

General Topic	Investigation of the Blues genre
Scheme of Work Overview	<p>This unit develops pupil's understanding of the key musical features of Jazz and Blues, exploring chords, chord patterns and how improvisation is used within Jazz and Blues genres. The history, origins and development of the Blues and different types and styles of Jazz can be interspersed throughout the unit in as much depth as the teacher deems appropriate. Instruments, timbres, and sonorities used in Jazz and Blues are also explored and the different roles between Frontline and Rhythm Section instruments within Jazz and Swing/Big Bands. The characteristic 12-Bar Blues chord pattern makes a traditional starting point for the unit with pupils learning chords I, IV and V as triads in C Major before pupils extend these into seventh chords triads and turn these into a Walking Bass Line. The Blues Scale introduces a new melodic resource on which to improvise using ostinato, riffs and fills within the 12-Bar Blues. The (adapted) Swing/Big Band piece "In the Mood" provides a case study into the 12-Bar Blues and textural layers of Swing and includes performance and improvisation activities consolidating knowledge, skills and understanding of Jazz and Blues from previous lessons.</p>
Unit Learning Objectives	<ul style="list-style-type: none"> • Know how Chords and Triads are performed, notated, and used in Jazz and Blues e.g., within a 12-bar Blues Chord Sequence. • Know, recognise, and perform Chords I, IV, IV7, V & V7 in different ways e.g., as a Walking Bass Line. • Understand and demonstrate what makes an "effective" Jazz improvisation e.g., using the notes of the Blues Scale. • Know and recognise different types and styles of Jazz and instruments, timbres and sonorities within Jazz and Blues music.
Key Words, Concepts & Musical Knowledge	<p>12-Bar Blues, Blues Chord Sequence, Blues Song Structure (AAB) Blues Scale, Blues Song Lyrics; Chords and Seventh Chords I, IV, IV7, V & V7; Chord Vamps; Improvisation; Swing/Swung Rhythms; Ostinato, Riffs, Fills and Solos; Types and Styles of Jazz; Modes and Modal Jazz; Ragtime; Instruments of Jazz: Frontline (Solos) and Rhythm Section.</p>

Musical Theory	<ul style="list-style-type: none">• Modes• Seventh Chords	
Links to GCSE Music	<ul style="list-style-type: none">• Popular Music• Vocal Music• Conventions of Pop	
Key Concept:	<p>Key Concept: Identity Related Concepts: Expression/Structure Global Context: Personal and Cultural Expression Statement of Inquiry: Blues and Jazz music grew from a need to express personal and cultural expression and to create an identity through established musical structures. Factual Inquiry Questions:</p> <ul style="list-style-type: none">• Why is Blues and Jazz music considered “America’s Music”?• What are the different types of Jazz?• What musical ingredients make up traditional Blues music? <p>Conceptual Inquiry Questions:</p> <ul style="list-style-type: none">• How is improvisation used in Blues and Jazz?• What makes an “effective” improvisation? <p>Debatable Inquiry Questions:</p> <ul style="list-style-type: none">• How would Blues and Jazz sound if slavery was never abolished?	
Expectations & Learning Outcomes		
All Pupils will (working towards): <ul style="list-style-type: none">• Perform simple harmonic accompaniment parts in group performances of Blues Songs or pieces of Jazz music.• Learn the notes of Chords I, IV and V as triads using these in group performances and arrangements and performing them as part of the 12-Bar Blues chord pattern.• Recognise the difference between	Most Pupils will: (working at): <ul style="list-style-type: none">• Take part in group performances of Blues Songs or pieces of Jazz music showing development and understanding of the skills needed to create such music e.g., 12-Bar Blues Chord Pattern, Improvisation, Structure etc.• Recognise, explore, and perform Chords I, IV and V as seventh chords in group performances and arrangements as a form of musical accompaniment.	Some Pupils will: (working beyond): <ul style="list-style-type: none">• Be influential in the arrangement and performance of Blues Songs or pieces of Jazz music showing understanding and use of more extended Jazz and Blues techniques and be more accomplished in these.• Recognise and explore Chords I, I7, IV, IV7, V and V7 (in a range of different keys) performing effectively and manipulating these chords to create accompaniment styles e.g., Walking Bass Line, Vamp.

