

<p>LEARNING OBJECTIVES <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"> Learn about seventh chords, how they are constructed and to perform seventh chords in a twelve bar blues chord sequence 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 4 (working towards) All Pupils : Understand that seventh chords are different to “normal” chords with an added note and a difference in sound and perform these individually</p> <p>Level 5 (working at) Most Pupils Understand how to construct and perform seventh chords on a keyboard and perform these in the twelve bar blues chord sequence</p> <p>Level 6/7 (working beyond/GAT) Some Pupils : Understand the construction and aurally describe the difference between “normal” chords and seventh chords, notating these accurately using staff notation and performing these in the twelve bar blues chord sequence accurately with smooth chord changes</p>
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LESSON STRUCTURE

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Starter Activity	<p>Introducing Seventh Chords – Starter/Plenary 8 & MIDI 16 Prior to the lesson, copy and distribute Starter/Plenary 8, ideally on keyboards. As pupils enter, inform them that there is a keyboard starter activity to learn to perform three new chords and then to perform these in a CHORD SEQUENCE similar to the TWELVE BAR BLUES. MIDI 16 models this task, first, by performing the chords of C7, F7 and G7 separately and then demonstrating the TWELVE BAR BLUES chord sequence performed using seventh chords. Allow pupils time to learn the new seventh chords and then perform the twelve bar blues chord sequence as a class which can be performed along with MIDI 16 if desired.</p> <p style="text-align: right;">(10 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>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p>
Core Main Activities	<p>1. Learning about Seventh Chords – Worksheet 5 Link the starter to the development of the lesson by explaining that from now on, when pupils use the twelve bar blues chord sequence, they are going to use these seventh chords. Distribute Worksheet 5 and allow pupils to complete the activities, first revising the construction of the chords of C, F and G and then turning these into seventh chords as performed in the starter activity. Pupils may find it easier to complete this task at their keyboards, which are needed for question 3, and Starter/Plenary 8 can be collected in to avoid pupils using the staff notation examples for their answers! Discuss pupils’ responses to question 3 in relation to the differences in sound they can hear between the “normal” chord and the addition of the seventh added. Encourage musical vocabulary in their answers which may include the chord sounding “richer”, “a thicker texture”, “more jazzy” etc.</p> <p style="text-align: right;">(10 mins)</p> <p>2. Performing “Honky-Tonk Blues” using Seventh Chords – Score 7 & MIDI 17 & MIDI 18 & MIDI 19 & MIDI 20 Pupils now put their learning of seventh chords into action by performing “Honky-Tonk Blues”, given on Score 7. Explain how the piece works – part 1 is based on the chords pupils have been learning about during the lesson so far, and is based on the twelve bar blues chord sequence. Part 2 is a Walking Bass line, modelled on MIDI 17, similar to that used in “In the Mood” from earlier in the unit. At this point, draw pupils’ attention to the use of black notes used in the walking bass line – using notes from the SEVENTH CHORDS. Next, introduce Part 3, a “Boogie Woogie” part, characterised by its repeated RIFF played low pitch on a piano, modelled on MIDI 18. Finally using MIDI 19, model how all three parts fit together before allowing pupils time to work in groups of three to attempt to perform all three parts simultaneously. Next, introduce the melody part, modelled on MIDI 20. Explain that during the sections marked “Improvised Fill”, pupils are to improvise for 8 beats using the notes of the blues scale, shown at the bottom of Score 7. It doesn’t necessarily have to be the pupil performing the melody line who improvises, this could be given to another member of the group or pupils could swap parts so that they all have the opportunity to improvise. Next, allow groups to merge, forming groups of six and attempt to perform the chords, walking bass line, boogie-woogie, melody and improvisation parts, doubling if necessary. Invite suitable groups to perform back to the rest of the class and inform pupils that they will be working on “Honky-Tonk Blues” during the next lesson.</p> <p style="text-align: right;">(30 mins)</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>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>

Plenary	<p>Listening to Textural Layers in a Blues Song – Starter/Plenary 5 & Audio 5 “Rainy Day Blues”, given on Audio 5 consolidates pupils learning from not only this lesson, but work covered in the unit so far and explores the textural layers used in the blues. Distribute Starter/Plenary 5 and listen to extract 1 from Audio 5 demonstrating the twelve-bar blues chord sequence. Next, play extract 2 from Audio 5 and ask pupils which textural layer has been added (vocal part). Continue with the following extracts identifying each textural layer which has been added relating these to the layers pupils have been working with in “Honky-Tonk Blues”</p> <p style="text-align: right;">(10 mins)</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>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Numeracy – 12-Bar blues chord sequence can be related to repeating patterns and sequences</p>	<p>EAL/SEN/GAT (GAT) Higher ability pupils can perform parts of “Honky-Tonk Blues” on their own instruments (SEN) Lower ability pupils may need further assistance in performing seventh chords on a keyboard/piano, particularly when performing all four notes together. Small stickers could be added to the keys in order to assist pupils, or they could perform the chords as arpeggios if fingering proves a hindrance.</p>	
<p>LANGUAGE FOR LEARNING - spell/use/understand Blues Scale, Chord, Chord Sequence, Improvisation, Layers, Root, Seventh Chord, Swing Rhythm, Texture, Twelve Bar Blues, Walking Bass Line</p>	<p>HOMEWORK SUGGESTIONS Pupils could be asked to complete Cover/Homework 9 revising key words learned on their learning of Jazz Improvisation so far.</p>	
<p>LESSON RESOURCES</p> <p> Y8U4SP8 – Performing Seventh Chords Y8U4W5 – Learning about Seventh Chords Y8U4MIDI17 – Honky-Tonk Blues Walking Bass Line Y8U4MIDI19 – Honky-Tonk Blues Chords, Walking Bass & Boogie-Woogie Parts Y8U4MIDI20 – Honky-Tonk Blues Melody Part Y8U5SP5 – Rainy-Day Blues Y8U4CH9 – Jazz Improvisation Key Words Word Search </p> <p style="text-align: right;"> Y8U4MIDI16 – Performing Seventh Chords Y8U4S7 – Honky-Tonk Blues Y8U4MIDI18 – Honky-Tonk Blues Boogie-Woogie Part Y8U4A5 – Rainy-Day Blues </p>		