

# Manitoba Arts Education Curriculum Programming “Exemplars of Learning”



*This exemplar includes*



*Appropriate for grades*

K

1

2

3

4

5

6

7

8

The Big Idea:  
**Jazz Exploration**

A Instrumental Music Education Learning Experience

This exemplar includes student experiences in



## *Music*

### *Language, and Performance Skills*

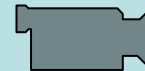
Students acquire the knowledge and skills necessary to function independently in a Jazz setting.

### *Understanding in Context*

Through historical reference and analytical listening, students explore and become aware of the “who, where, when and why?” of Jazz.



Select photo



for video

### *Creative Expression*

Students make music independently through arranging pre-existing repertoire and contributing new compositions.

### *Valuing Experience*

Students are actively engaged in discovering and synthesizing new information through listening, reflecting, and responding to both professional aural models and the music making of their peers.



*Every student is a music maker, one whose growth and learning are best realized within rich, meaningful, hands-on music-making experiences. In becoming young musicians, students learn to sing and play the music of a variety of places, times, and peoples, as well as to improvise, arrange, and compose music. As increasingly reflective and artistic music-makers, students gain skills, understandings, and attitudes that enrich them in many ways, enabling and inspiring them to continue making music for the rest of their lives.*

*Every student is a creator and composer. Students must be given opportunities to tap into their creative capacities and express themselves through the creation and sharing of their own music. As they become capable of generating and developing ideas in the process of music creation, students learn to think with flexibility and imagination.*



# The Learning Context

**The Big Idea:** This unit served to introduce and develop basic understanding and skills needed to function in a Jazz setting. There were two motives for delivering this unit. The first was to have students revisit prior learning and therefore assess personal musical growth over time. The second was to equip students with the skills necessary to join the jazz band for the upcoming school year and spark their interest to do so.

**The Students:** The students who participated in this learning experience were in Grade 6, their first year of instrumental instruction, and had been playing their chosen instruments for approximately eight months. Twenty-one of these students were instructed in a second language in other subject areas.

**Prior Learning:** In Grade 5, exactly a year before the delivery of this learning experience, these students were exposed to various aspects of Jazz: the origins of Jazz, listened and responded to different styles of Jazz, watched video recordings of professional Jazz performances, participated in singing and movement activities, basic improvisation techniques using scat syllables, learned about the blues form and performed the root movement of chords using various Jazz rhythms, and aurally learned Duke Ellington's "C Jam Blues" on recorder.

**The Classroom Setting:** This Grade 6 band consisted of 37 students. The students were divided into two groups, one consisting of 16 students and the other 21 students, rehearsing separately in the school schedule. Periods were 40 minutes in length and each group met for 4 periods in a 6 day cycle. Students came from various homerooms and converged only in the band room. Rehearsals consisted of full band instrumentation one hundred percent of the time.



# Overview

## of teaching and learning experiences

### ***First the students***

- Responded to a textual reading.
- Responded to the question “What is Jazz?”
- Identified the “elements of music.”

### ***Next they***

- Actively listened to professional recordings.
- Identified syllables appropriate to performing rhythm in a swing feel.
- Performed rhythms accurately using a swing feel.
- Participated in improvisation activities.

### ***Then they***

- Reviewed the 12-bar blues form construction.
- Identified basic harmony in the 12-bar blues form.
- Participated in voice leading activities pertaining to the 12-bar blues form.
- Aurally learned, arranged and performed a blues head.
- Compared and contrasted the compositional elements of two blues heads.

### ***Finally the students***

- Rehearsed and performed own Jazz compositions.
- Peer assessed performances.
- Self-reflected on their performances.



# First the students

Activated; Reviewed; Prepared for new learning; Gathered information

**Activity #1:** The teacher read (rhythmically, as in Jazz poetry) the book, “The Daddy Longlegs Blues” (by Mike Ornstein, illustrated by Lisa Kopelke). Simultaneously, a recording of Thelonious Monk’s “Hackensack” was playing softly. This was done in isolation, without prior preparation or explanation. The term Jazz was never mentioned nor discussed. The students were to listen and consider the content in relation to the audio recording.

## Additional Texts for this Purpose:

Wood, Michele and Toyomi Igus. “I see the rhythm.” Children’s Book Press: San Francisco, CA. 1998.

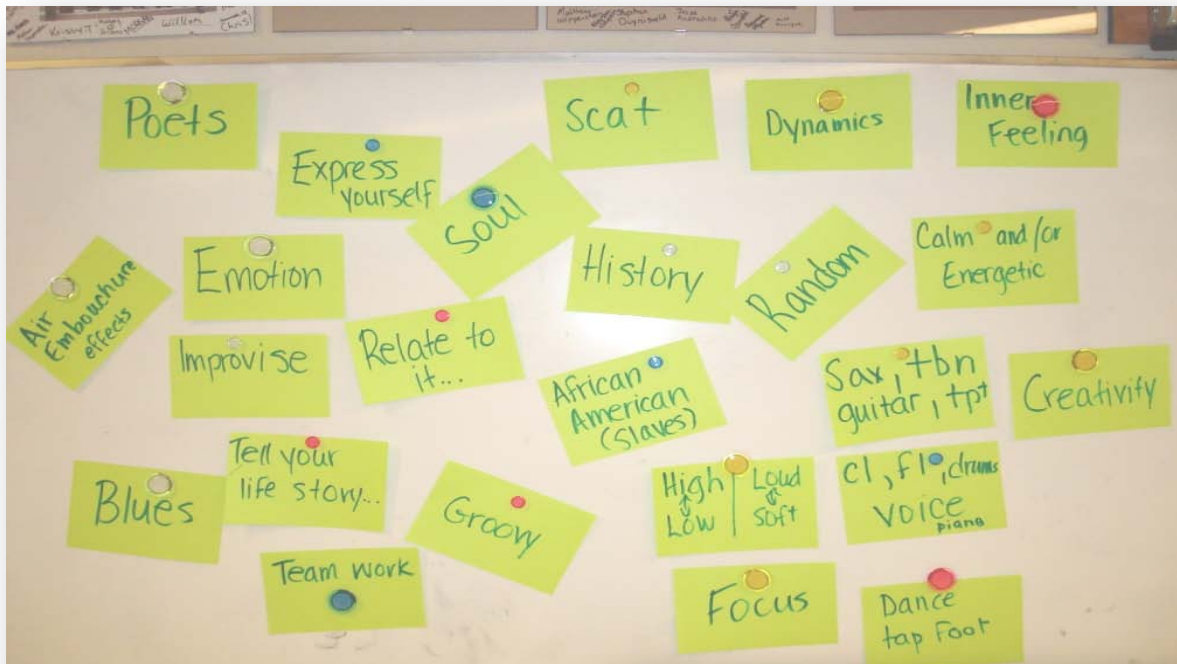
Feinstein, Sascha and Yusef Komunyakaa, Ed. “The Jazz Poetry Anthology.” Indiana University Press: Bloomington & Indianapolis. 1991.

## Activating Questions:

What did you learn?  
What did the music sound like?  
Describe the spider. How is this character related to the recording we just listened to?