<p>improvised music and music composed more reflectively.</p> <ul style="list-style-type: none"> • Know and recognise some basic instruments used in Jazz and Blues music. • Understand and describe the subject matter within the lyrics and form and structure of Blues Songs. • Understand and describe the basic origins of the Blues. 	<ul style="list-style-type: none"> • Improvise effectively within a harmonic framework in Jazz and Blues genres using the Blues Scale. • Identify more complex instruments, timbres and sonorities used in Jazz and Blues Music and the formation of a Swing/Big Band. • Understand, recognise, and describe some different genres of Jazz e.g., Ragtime, Swing. 	<ul style="list-style-type: none"> • Improvise stylistic solos, riffs and fills confidently using features of Jazz and Blues e.g., Swung Rhythms, Syncopation, Ostinato etc. • Understand, recognise, and describe some more complex genres of Jazz e.g., Be-Bop, Free/Modal Jazz, Dixieland Jazz.
<p>Language for Learning/Glossary</p>	<ul style="list-style-type: none"> • Sounds: <p>TWELVE-BAR BLUES – the name given to the BLUES CHORD SEQUENCE used in Blues music which is twelve bars in length and made up of CHORDS I, IV and V (often using SEVENTH CHORDS I7, IV7 and V7 in place of some or all of these PRIMARY CHORDS).</p> <p>BLUES SCALE – A scale of notes used in Blues and Jazz music, often for solo improvisations. The Blues Scale on C would consist of the following notes: C, E flat, F, F#, G, B flat and c'.</p> <p>CHORD – Two or more notes played together, often to support a melody or to provide a HARMONIC BACKING for a solo improvisation. Chords can be played as TRIADS (root, third and fifth – separately or together at the same time). The PRIMARY CHORDS are always CHORD I, CHORD IV, and CHORD V.</p> <p>SEVENTH CHORDS – Chords formed of 4 notes using the basic TRIAD (root, third and fifth) with an extra note added which is seven notes above the root (often flattened) e.g., C7 = C + E + G (triad) plus B flat (7th).</p> <p>CHORD VAMP – A way of performing chords, often used as an ACCOMPANIMENT in Ragtime Music in the left hand piano part, normally with the root of the chord first and then the remaining note(s) of the chord to create an “oom-cha, oom-cha” rhythm.</p> <p>OSTINATO/RIFF - Short, repeated musical patterns often used in SOLOS and FILLS. FRONTLINE INSTRUMENTS – part of a big/swing/jazz band often called REEDS and formed of Trumpets, Trombones, Clarinets and Saxophones who perform with the ensemble or band as well as certain players performing SOLOS (often improvised).</p> <p>RHYTHM SECTION – part of a big/swing/jazz band who provide rhythmic and harmonic backing and accompaniment for the FRONTLINE instruments. The rhythm section can be formed of a Piano, Guitar (Electric or Acoustic), Drums/Drum Kit/Percussion and Double/String Bass (or just “Bass”).</p>	

	<ul style="list-style-type: none"> • <u>Processes:</u> BLUES SONG STRUCTURE – Blues songs are normally written in 3 lines with an AAB structure, the second being a repeat of the first line, with a contrasting third line. There is often a 'break' at the end of each line to allow for a SOLO vocal or instrumental FILL (which could be an OSTINATO or RIFF). BLUES SONG LYRICS – often deeply personal and on subject and themes such as slavery and eventual freedom, drugs, unemployment, poverty, unhappiness, suicide, and unrequited love. IMPROVISATION – Music created 'on the spot' (previously unprepared performance), although often within certain musical structures e.g., over a chord pattern such as the twelve-bar blues. SWING/SWUNG RHYTHMS - performing a regular 'straight' rhythm with a 'lilt' in a "ONE and A, TWO and A" style (using triplets) common in swing music. • <u>Context</u> The history and development of Jazz and Blues from Work-songs and Spirituals, The Blues and Ragtime into different types, styles, and genres of Jazz: Swing, Bebop, Free/Modal Jazz, Dixieland/Trad/New Orleans Jazz. • <u>Speaking and listening</u> Through activities pupils could: discuss and question what they are learning and how it is relevant in other contexts or when using different variables; discuss and respond to initial ideas and information, carry out the task and then review and refine ideas.
