same time and that each chord has different notes in it and each chord sounds unique.
4. The graphic is colored with Boomwhacker colors. Students will play the chords using the corresponding Boomwhackers. We will then build each chord - only the students who have the corresponding color can play in each chord.
5. Play the 12-Bar Blues Progression with the song we sung earlier (like "Good Mornin' Blues") as we sing along. The Boomwhackers play 4 sounds per bar when their color appears.



Lesson Plan 5: 12 Bar Blues

Grade: 4

Assessment:

- Students' knowledge on this activity will be assessed through anecdotal notes of classroom participation and performance
- Students will complete given worksheet as part of their assessment.

Modifications:

- Physical disabilities- allow students to use alternate classroom instruments that suit their needs
- Visual Impairments- allow students to remain on the same Boomwhacker chord to avoid confusion with the pattern
- Learning disabilities- provide supplementary materials to further explain the 12 Bar Blues (recordings, written explanations, visuals, etc.)

Vocabulary

- 12 Bar Blues
- Chord
- Measure
- Roman numeral

*Adapted from learnmemusic.com

12 Bar Blues Worksheet

Name: _____

1. Write the 12 Bar Blues Progression in the space below.

2. Why is the 12 Bar Blues Progression important to jazz?

Teacher Only:

| | | | |
|---|--|--|--|
| Student plays with correct technique (holds mallets correctly, "bounces" mallets off bars, alternates mallets) | 3 Student plays with correct technique. | 2 Student plays with partially correct technique. | 1 Student plays with incorrect technique. |
|---|--|--|--|

Lesson Plan 6: Improvisation Grade: 4

Objectives:

- Students will perform and improvise rhythm on classroom instruments with proper technique with 100% accuracy according to a given rubric.
- Students will perform and improvise melodies on pitched classroom instruments with proper technique with 100% accuracy according to a given rubric.
- Students will describe and critique their musical performance by answering questions on an exit slip.

| | |
|---|---|
| Materials Needed: <ul style="list-style-type: none">- Classroom instruments (Orff instruments) | Classroom Setup: <ul style="list-style-type: none">- Students will sit in a circle behind classroom instruments. |
|---|---|

Creating

- 4.6CE: Identify elements of music using developmentally appropriate vocabulary.

Performance

- 4.3PR: Play a variety of classroom instruments with proper technique.
- 4.5PR: Improvise and compose short compositions using a variety of classroom instruments and sound sources.
- 4.6PR: Read, write and perform using sixteenth through whole note values including syncopated rhythms in 2/4, 3/4 and 4/4 meter.

Reflection

- 4.6RE: Use constructive feedback to improve and refine musical performance and response.

Step-by-Step Plan:

1. Set-up an improvisation circle, by placing classroom percussion instruments (e.g., hand drum, triangle, two-tone woodblock, guiro, finger cymbals, and tambourine) in a circle on the floor.
2. Students volunteer, or are chosen, to sit behind the instruments – one student to each instrument. Students are instructed that they can play the instrument in any way they choose provided that they do not damage the instrument or anybody else.
3. One person (initially the teacher but this role can be taken on by a student) is the conductor. The conductor moves around the circle tapping players on the shoulder to start them playing and tapping them again to stop them.
4. Students can then volunteer to improvise on a pitched Orff instrument using the notes in the blues scale. This student will be improvising their melody on top of the rhythms being performed in the circle.

Lesson Plan 6: Improvisation Grade: 4

Assessment:

- Students' knowledge on this activity will be assessed through observation and anecdotal notes of classroom participation and performance.
- Students will be assessed on their ability to use correct technique when performing on the classroom instruments.
- Lastly, students will elaborate on their improvisational experience through an exit slip to be completed at the end of the class period.

Modifications:

- Physical disabilities- students can perform on a classroom instruments that is easiest for them
- Learning disabilities- students can complete the worksheet verbally

Vocabulary

- Improvisation

Improvisation Exit Slip

Name: _____

1. What did you learn about improvisation during class today?

2. Did you enjoy your improvisation experience?

3. Why do you think jazz musicians use improvisation?

Teacher Only:

| | | | |
|---|--|--|--|
| Student plays with correct technique (holds mallets correctly, "bounces" mallets off bars, alternates mallets) | 3 Student plays with correct technique. | 2 Student plays with partially correct technique. | 1 Student plays with incorrect technique. |
|---|--|--|--|