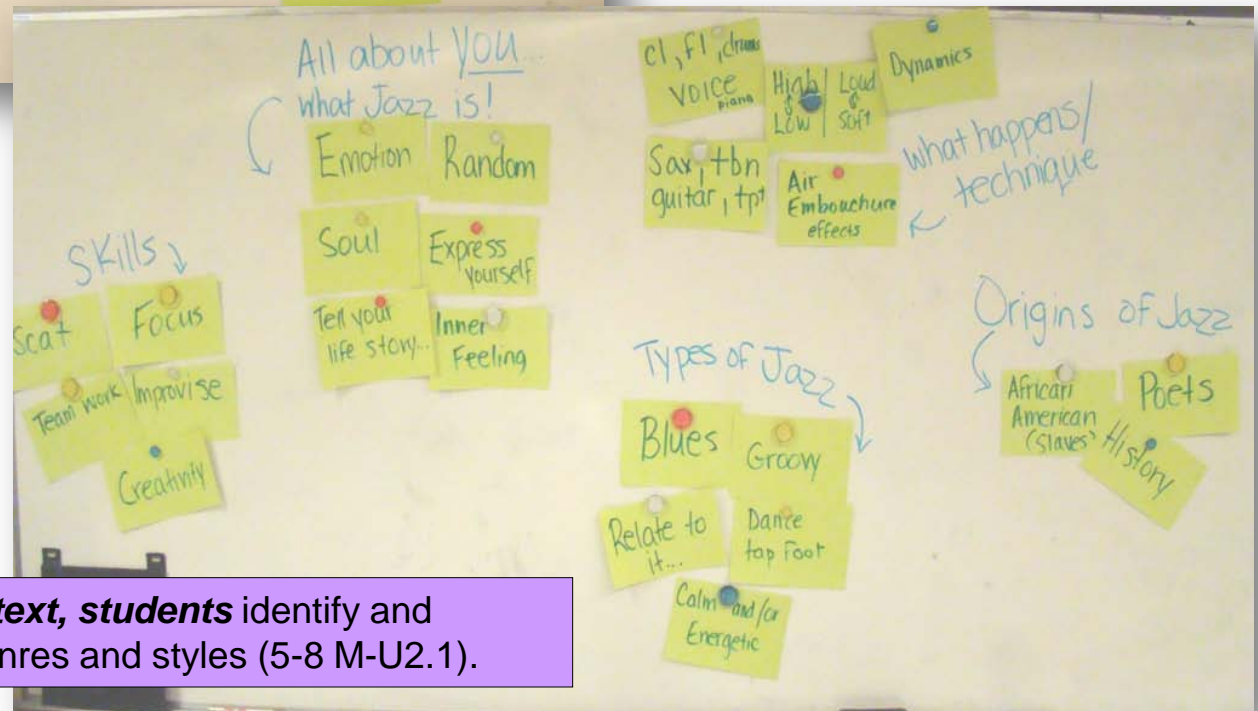
**Extension:** The teacher initiated discussion regarding the information provided. Open-ended questions were utilized. The students freely responded to the initial questions and diverged fostering a student-lead dialogue. Based on student responses, the teacher was able to assess the students ability to recall prior learning.

***In Valuing Musical Experience, students*** generate relevant questions and contribute thoughtfully to discussion in music learning experiences (5-8 M-V1.2).



**Activity #2:** Students participated in a discussion focusing on the question, “What is Jazz?”. The teacher recorded all student ideas on 8 ½ x 11 paper and posted randomly on the whiteboard with magnets.

**Extension:** Students found similarities between these items and grouped accordingly. Students categorized by creating appropriate titles.



**In Understanding Music in Context, students** identify and characterize a variety of music genres and styles (5-8 M-U2.1).






**Activity #3:** Students listened to a recording of “Hey Pachuco!” by Royal Crown Revue and were encouraged to consider the similarities and differences between this audio source and the music they frequently listen to. The question, “What is music?”, was posed for student discussion. Students were asked to identify the “elements of music.”



Handwritten notes on a piece of paper, organized into three columns:

- Column 1 (Left):**
  - Balanced sound
  - Rhythm.
  - Improvised.
  - Genre
- Column 2 (Middle):**
  - Story
  - Expression
  - Emotions
  - Who you are?
  - Cooperation
  - Inner Feeling
  - scat.
  - Vocals - tune to it
- Column 3 (Right):**
  - Notes 
  - Skill - reading
  - practice
  - Dynamics - Forte/piano
  - Physical technique
  - Breathing.
  - Instrumentation
  - Style

# Grade 6 Listening Guide



## Valuing Musical Experience

What does this music remind you of?

How does the music make you feel?

What possible story could be told through this music?

I like this music...

If yes, specifically state why you like this music.

If no, specifically state how you would change this music to your liking.

## Music Language and Performance Skills

**Rhythm** Tempo- slow (largo), medium (andante) or fast (allegro); steady beat; in time or out of time; accelerando, ritardando; a tempo.

Style- straight eighths or swing eighths.

Rhythm- eighth notes/quarter notes/whole notes; complex or simple.

Meter- 2/4, 3/4, 4/4, 6/8, others...

Patterns- repetition (ostinato).

**Melody** Contour- shape of it (rise and fall); step, skip, or leap.  
Key- major (happy) or minor (sad).  
Note choices- from major or minor scale; blue notes.

**Texture/Harmony** Thin- few parts happening at the same time.  
Thick- many different parts happening at the same time.  
Balance- are all parts heard equally?: the triangle of sound.  
Harmonic Progression- Where do the chords change?  
Does it sound like the blues form?

**Expression** Dynamics- quiet and loud; degrees of quiet and loud (pp, p, mp, mf, f, ff); becoming louder (crescendo) and becoming quieter (decrescendo).  
Articulation- detached (staccato) or smooth (legato); tongued or slurred; accented.

**Timbre** Brass, woodwind, percussion or string instruments.  
Acoustic vs. electronic.  
Reedy; metallic; rough; smooth; gentle; airy; bright; dark; eerie; etc.

**Form** How many phrases?  
Length of the phrases?  
How long is the form?  
Number of repeats?

Listen  
Analyze  
Appreciate  
Share  
Opinion  
critique

**Activity #4:** Student responses to the question, “What is music?”, were accumulated into a *Listening Guide* to direct future listening activities. This *Listening Guide* was unique to the group of students. Since the students first identified with larger musical purposes followed by more technical aspects, the order appears as such. Students were made aware of their contributions in order to assume ownership over the *Listening Guide* and how it will be used. Aspects of the curriculum were also included and communicated so that students were aware of the learning to take place.

**Note on the Importance of Historical Reference:** Facts regarding the origins of and the key players/events throughout the evolution of Jazz are of great importance to understanding the meaning and purpose of this genre. There is no moment in this unit where history was delivered in isolation. Historical components were weaved throughout and relevant to the task.

**In Understanding Music in Context, students** demonstrate awareness of the impact of context on musicians and their music (5-8 M-U3.6).



# Next the students

Gathered information and developed new skills.

**Active Listening:** The students were exposed to numerous Jazz recordings varying in style, instrumentation, tempo and meter, etc. and from different historical periods. This occurred over the span of a month and was integrated into regular warm-up routines, activities, and repertoire rehearsal. Each listening session concentrated on the *Valuing Musical Experience* section and a specific part of *Music Language and Performance Skills* section from the Listening Guide appropriate to the recording.

**In Valuing Musical Experience, students** demonstrate understanding that detailed observation, listening, and reflection inform musical thinking, appreciation, performance, and creation (5-8 M-V2.2).

**and students** share and justify interpretations of own and others' music (5-8 M-V3.1).

**In Understanding Music in Context, students** identify, describe, and compare music experienced from different times, places, social groups and cultures (5-8 M-U1.1).

Selections from the following albums:

- Adderley, Cannonball. *Take Charge*, 2002.
- Armstrong, Louis. *What a Wonderful World*. MCA Records, 1988.
- Baker, Chet. *My Funny Valentine*. Pacific Jazz-Capitol Records, 1994.
- Coltrane, John. *Giant Steps*. Atlantic, 1998.
- Dave Brubeck Quartet. *Take Five*. Columbia, 1997.
- David Braid Sextet. *Vivid: The David Braid Sextet Live*. David Braid, 2004.
- Davis, Miles. *Kind of Blue*. Columbia, 1997.
- Ellington, Duke and The Blanton-Webster Band. *Never No Lament*. RCA Victor, 2003.
- Johnny Favourite Swing Orchestra. *Holiday Romance*. Universal, 1998.
- King, B.B. *Singin' the Blues/The Blues*. Virgin Records, 1993.
- Kirk, Rahsaan Roland. *I, Eye, Aye*. Atlantic, 1996.
- Diana Krall. *Love Scenes*. Universal, 1997.
- Mingus, Charles. *This is Jazz 6*. Columbia Legacy, 1996.
- Monk, Thelonious. *Criss Cross*. Columbia, 1993.
- Various. *Beat Jazz: pictures from the gone world*. Pesky Serpent Records.