Future Learning	Pupils could go on to: <ul style="list-style-type: none"> • Programme blues backing tracks using ICT, apps. or music sequencing software for further practice. • Create a Blues Melody line based on a given 12-bar Blues Chord sequence and lyrics in C Major. • Explore the subject matter and AAB form of Blues lyrics in a range of Blues and Blues-inspired songs before creating their own Blues lyrics to a given 12- bar Blues melody and chords, perhaps on a given subject matter e.g., Black Lives Matter. • Listen to big-band recordings from the 1930's-1940's (especially the Count Basie and Duke Ellington bands) for good examples of ostinatos, riffs, and improvisation.
Enrichment	Learning could be enriched through: <ul style="list-style-type: none"> • Inviting professional jazz musicians into the school to direct workshops. • Attending concerts by well-known jazz and blues performers. • Inviting small jazz groups to perform for the school. • Watching videos of jazz workshops e.g., Wynton Marsalis.

Task	Differentiated Learning Objective	Assessment Opportunities	Resources
<p><u>Lesson 1:</u></p> <ol style="list-style-type: none"> Unit outline: Listening, Performing tasks. What will be assessed. Listen to 3 examples of blues music via links on google slides presentations for the unit. Students can tick the box if they hear the suggestions given. History and context of the blues (PPT for support). Introduce the 12 bar blues chord pattern. What is a chord? What is the pattern? How does it sound? Students perform the chord pattern on keyboards or guitars with a blues style beat to keep them in time. Accomp chords can be used by the lower sets. Class performance! (Could be recorded) Teacher could improvise over the top or perform the melody line. 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Perform simple harmonic accompaniment parts in group performances of Blues Songs or pieces of Jazz music. Learn the notes of Chords I, IV and V as triads using these in group performances and arrangements and performing them as part of the 12-Bar Blues chord pattern. Recognise the difference between improvised music and music composed more reflectively. Know and recognise some basic instruments used in Jazz and Blues music. Understand and describe the subject matter within the lyrics and form and structure of Blues Songs. Understand and describe 	<p>Teacher observations: Can observe the input from students.</p> <p>Assess who can keep time.</p> <p>Who can play the full three note chords? Keep a steady beat?</p>	<ul style="list-style-type: none"> You tube Keyboards Google slides Student booklets <p>Possible use of:</p> <ul style="list-style-type: none"> Guitars Ukuleles
<p><u>Lesson 2:</u></p> <ol style="list-style-type: none"> 1, Starter task: students complete the starter questions in their booklets based on information given in lesson 1. 2. Recap the 12 bar chord pattern (Google slides) – what do they remember? moving forward into a walking bass line. 	<ul style="list-style-type: none"> Understand and describe 	<p>Teacher Observations: Verbal feedback from students will identify what they have remembered.</p> <p>Visual and 1-1 support will identify those who can/cannot keep a steady beat.</p>	<ul style="list-style-type: none"> You tube Keyboards Google slides Student booklets <p>Possible use of:</p> <ul style="list-style-type: none"> Guitars Ukuleles

<p>3. Students can learn the walking bass line remind them of the black notes and how to find a flat.</p> <p>4. Class could be split into two with half performing the chords and the other the walking bass line. Producing a class performance – Teacher to perform the melodic line over the students' performance.</p>	<p>the basic origins of the Blues.</p> <p>Most Pupils will: (working at):</p> <ul style="list-style-type: none"> Take part in group performances of Blues Songs or pieces of Jazz music showing development and understanding of the skills needed to create such music e.g., 12-Bar Blues Chord Pattern, Improvisation, Structure etc. 	<p>Student self-Assessment: working in pairs on keyboards will support each other in learning the chord pattern. Any issues could be sorted between the students.</p>	
