



Harmonizing Instruments/Guitar Unit, Proficient Level, Responding to Music with Applications for Songwriting

*A Curriculum Project of
the National Association for Music Education (NAfME)
and the Library of Congress of the United States*

Teaching with Primary Sources

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BACKGROUND AND UNIT DESCRIPTION

This unit is based on the 2014 National Music Standards, which have turned the emphasis from benchmark standards of skill-based learning to true musical understanding. These standards allow teachers to assist students through a truly authentic musical experience where young people are able to respond to, create, revise, and perform music from their own inspiration connected to the world in which they live.

This unit of instruction is designed with two purposes in mind. The primary goals of this unit are to use inquiry strategies to guide students in learning the history of the 12-bar blues form, and then have them apply that understanding to the creation of their own blues song for their instrument (guitar or ukulele). This unit is also designed to give teachers with any level of experience new tools or new ideas for guiding students through song composition in an effective fashion.

The focus of this unit is the creation of a piece of original music composed by the students through guided artistic processes. Many students in performance-based courses understandably delve quite deeply into the performance side of the artistic process. Using the National Core Music Standards and their Artistic Processes, this unit of instruction will transition students from personal performing to responding to the music of others to the creation of their own melodies to play over a 12-bar blues progression. There will be an emphasis on students starting with already provided ideas and then transitioning to building their own, revising their songs through trial, error, and peer input and feedback.

This unit is designed for students at the Proficient Level as described by the National Music Standards. This assumes that the student has had multiple years of instruction on the instrument and has attained the appropriate skill level to be successful. (See “Prerequisite Skills” for further explanation.) If the teacher has multiple proficiency levels within the class, he/she is encouraged to provide different expectations for individuals.

The material here is divided into five lessons, and the time required to deliver the unit’s instruction will depend on the ability level of students, familiarity of composing for students, and the time on task allowed for each lesson. Some teachers may find this unit best completed all at once while others may find working on the unit over an extended period may prove more valuable. There is an advisory for the estimate of time before each step in the individual lesson plans.

USE OF INQUIRY-BASED TEACHING STRATEGIES

This unit of instruction emphasizes student-led inquiry practices. Students will be able to use materials and links provided by the Library of Congress to help guide them through learning about the musical artform of the blues; these links are included at their point of use within each lesson. The use of the suggested inquiry prompts empowers students to create their own music by using the suggested tools to first research and build personal understanding, and to then apply their learnings to imagining, decision-making, revising, and performance of individual song compositions. The use of the included Primary Source Analysis Tool (reflect-observe-question) is integral in helping students look at and apply research materials in a more meaningful way.

Each unit will offer extensions to learning. These extensions can provide additional opportunity for students who are interested in the blues, composition, and improvisation to have ideas to extending their knowledge base and experiences.

LINKS AND RESOURCES FROM THE LIBRARY OF CONGRESS TEACHING WITH PRIMARY SOURCES (TPS) PROGRAM

About the TPS Program

The following is a link to the main page of the TPS project through the Library of Congress

<http://www.loc.gov/teachers/tps/about/>

NAfME and TPS

This is the main webpage concerning all of NAfME's materials through the TPS project

<https://nafme.org/my-classroom/nafme-tps-curriculum-units-2014-music-responding-standards>

Why are Primary Sources important?

Helpful information and justification for using primary sources in the classroom.

https://www.loc.gov/teachers/tps/quarterly/inquiry_learning/article.html

Teaching with Primary Sources Analysis Tool

Useful tool for inquiry and responding to primary source materials.

<http://www.loc.gov/teachers/primary-source-analysis-tool/>

Resources for Teachers on the Creative Process

The following list of videos can be helpful preparing this unit of instruction for students.

Leonard Bernstein: Lecture on the Creative Process

www.loc.gov/item/musbernstein.100050003/

Maria Schneider on the Creative Process (Includes commentary about digital media and its impact on Arts and Creativity)

https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=7615

David W. Galenson, Understanding Creativity, Cambridge, MA: National Bureau of Economic Research, (A fairly "deep dive," but worth the read if only for its ability to get a conversation started)

<https://lccn.loc.gov/2010655913>

<http://www.nber.org/papers/w16024>

Randy Newman: Mark Horowitz talks with award-winning composer and performer Randy Newman about the creative process.

https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6375

Iola Brubeck: lyricist and wife of famed jazz musician Dave Brubeck.

https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4797

Rosanne Cash: Poet Laureate Natasha Trethewey discusses music, poetry, and creativity with country musician Rosanne Cash.

https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6483

Stevie Wonder Discusses Library Commission "Sketches of a Life" and his thoughts about composition and music.

https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4532

José James: singer and songwriter

https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5701

INSTRUCTIONAL GOALS AND “I CAN” STATEMENTS BY ARTISTIC PROCESS

CREATING

- Students will be able to compose “responses” to pre-written calls in the key of A-minor pentatonic within a set of given parameters.
 - I can compose a “response” to a pre-written call in the key of A-minor pentatonic.
- Students will be able to compose a twelve-measure original melody using the 12-bar blues with a “quick-change IV” chord progression within specified guidelines.
 - I can compose a twelve-measure original melody using the 12-bar blues with a “quick-change IV” progression.