Sample listening session:

The first listening session had students respond to Duke Ellington's "C-Jam Blues". Again, the students were familiar with this song based on instruction the previous year. This gave them the confidence to critique a recognizable melody. Below is a sample listening session:

Step 1- Students listened freely to selection with no assigned task. No talking or discussion took place while the recording was playing.

Step 2- The recording was paused. Students chose one question from the "Valuing Musical Experience" section of the Listening Guide to respond to during class discussion. Students were reminded to provide specific musical examples/proof to justify their opinion. The teacher resumed the recording.

Step 3- Students volunteered to share their ideas with the class.

Step 4- Students were directed to the "Texture/Harmony" section of the Listening Guide. After a general review of texture, the teacher asked a specific question, played and paused the recording, and gave the students an opportunity to respond/discuss/debate. This step was repeated. Questions asked:

What is the first instrument to play? The second? The third? Which instrument enters last? Can we hear all instruments equally? Which are louder? What do you think makes this instrument louder? Which do you think should play louder? What part should always be heard? Which instrument is playing the melody? Is this thin or thick texture? How does this compare with the number of parts we hear in our band music? On what chorus of the blues form do the drums enter?

## Student Responses and Questions

"The melody should always be heard. It is the part we can sing along with."

"There are lots of notes improvised and it doesn't just sound like the blues scale."

"I like this song because of all the silence."

"I think the bass should play louder to be a stronger foundation."

"Why does the drummer start with only the cymbals?"

"Did they plan to start playing in the order?"

"How does the piano know when to start improvising?"

***In Music Language & Performance Skills, students*** demonstrate awareness and understanding of rhythm, melody, texture, and harmony in a variety of contexts (GLO M-L3).  
***and students*** demonstrate understanding of expression, timbre, and form in a variety of musical contexts (GLO M-L4).

# LISTENING REFLECTION



**Goal:** You will demonstrate your ability to critique the music using the *Grade 6 Listening Guide*.

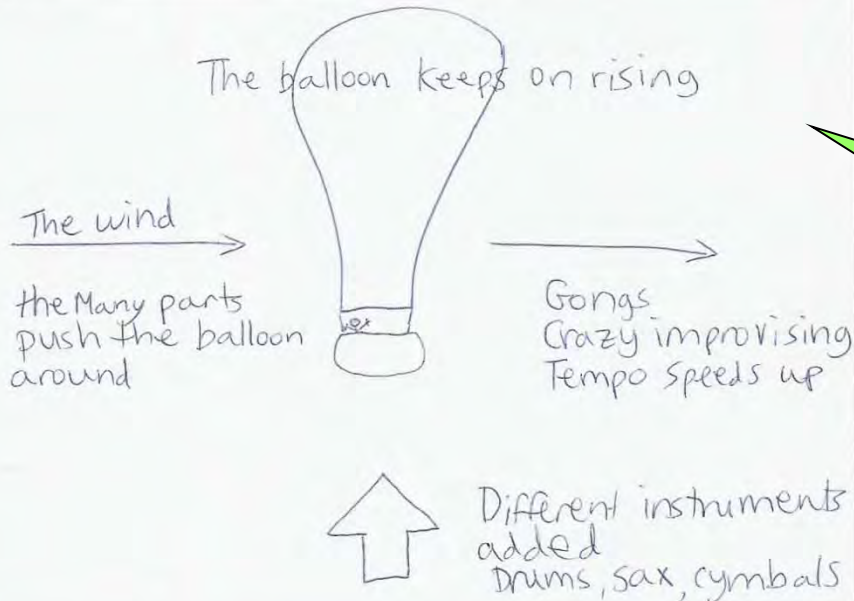
**Song:** Volunteered Slavery     **Artist:** Rahsaan Roland Kirk

**Step 1:** As you are listening to the recording for the first time, consider ways in which you would comment on the music using the *Grade 6 Listening Guide*.

**Step 2:** Based on what you just heard, pick two sections of the *Grade 6 Listening Guide* you would like to comment on.

Section 1: Rhythm  
Section 2: Texture/Harmony

**Step 3:** In the space below, respond to the music.



**Step 4:** Do you like this music? Why or why not?

The tempo is fast and dynamics are forte. I want to dance to it! The splashing metal sound of the I play the saxophone and I love this song!!

**Culminating Experience:** In a group setting, students had ample opportunity to practice listening and participate in class discussion during listening sessions. The teacher directed students to listen to certain criteria and provided instant feedback. The culminating experience was the completion of a reflection worksheet while listening to Rahsaan Roland Kirk's "Volunteered Slavery". Upon completion of the assignment, students shared their reflections in small groups and with the entire class.

**Students listed ways to respond (prior to activity):**

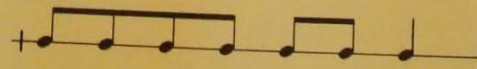
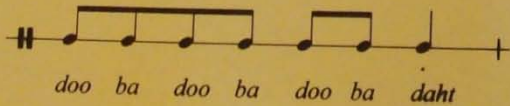
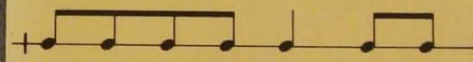
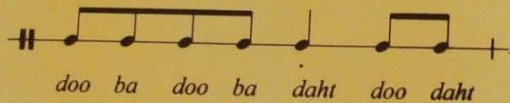
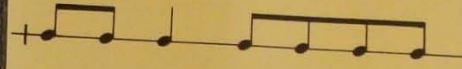
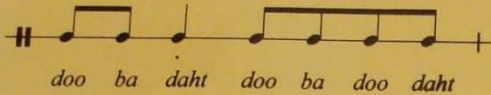
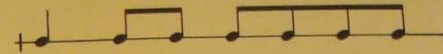
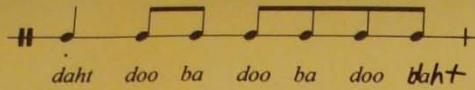
- Word Splash
- Drawing/Sketch
- Timeline
- Poem
- Cartoon
- Article

**In Valuing Musical Experience, students** share and justify own preferences for music experienced through performance and listening, using appropriate music vocabulary (5-8 M-V3.2). **and students** respect and acknowledge that individuals may have different interpretations and preferences regarding musical works and experiences (1-8 M-V3.3).



## Jazz Rhythm Study:

The students learned the difference between straight and swing eighth notes. The teacher created rhythm flashcards based on familiar rhythm combinations and known durations. Each flashcard was duplicated; one with jazz syllables written underneath and the other without. Each of the four flashcards purposely places the quarter note on a different beat to help students visually recognize patterns.



# Activities with Rhythm

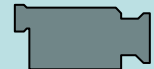


## Step 1: Aurally

1. *Echoed by saying jazz syllables-* student or teacher lead; one measure; two or more measures; varying tempi; with metronome, drum set swing pattern (student or teacher to accompany), CD accompaniment track, professional recording.
2. *Echoed by playing-* similar parameters as above; integrate the blues scale by adding one new pitch at a time (1 and b3 only; 1, b3, and 4 only; etc.)



Select photo



for video

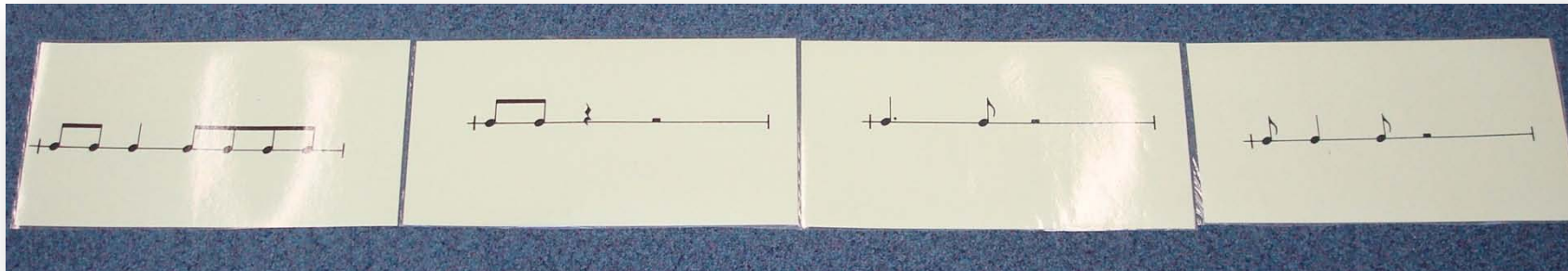
## Step 2: Reading

1. *Echoed by saying jazz syllables-* student or teacher lead; one flashcard; two or more flashcards.
2. *Said jazz syllables-* without the initial echo step; used flashcards with/without syllables; responded to flashcards with both straight and swung eighths to physically and aurally recognize the differences.



