

<p><b>LEARNING OBJECTIVES</b>  <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> <li>Understand the difference between “straight” and “swing” rhythms and perform the melody of “In the Mood” in a swing-style</li> <li>Improvise using the notes of the blues scale</li> </ul>	<p><b>LEARNING OUTCOMES</b>  <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 4 (working towards) All Pupils :</b>                  Understand the difference between “straight” and “swing” rhythms clapping an example of each along with the class                  Improvise using some of the notes of the blues scale</p> <p><b>Level 5 (working at) Most Pupils</b>                  Perform a melody in a “swing-style” changing the duration of the most notes in character of the jazz and blues “swing” style                  Improvise using most of the notes of the blues scale</p> <p><b>Level 6/7 (working beyond/GAT) Some Pupils :</b>                  Perform a melody in a “swing-style” with accuracy of pitch and with a clear sense of the swing rhythm                  Improvise with a sense of jazz and blues style, using all the notes of the blues scale</p>
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**LESSON STRUCTURE**

		<b>NC KS3 POS</b>
<b>Starter Activity</b>	<p><b>Revising Chords and Triads used in the 12-bar Blues – <a href="#">Starter/Plenary 3</a> &amp; <a href="#">Score 1</a></b>                      Distribute <a href="#">Starter/Plenary 3</a> and drawing on learning from lesson 1, ask pupils to complete the correct chord progression for the 12-bar Blues. Explain that the / symbol is used to show that each chord is repeated or held for four beats and that only one chord is used in each bar/box. Next, ask pupils to give the note names which form the chords/triads of C, F and G. Discuss answers as a class, the answers being given on <a href="#">Score 1</a></p> <p style="text-align: right;">(5 mins)</p>	<p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<b>Core Main Activities</b>	<p><b>1. Learning about Swing Rhythms in Jazz and Blues – <a href="#">MIDI 7</a> &amp; <a href="#">MIDI 8</a> &amp; <a href="#">Audio 2</a> &amp; <a href="#">Score 2</a> &amp; <a href="#">MIDI 5</a> &amp; <a href="#">MIDI 6</a></b>                      Link the starter to the development of the lesson by explaining to pupils that they are going to continue their learning on “In the Mood”, first adding the melody section and then adding melodic improvisations. Begin by assembling the class in a circle and asking them to tap a regular crotchet pulse on their left knee, then add a regular quaver pulse on their right knee. <a href="#">MIDI 7</a> can be used to support learning which contains an eight-beat crotchet pulse lead in, before the quaver pulse is added. If there are any drummers in the class, they can be asked to accompany the rhythm on drums/drum kit. Next, play <a href="#">MIDI 8</a> to demonstrate how the regular quaver pulse has been “swung” (some teachers may like to explain the theory of triplets, but the main point is to identify how the regular quaver pulse has been altered by the use of long-short duration to achieve a “dum-dee, dum-dee” feel!). Ask the class to attempt to clap a regular crotchet pulse again on their left knee along with a swung rhythm on their right. Now, apply this to the melody line of “In the Mood” by playing <a href="#">Audio 2</a> and asking pupils to clap along with the melody line, which is performed in a swing rhythm. Next, distribute <a href="#">Score 2</a> and refer to the melody line given on side 2. Model, or play <a href="#">MIDI 5</a> to show how the melody line would sound when played “as written” and relate this to the straight rhythms which pupils clapped above. Next, model or play <a href="#">MIDI 6</a>, showing how this is “swung” in the style pupils have clapped above, and which is also the style in which it is played on <a href="#">Audio 2</a>.</p> <p style="text-align: right;">(10 mins)</p> <p style="text-align: right;"><i>Continued...</i></p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>