PERFORMING

- Students will be able to aurally identify the V7 chord in a 12-bar blues each time a recording or live instrument is being played.
 - I can aurally identify the V7 chord in a 12-bar blues while a recording or live instrument is being played.
- Students will be able to play the 12-bar blues shuffle with a “quick change IV” with swung eighth notes with technical accuracy.
 - I can play the 12-bar blues shuffle with a “quick-change IV” with swung eighth notes.
- Students will be able to recognize the melody to W. C. Handy’s “St. Louis Blues” when several different versions are played.
 - I can recognize the melody to W. C. Handy’s “St. Louis Blues.”
- Students will be able to play the A-minor pentatonic scale with varying rhythms as prompted by the teacher.
 - I can play the A minor pentatonic scale with varying rhythms.
- Students will be able to perform their “responses” to pre-written calls in the key of A-minor pentatonic with technical accuracy.
 - I can perform the responses I composed to the pre-written calls in the key of A minor pentatonic.
- Students will be able to play the melody of the first twelve measures of “St. Louis Blues” with technical accuracy.
 - I can play the melody of the first 12 measures of “St. Louis Blues.”
- Students will be able to play six two-measure licks in A minor pentatonic with technical accuracy.
 - I can play six two-measure licks in A-minor pentatonic.
- Students will be able to perform their twelve-measure original melody using the 12-bar blues with a quick-change IV chord progression with technical accuracy.
 - I can perform an original twelve-measure composition using the 12-bar blues with a quick-change IV chord progression.

RESPONDING

- Students will be able to produce a simple timeline of the early blues identifying at least four important artists.
 - I can produce a simple timeline of the early blues and identify several important blues artists.
- Students will be able to access the Library of Congress to discover one example of an early blues artist and compare it to “St. Louis Blues” using the Library of Congress Analyzing Sound Recordings worksheets.
 - I can use the Library of Congress website to discover new information.
- Students will be able to visually identify the 12-bar blues progression and standard modifications when shown sheet music.
 - I can visually identify a 12-bar blues progression and modifications.
- Students will be able to record their compositions and make revisions within a given set of parameters.
 - I can make revisions to my composition based on my recording.
- Students will be able to edit, revise, and improve their compositions within specified guidelines.
 - I can edit, revise, and improve my composition.

CONNECTING

- Students will be able to make connections from the five lessons in the unit to their own final compositions using examples.
 - I can compose a piece of music using the 12-bar blues which connects to the history of early blues artists.

STANDARDS AND ASSESSMENT RUBRICS

The following section provides the following:

- Anchor Standard with description
- Enduring Understanding statement
- Essential Question for each Anchor Standard
- Performance standard with assessed material in bold
- Student “I can” statement
 - These “I can” statements do not appear in the lesson plans as they are all-encompassing statements for the specific Anchor Standard.
- Which lesson the Anchor Standard appears and where the standard is assessed
- The rubrics for each Anchor Standard.
 - The rubrics will appear in all applicable locations in the lesson for both formative and summative assessments.
 - Each rubric also contains what content of the lesson is to be assessed.

Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work	
Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	MU:Cr1.1.H.1a —Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).
Student “I Can” Statement	I can create music including melodic, rhythmic, and harmonic ideas for improvisations and/or compositions using a variety of chords and accompaniment patterns.
Lesson Content	Lesson 4 Lesson 5

Rubric for Assessment: MU:Cr1.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Imagined a melody with minimal rhythmic, melodic, and variety.	Imagined a melody with a little rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety and made use of the original melody.

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	MU:Cr2.1.H.1a —Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).
Student "I Can" Statement	I can use standard notation to write and/or record melodic, rhythmic, and harmonic ideas for improvisations and/or compositions using a variety of chords and accompaniment patterns.
Lesson Content	Lesson 4 Lesson 5

Rubric for Assessment: MU:Cr2.1.H.1a

Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Developed and documented melody with errors in nearly all the imagined examples.	Developed and documented the melodies with some errors.	Developed and documented with minimal errors nearly all the imagined melody through appropriate notational devices.	Developed and accurately documented all the melody through appropriate notational devices.