## Activities with Rhythm continued

3. *Echoed by playing-* student or teacher lead; single pitch; change pitch.
4. *Played jazz rhythms-* without the initial echo step.



5. *Assigned pitch patterns-* student or teacher chose pitches; two notes alternating in  
- response to the rhythm at hand 📢  
-four flashcard sequence with even number flashcards changing to a certain pitch 📢  
-all quarter notes to be played on a determined pitch 📢  
-integrate the blues scale.
6. *Groupings-* four card sequence with even number flashcards assigned to woodwinds only; number students off 1 to 4 with each number assuming a card in a four card sequence.

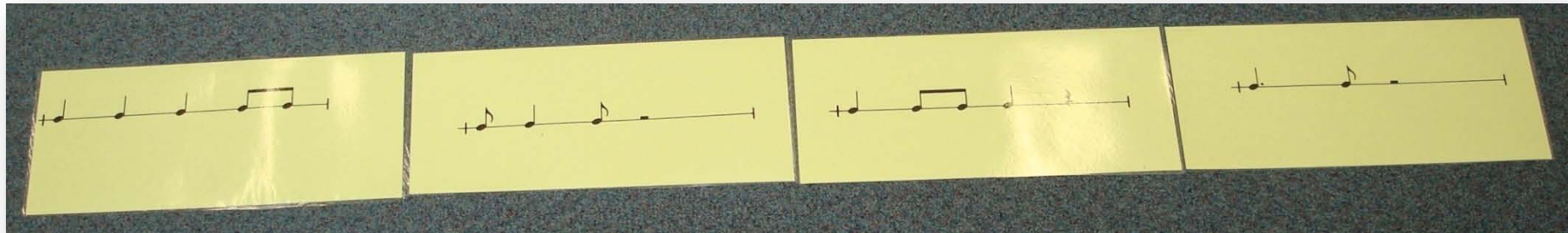
***In Music Language & Performance Skills, students*** perform rhythmic patterns accurately, based on combinations of known durations (5-8 M-L3.2).




# Activities Incorporating Improvisation




Improvisation is an essential skill to jazz performance and a fun component in learning this style of music. Students at such an age should be less inhibited and naturally inclined to varying the music they play and creating sounds on their instruments. They are willing to take risks and respond in the moment. It is important to have activities that have stricter parameters which provides safety to take initial risks. Equally important is to have students participate in activities with few parameters and which allow for pure creation/experimentation and non-interference.



## 1. Flashcard Use (Strict)

 **Activity 1-** Students were shown a sequence of four rhythm flashcards. For flashcard 1 and 3, students were to play a specific assigned pitch. For flashcard 2 and 4, students were to play the rhythm on one or more pitches of their choice from the Concert Bb blues scale. The activity was reversed such that the pitch choice occurred on flashcard 1 and 3. The activity varied until students had the opportunity to make pitch choices for the entire sequence. The teacher demonstrated for the students.

 **Activity 2-** Students were shown a sequence of four rhythm flashcards. Students were instructed to start and end the sequence (1<sup>st</sup> beat and final beat) on a specific assigned pitch. Students were to perform everything in between on one or more pitches of their choice from the Concert Bb blues scale. This activity was altered such that a specific duration of note was assigned a pitch (i.e. every time a quarter note appears, play Concert F). The teacher demonstrated for the students.

## Activities Incorporating Improvisation Continued



**Activity 3-** Students were shown four flashcards. The students practiced each flashcard on an assigned pitch. The flashcards were placed in a specific order with space left between each. A specific pitch was assigned to each flashcard. Students were instructed to insert one measure of improvised melody between each flashcard. The note choices were those in the Concert Bb blues scale. Demonstrate for students. This activity became more complex through varying the duration of improvisation (i.e. one measure of flashcard followed by two measures of improvisation and repeat).

### 2. Free Jazz (Less Strict)

**Activity 1-** Students created a list of emotions. From this list, the students chose an emotion and the entire class had the opportunity to create this emotion in sound. Students volunteered to perform for the class and explained how their sound expressed the chosen emotion. Performances were in time and out of time.

**Activity 2-** Students viewed various artwork. Through discussion, students identified how to represent the visual through sound by justifying choices in rhythm, pitch/range, dynamics, and tempo.

**Activity 3-** Students were placed in small groups and received a piece of art. The students determined the meaning or possible story depicted through the art. Based on their discoveries, students created a one-minute composition that represented the art and incorporated appropriate rhythm, pitch/range, dynamics, and tempo. Performances were in time and out of time.

***In Creative Expression in Music, students*** generate multiple ideas for music making through constructive experimentation with music and sound (5-8 M-C1.1).

***and students*** demonstrate understanding of experimentation and improvisation as a valuable component of the music-making process (5-8 M-C1.2).

## Activities Incorporating Improvisation Continued



### 3. Call and Response

**Activity 1-** The students and the teacher discussed how Jazz is a language involving specific note choices, rhythmic combinations and techniques. Students were given the opportunity to have a conversation on their instruments. The teacher performed a free melody (no pre-determined focus on rhythm, dynamics, etc.) and the entire class responded to the call in a similar fashion. Students were encouraged to listen closely and grasp specific details and nuances (articulation, dynamics, vibrato).

**Activity 2-** This activity was similar to the activity above but a tempo, set of pitches, and length to the call were determined. The activity was both student and teacher lead.



Select photo



for video



Select photo



for video

***In Music Language & Performance Skills, students*** demonstrate understanding of and facility with a variety of tools for improvising simple melodies and instrumental pieces (5-8 M-L1.6).

# A Band By Any Other Name



1. Form a group of four people. You choose your group. Please consider the following when choosing group members: A maximum two people can play the same instrument; can you get along with these people and still do quality work; you have strong musicians and leaders in your group; are any capable of playing piano, drums or guitar. This group will become your band and you will eventually compose and perform a blues song together.

For step 2 to 8, only one group member needs to fill in the information and hand it in.

2. Write your group members names in the space provided.

*Handwritten names in a cursive script.*

3. Read through the "A Band By Any Other Name" article. You can read it as a group, like buddy reading, where each member takes a turn.

4. As you are reading, make notes about the following:

a) words you do not understand

*1. Bamboozle 2. Masses 3. Histrionic 4. Oxymorons 5. Sauve*

b) names of bands you find interesting and which you would like to hear a recording of:

*1. Cherry Poppin' Daddies 2. Jez Hot Swing Club 3. Alien Fashion Show 4. Coconut Grove Orchestra*

5. What are the 12 criteria for making a good swing band name?

- i. *Number*
- ii. *Size*
- iii. *Colour*
- iv. *Royalty*
- v. *Nouns*
- vi. *Mood*
- vii. *Proper Nouns*
- viii. *Musical Style*
- ix. *Locale*
- x. *Relationship*
- xi. *Verbs*
- xii. *Event*

6. In the article, it says "Now that you have a sense of how a band name is created, use the handy-dandy list below to mix and match your very own name". The name of your band will be *fire scream four*.

7. Look at the following list of Jazz musicians and their instruments. Within the "quotation marks" are their jazz nicknames. Some don't have nicknames because their names are COOL (or hep as jazz musicians would say) to begin with.

**Assignment:** In small groups, students completed the written assignment based on a teacher adapted version of the article, "A Band by Any Other Name" by John Abram. This was a fun activity to get students excited about future learning. This assignment was delivered to students by a substitute teacher.

Abram, John. "A Band by Any Other Name." *Swing Time*, Issue 14: 14-15.

***In Understanding Music in Context, students demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of music settings and contexts (5-8 M-U3.7).***



# Then the students

Applied new knowledge and skills in increasingly more independent ways.

