

Lesson 2 - Title: Composing a 12-Bar Blues

Audience: Middle School and High School Music Students

NY State Arts Standards:

Standard 1: Creating, Performing and Participating in the Arts > Music

- Intermediate > Students will compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbral, and dynamic elements (a)

Standard 3: Responding to and Analyzing Works of Art > Music

- Intermediate > Students will through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others' (a)

National Standards:

Creating > Imagine

- MU:Cr1.1.7a - Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.

Responding > Evaluate

- MU:Re9.1.7a - Select from teacher-provided criteria to evaluate musical works or performances.

Objective(s): Students will be able to compose an original 12-bar blues using the G major blues scale in conjunction with a rhythmic scaffold derived from the chorus of Silento's "Watch Me (Whip/Nae Nae)".

Assessment:

- Informal assessment during share (call on students to debrief creative process)
- Formal assessment - Blues Composition Worksheet and Listening Rubric to guide student evaluation of compositions.

Instructional Strategy (Procedure)

- Warm-Up (5 Minutes): Introduction to G Major Blues Scale

1. Teacher projects the G Major Scale on the screen at the front of the room (Study Room > Melody > Explore The Major Scales).

2. Teacher reviews G Major Scale and G Pentatonic Scale.

3. Teacher Reviews sharps, flats and natural signs (accidentals).

4. Teacher demonstrates how to create the G Major Blues Scale from the G pentatonic scale (i.e. by adding a flatted 3rd scale degree, or "blue note").

5. Students notate the blues scale in their graded manuscript notebooks.

- Mini-Lesson (10-15 Minutes): Blues Remix of Silento's "Watch Me (Whip/Nae

Nae)

1. Teacher plays VIDEO of Blues Remix of Silento's "Watch Me (Whip/Nae Nae)".
2. Teacher asks, "What is the same about this remix of "Watch Me (Whip/Nae Nae)" and the what is new or different than the original?"
3. Students turn-and-talk (Expected student responses: SAME - The melody is the same, the tempo is the same. DIFFERENT - The chords are different, the rhythm is different.)
4. Teacher plays a short video clip which demonstrates how the rhythm of "Watch Me (Whip/Nae Nae)" has been extrapolated into a 12-bar blues form to generate the "City Music" worksheet".

- Work-Time (30 Minutes): 12-Bar Blues Composition "The City Music Blues"

1. Teacher will distribute the Blues Composition worksheets. Each table will receive one example of a successfully composed 12-bar blues worksheet.
2. Teacher will circulate the room and provide support to students needing help completing assignment.
3. Teacher will perform 5 or 6 successfully completed compositions on the keyboard using the audio from the Blues Remix movie as a backing track.
4. Students will listen and use their assessment rubrics to evaluate the final compositions.

- Sharing (5-10 Minutes)

1. Teacher will call on students to debrief the lesson asking questions like:

"What makes a melody memorable?"

"What makes a melody easy to sing?"

"What could you do differently next time to improve your melody?"

(Expected responses from students will be "repeating phrases & patterns, stepwise motion and that they can use combinations of the above to improve their melody writing.")

2. Teacher will call on one student to reiterate the learning target for the lesson, which is "I can compose an original 12-bar blues in G by combining a G Major Blues Scale scale with the chorus rhythm from Silento's song "Watch Me (Whip/Nae Nae)".

Materials:

1. Computer with Chrome, Safari or Firefox to access the PULSE website.
2. Projector, PA system.
3. "City Music Blues" 12-Bar Blues composition worksheet
4. Blues remix of Silento's "Watch Me (Whip/Nae Nae)"
5. "Watch Me (Whip/Nae Nae)" rhythm demo video
6. Song evaluation rubric with two criteria (melody & entertainment value)

Lesson 3 - Title: Cultural and Technological Factors of the Blues

Audience: 7th Grade Music - ICT Class (Inclusive)

NY State Arts Standards:

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts
> Music

- Elementary > Students will identify the primary cultural, geographical, and historical settings for the music they listen to and perform (c)

National Standards:

Responding > Analyze

- **MU:Re7.2.7b** - Identify and *compare* the **context** of music from a variety of **genres, cultures, and historical periods**.