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding	Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question	How do musicians improve the quality of their creative work?
Performance Standard	MU:Cr3.1.E.8a —Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.
Student "I Can" Statement	I can check, edit, and improve a melody and accompaniments for a given melody in a specific for or chord progression.
Lesson Content	Lesson 4 Lesson 5

Rubric for Assessment: MU:Cr3.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Student did not respond to critique and did not refine melodies.	Student responded to critique in a limited manner and refined minimally.	Student responded to critique and refined melodies.	Student responded to critiques from several sources and made several refinements to melodies.

Performing

Anchor Standard 5: Develop and refine artistic techniques and work presentation.	
Enduring Understanding	To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question	How do musicians improve the quality of their performance?
Performance Standard	MU:Pr5.1.H.8a —Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.
Student “I Can” Statement	I can evaluate a performance, identify challenges, and practice strategies to improve the performance.
Lesson Content	Lesson 2 Lesson 3 Lesson 4 Lesson 5

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student did not apply any criteria to performance or develop a practice strategy.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy

Anchor Standard 6: Convey meaning through the presentation of artistic work.	
Enduring Understanding	Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
Essential Question	When is a performance judged ready to present? How do context and the manner in which the musical work is presented influence audience response?
Performance Standard	MU:Pr6.1.H.1a —Perform with expression and technical accuracy, in individual and small-group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).
Student “I Can” Statement	I can perform (individually or small group), various music with understanding the context, accompaniment patterns, expression, and technical accuracy for an audience.
Lesson Content	Lesson 2 Lesson 3 Lesson 4 Lesson 5

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

Responding

Anchor Standard 7: Perceive and analyze artistic work.	
Enduring Understanding	Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question	How do individuals choose music to experience?
Performance Standard	MU:Re7.1Ha —Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
Student “I Can” Statement	I can apply criteria and justify my choices for selecting music for a variety of purposes.
Lesson Content	Lesson 1 Lesson 2 Lesson 5

Rubric for Assessment: MU:Re7.1Ha

Content Assessed	Emerging	Approaching	Meeting	Exceeding
Library of Congress Primary Source Analysis Sheet	Student has no criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with many examples.

Anchor Standard 8: Apply criteria to evaluate artistic work.

Enduring Understanding	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
Essential Question	How do we judge the quality of musical work(s) and performance(s)?
Performance Standard	MU:Re9.1.H.1a —Develop and apply teacher provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small-group musical selections for listening.
Student “I Can” Statement	I can apply teacher developed criteria based on personal preference, analysis, and context to evaluate musical selections for listening.
Lesson Content	Lesson 5

Rubric for Assessment: MU:Re9.1Ha

Content Assessed	Emerging	Approaching	Meeting	Exceeding
Library of Congress Primary Source Analysis Sheet	Student has no insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with minimal examples.	Student has insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with examples.	Student has extensive insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with many examples.

Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art	
Enduring Understanding	Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question	How do musicians make meaningful connections to creating, performing, and responding?
Performance Standard	MU:Cn10.0.H.1a —Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Student “I Can” Statement	I Can justify the personal choices I have made in music I have composed through my interests, knowledge, and skills.
Lesson Content	Lesson 5

Rubric for Assessment: MU:Cn10.0.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Final Unit Assessment	Student is not able to demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.	Student is minimally able to demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.	Student is able to demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.	Student is able to clearly and succinctly demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.

All student handouts and assessment rubrics (formative and summative) are located at the end of each lesson. Rubrics are provided for all assessment to help guide instruction, provide feedback to students, and assess the learning at the conclusion of this unit of instruction. The same rubric will be used several times to assess the same standard. This will allow for consistency in assessment and reduce the number of assessment tools required for success in implementing the unit.

PREREQUISITE SKILLS

(Taken from [NAfME Council for Guitar Education—Guitar Best Practices](#))

- Play a 16-measure melody composed with eighth notes at a moderate tempo using alternate picking.
- Read standard music notation and play on all six strings in first position up to the fourth fret.
- Read and understand symbols indicating up and down strokes using a pick, also known as alternate picking.
- Perform with a metronome, electronic drummer, or recorded accompaniment.
- Read and play with standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music as outlined in year one.
- Read and perform rhythms and rhythmic patterns with note values including whole notes, half notes, eighth notes, sixteenth notes, eighth-note triplets, dotted halves, dotted quarters, dotted eighths, and corresponding rests.
- Play melodic lines in the keys of **C major, A minor, D major, B minor, F major, D minor, G major, E minor, A major, F# minor, B-flat major** and **G minor** (three sharps and two flats).
- Play major scales in the keys **C, D, F, B-flat, G, A,** and **E** and natural and harmonic minor scales **A, D, E,** and **B** in two octaves.
- Participate in performance and evaluation of music.
- Become aware of various musical styles and composers and their correlation to world history.
- Define and apply music terminology found in the music literature being studied.