**Activity #1:** Through discussion and brainstorming, students revisited the blues form. The teacher prompted through questioning. As students provided information, aspects of the blues form were written on the board and students had the opportunity to see the blues form evolve.

How many measures are in the form?  
How many different notes are there?  
How many measures contain the roman numeral I?  
In what measure do you play the note V?  
How do I, IV, V relate to the notes of the Concert Bb major scale?  
What are I, IV, V in solfege?  
What happens at the end of measure 12?

**Activity #2:** The students revisited the blues form through a variety of performance tasks, with or without accompaniment (CD accompaniment track, piano, drum set, metronome):

**Step 1:** Played steady quarter notes throughout, changing pitch where notated (placing emphasis on beat 2 and 4).

**Step 2:** Played a quarter note on beat 1 only, changing pitch where notated. Extended this to beat 2 only, beat 3 only, beat 2 and 4 only, etc. Other possible variations.

**Step 3:** Chose a rhythm flashcard and performed the rhythm in each measure of the form, changing pitch where notated.

***In Music Language & Performance Skills, students*** use, identify, and describe a variety of musical forms through listening and performance, as appropriate (7-8 M-L4.5).

## Continued



**Step 4:** Chose a rhythm flashcard and performed the rhythm in each measure containing the one chord. Rest for the remainder of the form. Extend this to IV chord only and V chord only.

**Step 5:** Chose four rhythm flashcards and performed over the blues form to create three phrases.

**Step 6:** Played steady quarter notes through measure 1-4, improvised using the Concert Bb blues scale through measure 5-8, and played steady quarter notes for measure 9-12. The form was cycled so that students were able to improvise on measure 1-4 and 9-12 during a chorus.

**Activity #3:** Students were introduced to the concepts of **harmony** and **chord changes** pertaining to the blues form. Students answered general questions regarding chord structures. The teacher drew a keyboard on the whiteboard and identified the notes in a C Major chord. The teacher played the C Major chord and asked the students if they saw a pattern for notes selected in this chord. Students recognized that the note choices were a third apart. The Concert Bb major scale was written on the board and the students applied this knowledge to identifying the notes in the I, IV, V chords.

Question: What is a chord?

Student Answer: More than one thing played at the same time.

Student Answer: Notes that sound good together.

*I Chord:* Do Re Mi Fa So La Ti Do

*IV Chord:* Do Re Mi Fa So La Ti Do

*V Chord:* Do Re Mi Fa So La Ti Do Re

**Activity #4:** Students participated in various performance tasks similar to those that appear in Activity #2 but specifically having students play the third and fifth of each chord.



**Activity #5:** Students were introduced to the concept of **voice leading** or smooth motion of notes occurring during a chord change. The students were provided with three rules applicable to a given starting pitch:

1. If the next chord has the same note, maintain the note.
2. First step up or down if a change in pitch is necessary.
3. If you must leap, go the shortest distance.

Students completed the voice leading assignment sheet and corrected each others work.

### Voice Leading Assignment

What are the notes in the I chord? DO MI SO

What are the notes in the IV chord? FA LA DO

What are the notes in the V chord? SO TF RE

The starting note is given in the first column. For the following chords, write the appropriate note in the space provided that shows smooth voice leading. In the columns with the arrows, indicate whether the note stayed the same or moved up/down.

I	→	IV	→	I	→	V	→	IV	→	I
Do	→	Do	→	Do	→	RE	↓	Do	→	Do
Do	→	DO	→	DO	↓	TF	↗	DO	→	DO
Mi	↗	FA	↗	SO	→	SO	↓	FA	↓	MI
Mi	↗	FA	↓	MI	↓	RE	↓	DO	→	DO
So	↓	FA	↓	MI	↓	RE	↓	DO	→	DO
So	↗	LA	↓	SO	→	SO	↗	LA	↓	SO

**Activity #6:** Upon completion of the voice leading assignment and through class discussion, the students created the “Choose Your Own Adventure” worksheet.



## Chords + Voice leading

I SO MI DO	IV DO LA FA	I SO MI DO	V Re Fi SO	IV Do La Fa	I SO MI DO
4 measures	2 m's	2 m's	1 m	1 m	2 m's

SO → LA  
 SO → FA  
 MI → FA  
 MI → DO

SO → SO  
 SO → LA  
 SO → FA  
 MI → DO

DO → DO → DO → Re  
 DO → Fi → DO → DO

**Activity #7:** Using the “Choose Your Own Adventure” worksheet, the students participated in a number of performance tasks that included the following:

**Step 1:** Determined a starting pitch, the specific note changes, and performed the entire form on a given rhythm.

**Step 2:** Determined the starting pitch and specific rhythm and performed the entire form. Students made individual pitch choices when encountering a chord change.

**Step 3:** Determined the rhythm. Students began on a note of their choice and made individual pitch choices as they performed the entire form.

**Step 4:** Similar to step 3 above but students improvised rhythmically as they performed the entire form, strictly following the chord changes.

**Step 5:** Any of step 1-3 above became background accompaniment as students took one or more choruses of improvised solos.

**In Music Language & Performance Skills, students** identify and demonstrate various ways of layering sounds to create texture and harmony (5-8 M-L3.8).





## Learn, Arrange and Perform a Blues Head

**Activity #1:** Students aurally learned the **blues head** (or melody) to “Sonny Moon for Two” by Sonny Rollins through the following steps:

1. Repetitive listening to the professional recording. The recording played as students entered and exited the classroom. Students were provided with web links to access the professional recording at home.
2. Sang the melody along with the professional recording. Pitch, rhythmic placement and nuance were to be reproduced by the students.
3. Identified repetition and patterns in the melody. Students easily identified the three phrase repetition.
4. Learned the melody in small chunks. Students were informed that all note choices come from the Concert Bb Blues Scale. The teacher played, the students sang back and were given time to replicate on their own. Students were encouraged to reproduce note choices, rhythmic placement, and nuances. Chunks were put together.

**Activity #2:** Students were placed into groups that consisted of similar instruments, range, or based on the seating plan. Using the “Choose Your Own Adventure” worksheet, rhythm flashcards or rhythms of their own choice, students created one chorus of background accompaniment to support an improvising soloist. Students wrote down their rhythms and any specific note choices and turned this into the teacher.

***In Music Language & Performance Skills, students*** play and/or sing by ear, reproducing melodies, rhythms, accompaniments, and harmonies with increasing accuracy, complexity, and expression (5-8 M-L2.1).

# “Sonnymoon for Two” by Sonny Rollins

## Arranged by the Grade 6 Band One








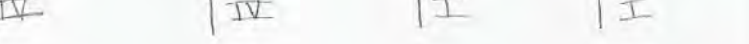


**Reminders:**

All students stand up at beginning.  
 Soloists come to front and line up in solo order.  
 Everyone plays the blues head.

**1. Blues Head**

**2. Solos**

Soloists	Backgrounds
Lauren- clarinet	None
Carlie and Sabrina	Flute/clarinet Repeated bluesy rhythm thing.
Vanessa and Frank	None
Josh- clarinet	All low brass section  Euph/Thbone -top Tuba- bottom   
Carl- trombone	Trumpet/French Horn    

**3. Blues Head (2 times)-** second time Ms. Stevens solos over everyone.

**Activity #3:** Students volunteered to improvise one chorus solos. The teacher synthesized this information and the backgrounds composed by the students into a performance lead sheet. Two performance lead sheets exist, one per each grade 6 class rehearsing separately in the schedule. The students practiced their arrangement of the blues head with the album, “Blues in All Keys” (Vol. 42), Track 1 in Concert Bb, by Jamey Aebersold.

***In Creative Expression in Music, students*** select, organize, and use a combination of ideas, elements, and techniques for composing and arranging musical pieces (5-8 M-C2.1).