Common Core Standards > ELA

- **Grade 7: 2a-f** - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Objective(s): Students will be able to:

- Understand and discuss the socio-political factors that gave rise to the Blues.
- Understand and discuss technology's influence on shaping musical genres.

Assessment:

- Informal assessment through class discussion.
- Formal assessment: compare and contrast essay on music of today and the past and technology's impact on musical genres

Instructional Strategy (Procedure)

- Warm-Up (10 Minutes)

1. Teacher asks, "What did we do last class?" (Expected responses are that we used "Watch Me (Whip/Nae Nae) to compose a new song; we completed the "City Music Blues" worksheet; we composed a 12-Bar Blues song)
2. Teacher asks, "What is the rationale behind composing a 12-Bar Blues?" (Expected response is that The Blues is America's first homegrown musical genre)
3. Teacher asks, "Where did The Blues come from?" (Expected response is from people in the south)
4. Teacher asks, "Who were these people, and why were they there?" (Response is open ended)
5. Teacher directs conversation towards a discussion about the historical roots of the blues, including slavery, African tribal music (slaves) and European folk music (slave owners).

- Mini-Lesson (10-15 Minutes)

1. Play "Take Me To The River" Clip 1 from berkleepulse.net website

- Work-Time (30-35 Minutes – Provide Blues Essay worksheet in Arabic and Spanish for ELL students; Provide additional scaffolding for IEP students with sentence starters printed on the back of the worksheet; Read directions out loud for slower readers.)

1. Teacher projects VENN diagram of musical genres on the projection screen
2. Teacher calls on students to interpret the meaning of the diagram (Expected response is that it shows three primary musical genres comprised of African Music, European Folk Music, and Delta Blues, with various sub-genres related to these)
3. Teacher hands out the Blues Essay worksheet with the VENN diagram on front and lined essay paper on the back.
4. Teacher has students write a compare and contrast essay that compares the music of today and the music of the past. Consider how *culture* and *technology* influenced the creation of the blues in the American south. (Note: Provide *sentence starters* for struggling writers and IEP students.)

- Sharing (5 Minutes)

Call on a student to share the learning target in his or her own words using an "I can" statement (e.g. "I can understand how *culture* and *technology* influenced the creation of the blues in the American south)

Materials:

1. Computer with Chrome, Safari or Firefox to access the PULSE website.
2. Projector, PA System.
3. "Take Me To The River" Movie Clip #1 (Study Room > Take Me To The River > Introduction > Movie Clip #1 – Introduction)
4. Blues Essay Worksheet.

“C Jam Blues” by Duke Ellington, “Crazy” by Gnarls Barkley, “I Wanna Be Sedated” by The Ramones, “Rock With You” by Michael Jackson, “Crazy In Love” by Beyonce

Performance Notes

“C Jam Blues” by Duke Ellington and and “I Wanna Be Sedated” by The Ramones are well suited for the beginning guitar ensemble as both are based on I - IV - V chord progressions which will provide an easy entry point to learn left hand facility.

Music Making

Use “C Jam Blues” and “I Wanna Be Sedated” as a starting point to teach the I - IV - V chord progression. Easy versions of both the C and G chords can be played by using only one finger on the left hand and muting strings 4, 5 & 6 with a paper towel. This provides the I and V chords in the key of C Major. In the beginning have students “sit it out” or “bench it” on all occasions of the F chord (IV chord).

Using Little Kids Rock curriculum, teach students LESSON PLAN 1: Holding the Guitar; LESSON PLAN 2: Parts of the Guitar; LESSON PLAN 3: Naming Guitar Strings; LESSON PLAN 4: Guitar Technique; LESSON PLAN 5: Holding a Pick; LESSON PLAN 6: Fret Numbers / Positioning

Composition and Improvisation:

- Introduce the 12 bar blues
- Using the fifth and sixth notes of the C Pentatonic Scale (A & C) encourage improvisation by having students play various rhythmic combinations over the 12 bar blues form
- Singing is highly beneficial for instrumental students. Incorporate singing into every lesson. Students can improvise by scating syllables on the A - C notes over 12 bar blues.
- Use additional repertoire based on I - V progressions to enhance students’ experience with one finger chords. The Beatles “Paperback Writer” and “Eleanor Rigby” can be used. Sing & Play.