<p><u>Lesson 3:</u></p> <p>1. Students are introduced to the melody of the chosen blues tune. A teacher demonstration and/or smart board playback of Sibelius/muse score.</p> <p>2. Student to identify the blues features and recap how to name the notes they are required to use. Bass clef can be introduced to the upper sets.</p> <p>3. Students to learn the melodic line individually after working out the letter names. This will recap the knowledge learnt in previous SOW.</p> <p>4. Plenary for the class to accompany each other performing the melody over the 12 bar blues chords.</p>	<ul style="list-style-type: none"> Recognise, explore, and perform Chords I, IV and V as seventh chords in group performances and arrangements as a form of musical accompaniment. Improvise effectively within a harmonic framework in Jazz and Blues genres using the Blues Scale. Identify more complex instruments, timbres and sonorities used in Jazz and Blues Music and the formation of a Swing/Big 	<p>Teacher Observations: Verbal feedback from students will identify what they have remembered.</p> <p>Visual and 1-1 support will identify those who can/cannot keep a steady beat.</p> <p>Student self-Assessment: working in pairs on keyboards will support each other in learning the chord pattern. Any issues could be sorted between the students.</p>	<ul style="list-style-type: none"> You tube Keyboards Google slides Student booklets <p>Possible use of:</p> <ul style="list-style-type: none"> Guitars Ukuleles
<p><u>Lesson 4:</u></p> <p>1. Explain the assessment criteria. (PPT)</p> <p>2. Students work in small groups to create a performance of chosen blues pieces. They need to include the melodic line, chord progression (Keyboard and or Guitars/Ukuleles) and walking bass line.</p> <p>3. Rehearse their individual parts.</p>	<p>the basic origins of the Blues.</p> <p>Most Pupils will: (working at):</p> <ul style="list-style-type: none"> Take part in group performances of Blues Songs or pieces of Jazz music showing development and understanding of the skills needed to create such music e.g., 12-Bar Blues Chord Pattern, Improvisation, Structure etc. 	<p>Teacher observations: 1-1 support for those who require it.</p> <p>Visual assessment of those who are focussed to see if they are correct – this gives the ability to</p>	<ul style="list-style-type: none"> You tube Keyboards Google slides Student booklets <p>Possible use of:</p> <ul style="list-style-type: none"> Guitars Ukuleles

<p>4. Work at putting the parts together.</p> <p>5. Rehearse!</p> <p>6. Extension - Can they include improvisation over the chords and bass line?</p> <p>7. Students so complete a lesson evaluation to ensure they remember what they need to work on next lesson.</p>	<p>Band.</p> <ul style="list-style-type: none"> Understand, recognise, and describe some different genres of Jazz e.g., Ragtime, Swing. <p>Some Pupils will: (working beyond):</p> <ul style="list-style-type: none"> Be influential in the arrangement and performance of Blues Songs or pieces of Jazz music showing understanding and use of more extended Jazz and Blues techniques and be more accomplished in these. Recognise and explore Chords I, I7, IV, IV7, V and V7 (in a range of different keys) performing effectively and manipulating these chords to create accompaniment styles e.g., Walking Bass Line, Vamp. Improvise stylistic solos, riffs and fills confidently using features of Jazz and Blues e.g., Swung Rhythms, Syncopation, 	<p>support if and when required.</p> <p>Student Self-Assessment: Working in small groups allows the students to feel comfortable and work with their peers to correct mistakes. Some students may become leaders and help the group as a whole.</p>	