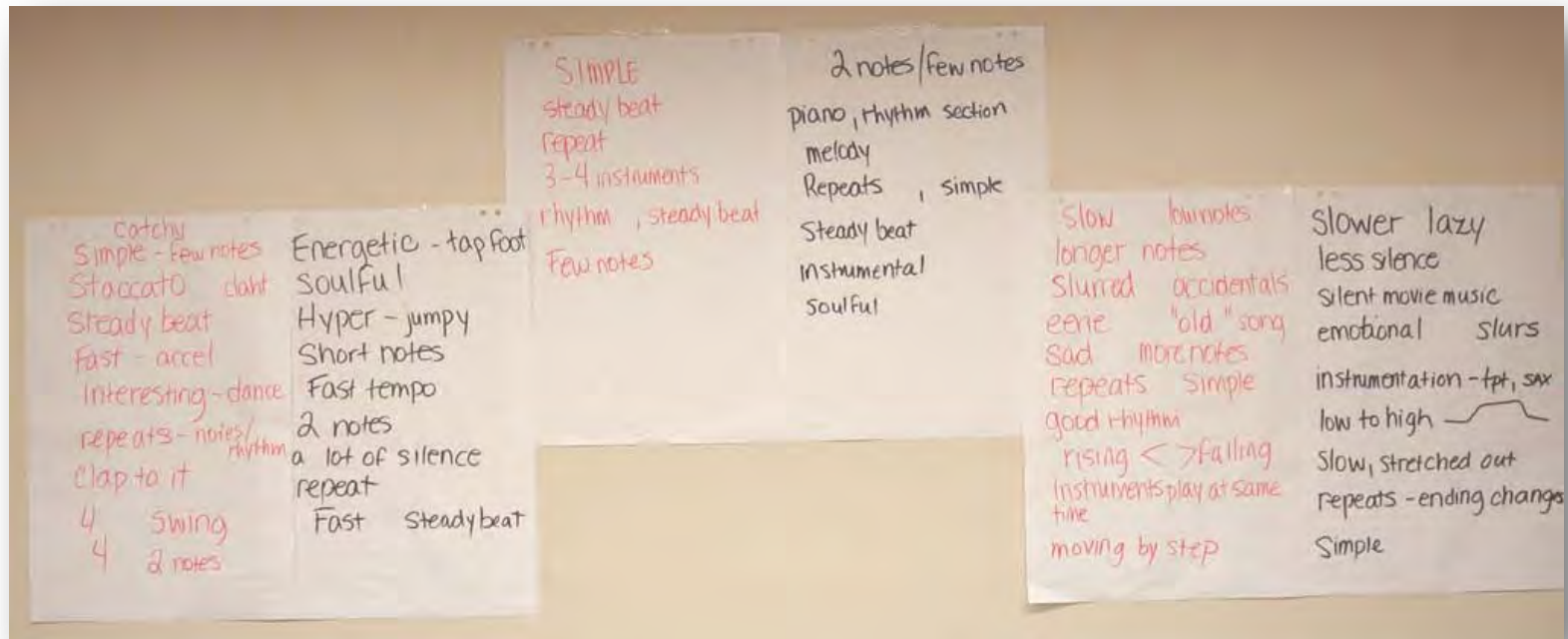
**Activity #4:** Students performed their arrangement at the final band concert.

**Activity #5:** In transitioning to the final section of the unit, students listened to two blues heads to observe compositional styles (Cannonball Adderley's "Barefoot Sunday Blues" and Miles Davis' "Blue in Green"). The observational notes became the criteria for their own compositions. The lower, outer sheets are notes on the differences between the two recordings and the top, center sheets are notes on the similarities. The red is one grade 6 class and the black the other class. As to not influence their participation and listening, these were posted in the classroom after each class completed the activity.

Select photo



for video





# Finally the students

Collaborated with their peers and composed music.

**Activity #1:** Through class discussion, students and the teacher determined the criteria for the group compositions. The students were to demonstrate all knowledge and skills developed throughout the unit.

**Activity #2:** The students reunited with their group members from the “A Band By Any Other Name” assignment. In these groups, they brainstormed ideas, experimented with sound and rehearsed their compositions.

## Students suggestions for what to be included in the composition:

Blues Form	Blues Scale
Improvisation	Solo section
Solo backgrounds	Leadership skills
Tell a story	History
Different instruments	Blues head
Everyone participates	Simple/Repetitive
Echo	Call-Response
Swing rhythms	Steady tempo
Slow or fast	Voice leading

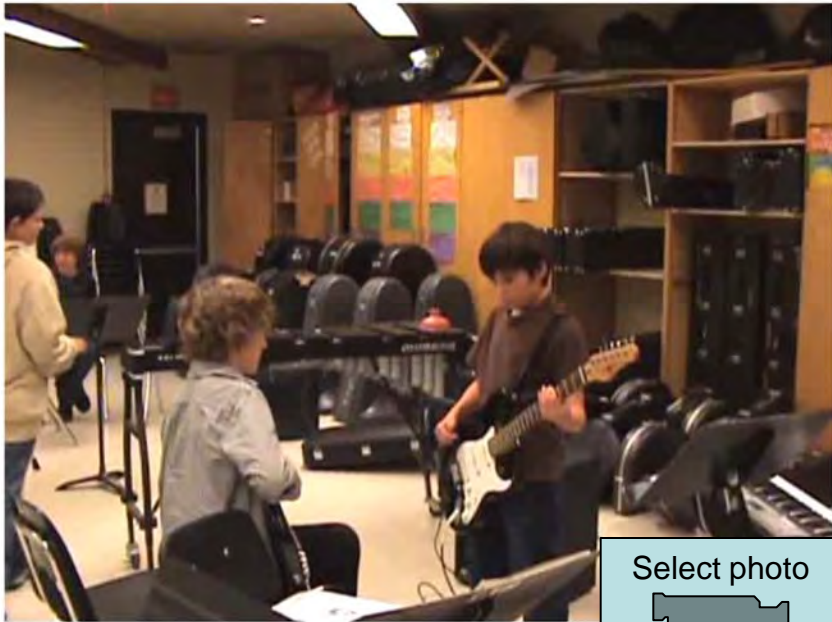
***In Music Language & Performance Skills, students*** demonstrate appropriate interpersonal skills for making music collectively (K-8 M-L1.9).

***In Creative Expression in Music, students*** collaborate with others to develop and extend musical ideas (K-8 M-C2.5).

***In Valuing Musical Experience, students*** collaborate in establishing appropriate criteria for assessing and guiding own learning in music (5-8 V ?) p.42



As students rehearsed in their groups, the teacher coached. This included helping students find and set-up instruments, asking questions to direct their experimentation, offering suggestions for arrangement and notation, and keeping students on task. Students demonstrated initiative and interest in this activity and, as their compositions slowly evolved, it was identified that the initial criteria set would be met in creative and abstract ways. Instead of the teacher interfering and insisting, for instance, that the students strictly follow the 12-bar blues form, the environment became purely student-centered.



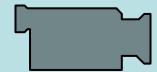
Select photo



for video



Select photo



for video

***In Creative Expression in Music, students*** recognize serendipitous discoveries and incorporate them into own music-making process, as appropriate (5-8 M-C2.4).

***students*** rehearse, revise, refine and share own and others' music (5-8 M-C3.3).

***and students*** make appropriate decisions as to whether own work is "finished" (3-8 M-C3.4).

**Activity #3:** The students performed for their peers. Their performances were videotaped.



Select photo



for video

## Jazz Composition Self-Reflection

The name of our band is: Hot Fever Madness  
 The title of our composition is: Rock On!

### Part 1: Participation

Circle the appropriate response to the following statement:

	Always	Often	Sometimes	Rarely
1. I cooperated with my group members.	4	3	2	1
2. I contributed ideas to the group work.	4	3	2	1
3. I helped others when needed.	4	3	2	1
4. I was focused and on task.	4	3	2	1
5. I made sure other group members were on task.	4	3	2	1
6. I asked my peers and teacher questions.	4	3	2	1

### Part 2: What's in the composition?

We used the following in our composition (check all that apply):

<input checked="" type="checkbox"/> Blues form	<input checked="" type="checkbox"/> Solo section	<input checked="" type="checkbox"/> Blues head (at beginning and end)
<input checked="" type="checkbox"/> Blues scale	<input checked="" type="checkbox"/> Solo backgrounds	<input type="checkbox"/> Simple and repetitive
<input type="checkbox"/> Improvisation	<input checked="" type="checkbox"/> Voice leading	<input type="checkbox"/> Echo
<input type="checkbox"/> Call and Response	<input checked="" type="checkbox"/> Swing rhythms	

### Part 3: Written Reflection

Complete the following statements using specific musical examples.