Music Literacy

Using the above repertoire, students will learn to identify and describe the following song forms:

- verse
- verse-refrain
- binary (A/B or verse-chorus)
- complex binary (AABA, verse-chorus with bridge, 32-bar standard)
- 12-bar blues

Students will also be able to identify and describe the following sections of a piece of music:

- intro
- verse
- introductory verse
- refrain
- chorus
- bridge (primary and transitional)
- coda

Suggested Resources

Teachout, Terry. *Duke: A life of Duke Ellington*. Penguin Group, USA, 2013.
 McNeill, Legs. *’Please Kill Me, The Uncensored Oral History Of Punk’*. Penguin Group, USA, 1997.
 Southern, Eileen. *The Music of Black Americans*. 3d ed. New York: W. W. Norton, 1997.

Making Connections

Duke Ellington was based in NYC from the mid 1920s onwards, and became famous through his frequent appearances at The Cotton Club in Harlem.

The Ramones were an American Punk Rock Band that formed in Queens and began their career playing in the music clubs on NYC’s lower east side, like the historic CBGBs.

While discussing 20th century American history and its music-history parallels (including the history of jazz, African-American music, Punk Rock & R&B), students listen to various recordings representative of these genres.

Community and Cultural Resources

- Listen to cover versions of “C Jam Blues” by various NYC based artists
- Inform students about the cbgb.com web-site
- Schedule a school visit by a teaching artist to perform selections from repertoire list

Careers and Lifelong Learning

- Discuss the band leader’s job
- Discuss the roles of the various members of the band and how they work together
- Discuss the role of the lyricist
- Discuss the use of time as a barometer of musical quality
- Discuss the ways in which various societal advancements have affected instrument production, recording technology, and popular tastes

Lesson 2 Assessments

Blues Composition Worksheet

"The City Music Blues"

Composer (Your Name):

Class #

Date:

G Major Blues Scale



Directions: Use the staff below to compose a melody for the "City Music Blues" by using random notes from the G Major Blues Scale (above) and the rhythms from the chorus of Silento's "Watch Me" (written out below). The first two measures have been completed as an example. When composing, please remember the following: (1) Use every note at least once (2) You may repeat notes up to 3x in a row (hooks) (3) Stepwise motion is easier to sing than skips (4) Your melody should end on a G

G

4 C

7 G D

10 C G

Blues Composition Listening Rubric

Your Name: _____

Class Number: _____

Date: _____

Table Group #1

CATEGORY	4	3	2	1
Melody	The melody is simple enough for a child to sing along.	Most (over half) of the melody is simple enough for a child to sing along.	Part of the melody is simple enough for a child to sing along.	The melody is difficult to sing OR recall.
Entertainment Value	The entire song is highly entertaining.	Most of the song is entertaining.	The song is somewhat entertaining.	The song is not entertaining.

Overall Grade: _____

Notes: _____

Table Group #2

CATEGORY	4	3	2	1
Melody	The melody is simple enough for a child to sing along.	Most (over half) of the melody is simple enough for a child to sing along.	Part of the melody is simple enough for a child to sing along.	The melody is difficult to sing OR recall.
Entertainment Value	The entire song is highly entertaining.	Most of the song is entertaining.	The song is somewhat entertaining.	The song is not entertaining.

Overall Grade: _____

Notes: _____

Table Group #3

CATEGORY	4	3	2	1
Melody	The melody is simple enough for a child to sing along.	Most (over half) of the melody is simple enough for a child to sing along.	Part of the melody is simple enough for a child to sing along.	The melody is difficult to sing OR recall.
Entertainment Value	The entire song is highly entertaining.	Most of the song is entertaining.	The song is somewhat entertaining.	The song is not entertaining.