<p>Core Main Activities continued.....</p>	<p><b>2. Performing the melody in “In the Mood” in a swing style – <a href="#">Score 2</a> &amp; <a href="#">MIDI 6</a></b>                  Allow pupils time to rehearse the melody line of “In the Mood” in pairs using keyboard or tuned chromatic percussion. Once secure, pupils can divide with one pupil performing the melody line and the other accompanying performing either the bass line lines, chords/triads or walking bass line (depending on ability). <a href="#">MIDI 6</a> can be used to model how the swung melody “fits” with the walking bass line part. Allow pupils time to practice before inviting a selection to perform to the rest of the class. (20 mins)</p> <p><b>3. Learning about the Blues Scale – <a href="#">Score 4</a></b>                  Refer back to the starter activity in lesson 1, where pupils identified a number of features in jazz and blues music and write the word <b>IMPROVISATION</b> on the board, discussing what pupils understand by the term. Emphasise that improvisation is a previously unprepared performance, common in jazz and blues music, sometimes allowing the performer or singer the opportunity to “show off”. Try and discourage the more simpler definition of “something which you make up as you go along” – which is in some parts true but most improvisation has some sense of structure – rhythmically, melodically and harmonically! Display card 1 from <a href="#">Score 4</a> and ask pupils to identify the pitches of the notes – C and E flat locating these on keyboard or tuned chromatic percussion. Explain that pupils are going to use just these two notes to improvise for <b>EIGHT BEATS</b> while the rest of the class provide an accompaniment using the 12-bar blues. The eight-beat improvisation will be “passed around” the class with each pupil having a go at improvising (the teacher may like to conduct the performance indicating when pupils should start/stop their improvisations and keeping time). When pupils are not improvising, they should perform either the bass note, chords/triads or walking bass line of the 12-bar blues given on <a href="#">Score 2</a>, picking up with the rest of the class accompaniment before or after their improvisation. Briefly discuss with the class how they felt about improvising using only two notes and highlight more/less effective improvisations. Repeat the task displaying card 2 from <a href="#">Score 4</a>, which now contains five notes for use in improvisations – C, E flat, F, F sharp and G. Finally, repeat the improvisation process using card 3 from <a href="#">Score 4</a>, showing the complete Blues Scale of C – C, E flat, F, F sharp, G, B flat and c. (20 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>
<p>Plenary</p>	<p><b>What makes a good Improvisation? – <a href="#">MIDI 9</a> &amp; <a href="#">MIDI 10</a></b>                  To revise the concept of improvisation, explain to pupils they are going to listen to two different improvisations, both using the notes of the blues scale over the 12-bar blues walking bass and chords. Play <a href="#">MIDI 9</a> followed by <a href="#">MIDI 10</a> and discuss with pupils:</p> <ul style="list-style-type: none"> <li>• <i>Which improvisation was the most effective? Why?</i> (The first improvisation on <a href="#">MIDI 9</a> begins and ends with regular C’s which provide some effectiveness but the middle section sounds jumbled and irregular; the second improvisation on <a href="#">MIDI 10</a> sounds much better structured, uses organised rhythms including some sections in the “swing” style and repeated sections giving a sense of familiarity) (5 mins)</li> </ul>	<p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b>  <b>Numeracy</b> – 12-Bar blues chord sequence can be related to repeating patterns and sequences  <b>ICT</b> – Pupils could develop this work further and record the 12-Bar blues chord sequence into a sequencer and add further layers</p>		<p><b>EAL/SEN/GAT</b>  <b>(SEN)</b> Lower ability pupils may benefit from learning the melody line of “In the Mood” by first playing it in a straight rhythm before applying the “swing” style.  <b>(GAT)</b> Higher ability pupils can attempt to perform the melody line</p>

<p>including walking bass line and melody parts of “In the Mood” or use the notes of the blues scale to add their own improvisation sections in preparation for the next lesson</p>	<p>of “In the Mood” on their own instruments  <b>(SEN)</b> Lower ability pupils may be assisted by the use of a “pre-prepared chromatic percussion instrument” in the improvisation activity with only the notes of the blues scale and the rest of the “bars” taken off to avoid confusion or use of other pitches. Also, have some small “stickers” that can be stuck on keyboards marking the notes of the blues scale for lower ability pupils so they are not confused when finding notes for solo improvisation  <b>(GAT)</b> Pupils who are drummers can help accompany the rest of the class by providing a “swing” rhythm during the improvisation activity</p>
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand                  12-bar Blues, Accompaniment, Blues, Blues Scale, Flat, Improvisation, Jazz, Melody, Sharp, Straight Rhythm, Swing Rhythm</p>	<p><b>HOMework SUGGESTIONS</b>                  Pupils could be asked to complete <a href="#">Cover/Homework 2 - “The Twelve Bar Blues”</a> revising key concepts covered in this lesson</p>
<p><b>LESSON RESOURCES</b> – keyboards, tuned chromatic percussion instruments (some may be prepared with only the notes of the Blues Scale in C on – see SEN above)</p> <p> <a href="#">Y8U4SP3 – Chords in the 12-bar Blues</a>  <a href="#">Y8U4MIDI7 – Straight Rhythm Example</a>  <a href="#">Y8U4A2 – “In the Mood” – Glenn Miller</a>  <a href="#">Y8U4MIDI5 – In the Mood – Straight Melody &amp; Walking Bass</a>  <a href="#">Y8U4S4 – Blues Scale Improvisation Cards</a>  <a href="#">Y8U4MIDI10 – Blues Scale Improvisation No.2</a> </p> <p> <a href="#">Y8U4S1 – Chords in the 12-bar Blues (answer to SP3)</a>  <a href="#">Y8U4MIDI8 – Swing Rhythm Example</a>  <a href="#">Y8U4S2 – Performing “In the Mood”</a>  <a href="#">Y8U4MIDI6 – In the Mood – Swung Melody &amp; Walking Bass</a>  <a href="#">Y8U4MIDI9 – Blues Scale Improvisation No.1</a>  <a href="#">Y8U4CH2 – The Twelve-Bar Blues</a> </p>	