I am proud of myself because... I wasn't scared to improvise in front of people, and I used my blues scale because I know the notes now.

I am proud of my group because... we worked together, had fun, and made a fun song. We all played our instruments.

If I could do this activity again, I would change... our song so that we had a blues form. I liked the adventure sheet. I want to use it.

### Part 4: What I have Learned?

Thinking of all the activities in this unit, record 5 things you have learned about Jazz:

- Miles Davis played a ~~trumpet~~ harmonica mute.
- Not wrong notes if you play like you mean it.
- The blues has 12 measure.
- Swing notes sound different.
- scat is when you say doo ba, dabb

### Part 5: Future Learning

What are some other things you would like to find out about Jazz? Who is a famous jazz player today? How do you dance to jazz?

**Activity #4:** The class viewed each video performance and peer assessed. On a piece of paper, students wrote three positive aspects of each performance and one suggestion for improvement. Feedback was forwarded to and reviewed by the performing groups.

There sound was confident and they used air. They watched their leader for help. The guitar solo was so cool with all the wavy sounds.



there needs to be a steady beat.

**Activity #5:** After viewing their performance and reading the comments of their peers, students individually completed the self-reflection sheet.

**In Valuing Musical Experience, students** assess on music-making process and product using appropriate assessment criteria and tools **and students** establish, reflect on, and reassess personal growth and group goals for extending learning in music (5-8 M.V).



# Commentary: Future Learning

Following the completion of this learning experience, students can now:

- Critically consider their peer feedback and self-reflection pertaining to the small group performance and revise/refine their compositions.
- Organize and prepare for an informal Jazz cabaret concert, during or after school, in which they will perform their compositions for students, family and friends.
- Practice and demonstrate appropriate performance etiquette in preparation for a possible small group Jazz concert.
- Learn another blues head.
- Complete a transcription assignment in which they pick a favourite song from their play-list and learn aurally.
- Rehearse an appropriate blues chart.
- Learn another Jazz form or harmonic progression in which basic improvisation skills can be applied to a different tone set.
- Apply the “Grade 6 Listening Guide” to new listening endeavours.





# Appendix: Learning Across the Curriculum

The nature of Jazz can lend itself to many facets in a child's education. Jazz has been influenced by historic events and has been an influence on history. The origins and evolution of Jazz can be examined geographically, culturally and socially. Thus, meeting the Social Studies curricula through this genre can allow for blending curriculum, collaboration with colleagues, and multi-dimensional performances.

Jazz has influenced other art forms. Beat poets capture the rhythm of Jazz and compose prose. It is possible to integrate and/or collaborate with colleagues in delivering the English Language Arts curricula. The sounds and concepts surrounding Jazz can be the impetus for descriptive writing, poetry study, written composition, journaling, research methods, and essay formatting.

Visual art, movement, and drama can inspire Jazz musical composition and vice versa.



# Appendix: Resources

## Materials

- CD player
- 8 x 11 coloured paper
- Magnets
- Whiteboard
- Video camera
- TV (or other device for video projection)
- Metronome
- Student band instruments
- Student pencils
- Artwork or artifacts
- Piano
- Drum set
- Chart paper

## Audio Recordings

- Adderley, Cannonball. *Take Charge*, 2002.
- Armstrong, Louis. *What a Wonderful World*. MCA Records, 1988.
- Baker, Chet. *My Funny Valentine*. Pacific Jazz-Capitol Records, 1994.
- Coltrane, John. *Giant Steps*. Atlantic, 1998.
- Dave Brubeck Quartet. *Take Five*. Columbia, 1997.
- David Braid Sextet. *Vivid: The David Braid Sextet Live*. David Braid, 2004.
- Davis, Miles. *Kind of Blue*. Columbia, 1997.
- Ellington, Duke and The Blanton-Webster Band. *Never No Lament*. RCA Victor, 2003.
- Johnny Favourite Swing Orchestra. *Holiday Romance*. Universal, 1998.
- King, B.B. *Singin' the Blues/The Blues*. Virgin Records, 1993.
- Kirk, Rahsaan Roland. *I, Eye, Aye*. Atlantic, 1996.
- Diana Krall. *Love Scenes*. Universal, 1997.
- Mingus, Charles. *This is Jazz 6*. Columbia Legacy, 1996.
- Monk, Thelonious. *Criss Cross*. Columbia, 1993.
- Various. *Beat Jazz: pictures from the gone world*. Pesky Serpent Records.



# Appendix: Resources Continued

## Print

Abram, John. *A Band by Any Other Name*. Swing Time, Issue 14: 14-15.

Aebersold, Jamey. *Blues in All Keys*. Vol. 42. New Albany: Jamey Aebersold Jazz, Inc., 1988.

Aebersold, Jamey. *How to Play Jazz and Improvise*. New Albany: Jamey Aebersold Jazz, Inc., 1992.

Agrell, Jeffrey. *Improvisation Games for Classical Musicians*. Chicago: GIA Publications, Inc., 2008.

Dunscomb, J. Richard, and Dr. Willie L. Hill, Jr. *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide*. Miami: Warner Bros. Publications, 2002.

Feinstein, Sascha, and Yusef Komunyakaa, eds. *The Jazz Poetry Anthology*. Bloomington: Indiana University Press, 1991.

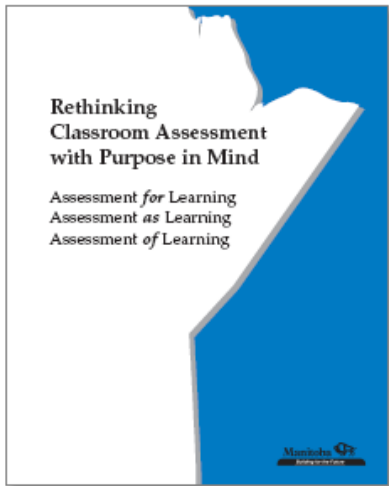
Ornstein, Mike and Lisa Kopelke. *The Daddy Longlegs Blues*. New York: Sterling Publishing Co., Inc., 2009.

Walser, Robert, ed. *Keeping Time: Readings in Jazz History*. Oxford University Press, 1999.

Wood, Michele, and Toyomi Igus. *I see the rhythm*. San Francisco: Children's Book Press, 1998.

# Appendix: Manitoba Education Resources

## Rethinking Classroom Assessment with Purpose in Mind



For more information,  
see:

[Rethinking Classroom Assessment with Purpose in Mind](#)

“According to current cognitive research, people are motivated to learn by success and competence. When students feel ownership and have choice in their learning, they are more likely to invest time and energy in it” (7).

“Assessment for learning is designed to give teachers information to modify and differentiate teaching and learning activities... Teachers can also use this information to streamline and target instruction and resources, and to provide feedback to students to help them advance their learning” (13).

“Assessment as learning is a process of developing and supporting metacognition for students... When students are active, engaged, and critical assessors, they make sense of information, relate it to prior knowledge, and use it for new learning” (13).

“As teachers, we sometimes begin planning a unit or sequences of learning activities by identifying a topic... Backward mapping, on the other hand, creates the necessary alignment among desired outcomes, assessment tools, and teaching strategies by turning the process on its head. It prompts us to start at “the end” with the goals and outcomes we hope to achieve” (15).

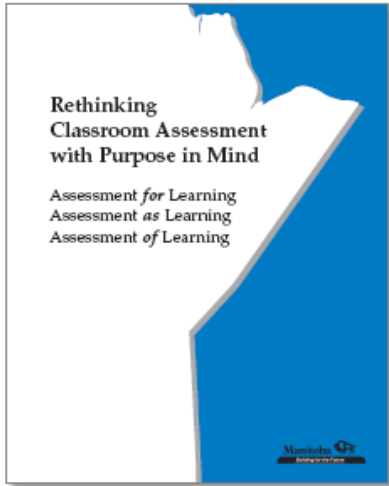
“Assessment for learning occurs throughout the learning process. It is interactive, with teachers... providing immediate feedback and direction to students” (29).