Overall Grade: _____

Notes: _____

Lesson 3 Assessments

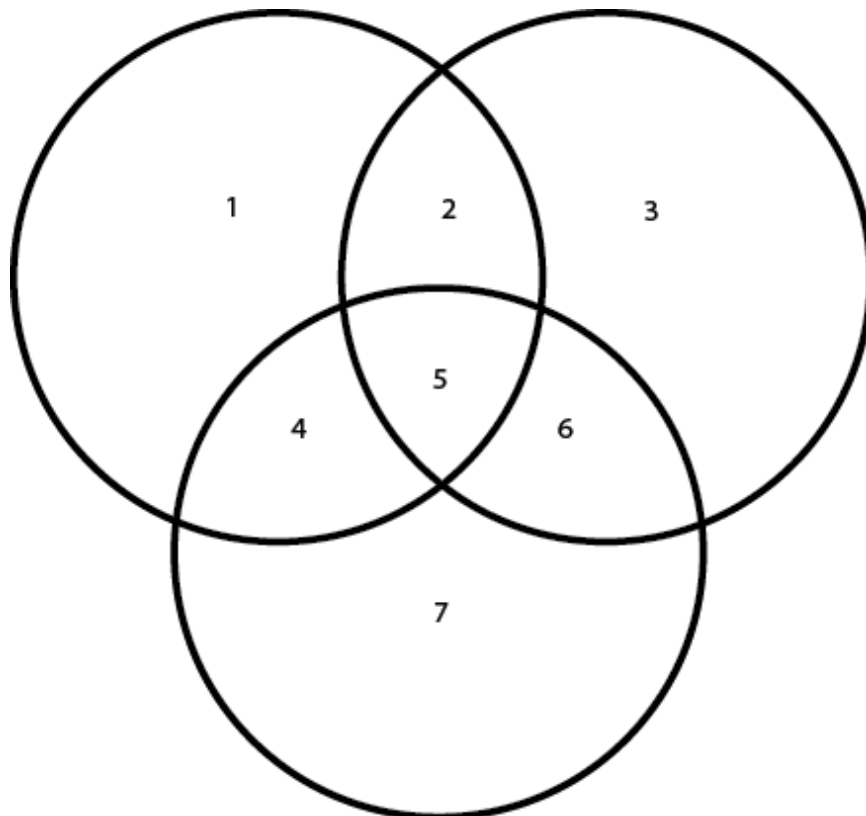
Blues Essay

Your Name:

Class #

Date:

Write a compare and contrast essay that compares the music of today and the music of the past. Consider how *culture* and *technology* influenced the creation of the blues in the American south.



1. Africa/African Music
2. America/Jazz
3. Europe/Folk Music
4. America/Rhythm & Blues
5. America/Soul
6. America/Rock & Roll
7. America/Delta Blues

Blues Essay (sentence starters for struggling writers)

	<u>Sentence Starters</u>
<input type="radio"/>	<i>The music of today and the music of the past are similar in that they both . . .</i>
	<i>The music of today and the music of the past are different in that they . . .</i>
	<i>African tribal music influenced the blues by . . .</i>
<input type="radio"/>	<i>European folk music influenced the blues in that . . .</i>
	<i>Early blues songs were published as sheet music in 1912, which is an example of how technology influenced the blues. An example of music technology today is . . .</i>
<input type="radio"/>	

Composer (Your Name):

Class #

Date:

EXAMPLE

G Major Blues Scale



Directions: Use the staff below to compose a melody for the "City Music Blues" by using random notes from the G Major Blues Scale (above) and the rhythms from the chorus of Silento's "Watch Me" (written out below). The first two measures have been completed as an example. When composing, please remember the following:

- (1) Use every note at least once
- (2) You may repeat notes up to 3x in a row (hooks)
- (3) Stepwise motion is easier to sing than skips
- (4) Your melody should end on a G

G "THE CITY MUSIC BLUES"

Blues Ci - ty Mu - sic Blues I've Got The Blues Blues Ci - ty

4 C

Mu - sic I've Got The Blues Ci - ty Mu - sic I've Got The

7 G D

Blues Blues Ci - ty Mu - sic I've Got The Ooh Ci - ty Ci - ty

10 C G

Ooh Ci - ty - Ci - ty Ooh Ci - ty Ci - ty Ooh I've Got The