<p><u>Lesson 5:</u></p> <p>1. Recap of assessment criteria, unit objectives and the assessment task.</p> <p>2. Students rehearse their pieces ensuring they have the three parts included. Remind them of the steady beat requirement.</p> <p>3. Stop at certain intervals to remind students of criteria and to remind them of the sound they are re-creating. This will allow the students to acknowledge any mistakes they are making and be able to correct themselves.</p> <p>4. Students so complete a lesson evaluation to ensure they remember what they need to work on next lesson.</p>	<p>Band.</p> <ul style="list-style-type: none"> Understand, recognise, and describe some different genres of Jazz e.g., Ragtime, Swing. <p>Some Pupils will: (working beyond):</p> <ul style="list-style-type: none"> Be influential in the arrangement and performance of Blues Songs or pieces of Jazz music showing understanding and use of more extended Jazz and Blues techniques and be more accomplished in these. Recognise and explore Chords I, I7, IV, IV7, V and V7 (in a range of different keys) performing effectively and manipulating these chords to create accompaniment styles e.g., Walking Bass Line, Vamp. Improvise stylistic solos, riffs and fills confidently using features of Jazz and Blues e.g., Swung Rhythms, Syncopation, 	<p>Teacher observations: 1-1 support for those who require it. Visual assessment of those who are focussed to see if they are correct – this gives the ability to support if and when required.</p> <p>Student Self-Assessment: Working in small groups allows the students to feel comfortable and work with their peers to correct mistakes. Some students may become leaders and help the group as a whole.</p>	<ul style="list-style-type: none"> You tube Keyboards Google slides Student booklets <p>Possible use of:</p> <ul style="list-style-type: none"> Guitars Ukuleles
<p><u>Lesson 6:</u></p> <p>1. Recap assessment objectives.</p>	<p>Band.</p> <ul style="list-style-type: none"> Understand, recognise, and describe some different genres of Jazz e.g., Ragtime, Swing. <p>Some Pupils will: (working beyond):</p> <ul style="list-style-type: none"> Be influential in the arrangement and performance of Blues Songs or pieces of Jazz music showing understanding and use of more extended Jazz and Blues techniques and be more accomplished in these. Recognise and explore Chords I, I7, IV, IV7, V and V7 (in a range of different keys) performing effectively and manipulating these chords to create accompaniment styles e.g., Walking Bass Line, Vamp. Improvise stylistic solos, riffs and fills confidently using features of Jazz and Blues e.g., Swung Rhythms, Syncopation, 	<p>Teacher observations: Students perform in their groups for the whole class.</p>	<ul style="list-style-type: none"> You tube Keyboards Google slides

<p>2. Rehearsal time: Student to finalise their performance and adapt if students are missing – can another stand in?.</p> <p>3. Assessment: Each group performs to the class one by one. Classes can be asked to feedback what went well (WWW) and Even better if (EBI) OR go round the groups 1 by 1.</p> <p>4. Feedback: Teacher feedback sticker to be stuck onto the assessment sheets, self-assessment column to be completed. Levels given out. Assessment – perform to the class or to the teacher. (in follow-up lesson if required)</p> <p>Extension tasks will be needed if assessments are 1-1.</p>	<p>Ostinato etc.</p> <ul style="list-style-type: none"> Understand, recognise, and describe some more complex genres of Jazz e.g., Be-Bop, Free/Modal Jazz, Dixieland Jazz. 	<p>Levels and teacher verbal feedback to be given out. Stickers if time (if not in the following lesson).</p> <p>Student Self-Assessment: Feedback session will allow students to reflect on their progress and help set targets.</p>	<ul style="list-style-type: none"> Student booklets <p>Possible use of:</p> <ul style="list-style-type: none"> Guitars Ukuleles
<p><u>Lesson 7 (If required)</u></p> <p>1. Assessments can be complete - see lesson 6</p> <p>2. Feedback can be written into student books</p> <p>3. Extension task can be given.</p>		<p>See lesson 6</p>	<ul style="list-style-type: none"> You tube Keyboards Google slides Student booklets <p>Possible use of:</p> <ul style="list-style-type: none"> Guitars Ukuleles