“By carefully framing questions to challenge students’ thinking... teachers could gather detailed information about student beliefs, preconceptions, and alternative perspectives, and more students were engaged. They found that questioning can be a powerful tool in assessment for learning” (30).

“Students’ understanding can be exposed not only through their responses to the teacher’s questions, but also through the questions they formulate to advance their understanding” (30).

# Appendix: Manitoba Education Resources

## Rethinking Classroom Assessment with Purpose in Mind



For more information,  
see:

[Rethinking Classroom  
Assessment with  
Purpose in Mind](#)

“Descriptive feedback is the key to successful assessment *for* learning. Students learn from assessment when the teacher provides specific, detailed feedback and direction to each student to guide his or her learning...To be successful, feedback needs to be immediate and identify the way forward” (33).

“We must constantly remind ourselves that the ultimate purpose of evaluation is to enable students to evaluate themselves (Costa, *Reassessing Assessment*)” (41).

“Assessment as learning is based on the conviction that students are capable of becoming adaptable, flexible, and independent in their learning and decision-making. When teachers involve students and promote their independence, they are giving them the tools to undertake their own learning wisely and well” (42).

“Teachers have the responsibility of creating environments in which students can become confident, competent self-assessors by providing emotional security and genuine opportunities for involvement, independence, and responsibility” (43).

“Assessment of learning...“is designed to provide evidence of achievement to parents, other educators, the students themselves, and sometimes to outside groups” (55).

Discuss and involve students in grading at the beginning and throughout the teaching and learning process (Adapted from O’Connor, *How to Grade for Learning*) (59).

Assessment as learning means giving up the more traditional constructs of transmitting knowledge, “managing” classrooms, and maintaining control, and instead redistributing responsibilities in classrooms. (70).

# Why was this exemplar a valuable learning experience?

## *Music Language and Performance Skills*

Students develop understanding of and facility with elements, concepts, and techniques for making music.

## *Creative Expression in Music*

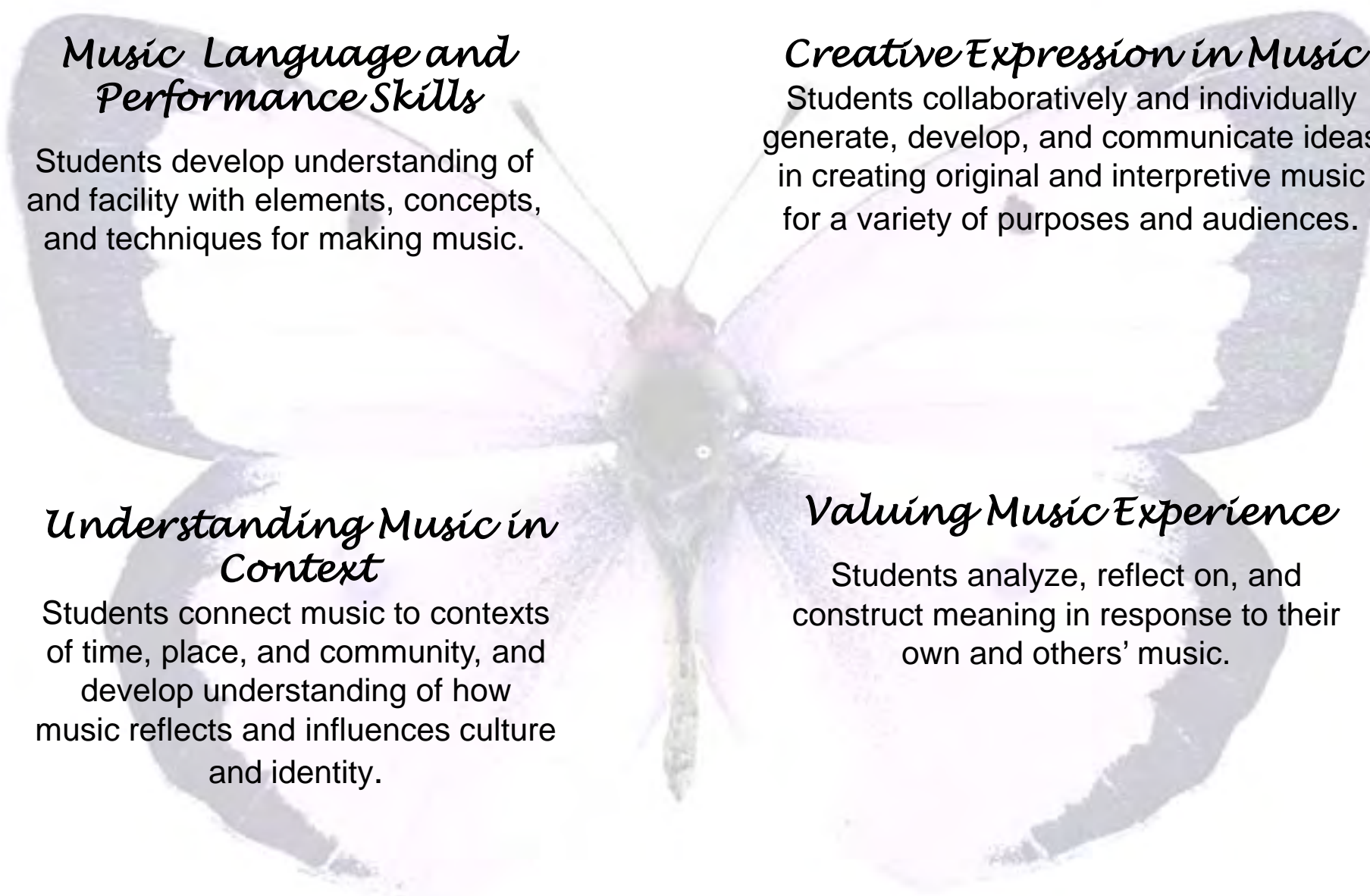
Students collaboratively and individually generate, develop, and communicate ideas in creating original and interpretive music for a variety of purposes and audiences.

## *Understanding Music in Context*

Students connect music to contexts of time, place, and community, and develop understanding of how music reflects and influences culture and identity.

## *Valuing Music Experience*

Students analyze, reflect on, and construct meaning in response to their own and others' music.



# Overview of Curricular Outcomes

## *Music Language and Performance Skills*

M-L1: Students develop skills for making music individually and as part of an ensemble.

5-8 M-L1.6; 5-8 M-L1.9

M-L2: Students develop skills for making music through aural, written, and visual music systems.

5-8 M-L2.1

M-L3: Students demonstrate understanding of and facility with rhythm, melody, texture, and harmony in a variety of musical contexts.

GLO M-L3; 5-8 M-L3.2; 5-8 M-L3.8

M-L4: Students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.

GLO M-L4; 7-8 M-L4.5

## *Creative Expression in Music*

M-C1: Students generate and use ideas from a variety of sources for creating music.

5-8 M-C1.1; 5-8 M-C1.2

M-C2: Students develop ideas in music, creatively integrating music elements, techniques, and compositional tools.

5-8 M-C2.1; 5-8 M-C2.4; 5-8 M-C2.5

M-C3: Students interpret, perform, and share their own and others' music.

5-8 M-C3.3; 3-8 M-C3.4

# Overview of Curricular Outcomes cont'd

## *Understanding Music in Context*

M-U1: Students experience and develop awareness of music from various times, places, social groups, and cultures.

5-8 M-U1.1

M-U2: Students experience and develop awareness of a variety of music genres, styles, and traditions.

5-8 M-U2.1

M-U3: Students demonstrate understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

5-8 M-U3.6; 5-8 M-U3.7

## *Valuing Music Experience*

M-V1: Students demonstrate interest, curiosity, and engagement while making and experiencing music in a variety of contexts.

5-8 M-V1.1; 5-8 M-V1.2

M-V2: Students analyze their own and others' musical excerpts, works, and performances.

5-8 M-V2.2

M-V3: Students form personal responses and construct meaning from their own and others' music.

5-8 M-V3.1; 5-8 M-V3.2; 5-8 M-V3.3

M-V4: Students assess their learning in performing, creating, and experiencing music.

5-8 M-V