LESSON 1: A BRIEF HISTORY OF THE BLUES

TIME REQUIRED

- 50 Minutes

“I CAN” STATEMENTS

- I can create a simple timeline of the early blues movement and identify several important blues artists.
- I can use the Library of Congress website to discover new information.

MATERIALS

- Internet access to browse the Library of Congress website
- Library of Congress Analyzing Sound Recordings (x2)—To be printed, projected, or accessed on one-to-one technology—To be used when listening to the audio recordings and when students find their own recordings to report their findings.
 - Teacher’s Guide (This should be made available to students to help guide their responses)—
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf
 - PDF Version for Students—http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf
 - Digital Version for Students (ensure students select “Sound Recordings” from the dropdown menu and if a student clicks on the question mark, prompts will help guide their responses)—
<http://www.loc.gov/teachers/primary-source-analysis-tool/>
- Library of Congress Analyzing Motion Pictures (x1 if used in this lesson)—To be used when watching the “St. Louis Blues” film clip
 - Teacher’s Guide (This should be made available to students to help guide their responses)—
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Motion_Pictures.pdf
 - PDF Version for Students—http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf
 - Digital Version for Students (ensure students select “Analyzing Motion Pictures” from the dropdown menu—<http://www.loc.gov/teachers/primary-source-analysis-tool/>
- “History of the Early Blues” sheets— Included at the end of this lesson plan.

Opportunities for Distance Education Opportunities

- Students are able to access all Library of Congress sound recording materials from their personal devices.
- Students are able access all Library of Congress Analysis Tools from their personal devices.
 - When accessed online, these forms are fillable PDFs that can then be saved and emailed to the instructor for feedback.
 - ~ Ensure directions given are clear to select the appropriate tool from the drop-down menu (i.e., in this lesson, a student will need both the sound recording and motion picture form).

- If a non-fillable PDF is distributed to students, the student can print the tool at home and submit a scan or picture to the instructor for feedback.
- Students will need access to the “History of the Early Blues” sheets as a PDF.
 - ~ Determine the pages containing these sheets.
 - ~ Select “Print” from the “File” menu.
 - ~ Set the print range of the pages needed.
 - ~ On the drop-down menu in the bottom left corner of the window which says “PDF” select “Save as PDF.”
 - ~ Select the location to save the new PDF of the selected pages.
 - ~ This PDF can now be shared with students in the platform of your choice.

SEQUENCE OF INSTRUCTION

- Familiarize yourself with the Negro field hollers and five artists (see links below) covered in the unit prior to beginning instruction
- Distribute all printed materials and handouts or make all digital materials available to students
- Students will record their responses to the recordings/video on the Library of Congress Analysis sheet
 - Students do not need to answer each question for each selection but should ensure that all questions are answered by the end of the six listening examples
 - Students should focus their answers on the purpose of the music, context, elements of music, and social/cultural/historical factors that inform their responses.
 - Students should note interesting comparisons among the tracks played.
- Play at least one recording for each of the following selections.
 - Negro Field Hollers—<https://www.loc.gov/item/2016655241>
 - ~ Track 1 is a prison camp holler—Uses call-and-response.
 - ~ Call-and-response will be used later in a composition exercise.
 - ~ Track 2 is a field holler—Solo holler
 - ~ Point out the use of descending melodic patterns
 - ~ Other tracks can be used for representation of early blues style.
 - “St. Louis Blues” (please note, students will listen to all recordings in Lesson 3)
 - ~ “St. Louis Blues” performed by “Original Dixieland Band” from 1921
<http://www.loc.gov/jukebox/recordings/detail/id/7948>

To play this clip, click on the “+ Playlist” icon under the picture of the Victor picture. This will open up a Library of Congress media player to which you can save this recording.

- ~ "St. Louis Blues" film clip—Performed by Bessie Smith—Song starts at 6'50"—1929
<https://www.loc.gov/item/mbrs00063365/>
- ~ "St. Louis Blues"—Ella Fitzgerald, 1963—<https://youtu.be/SOlsD2FWJzM>
- ~ Herbie Hancock and Stevie Wonder, 1998—<https://youtu.be/HzpYpg1eoCs>
- Robert Johnson
 - ~ "Sweet Home Chicago," 1936
 - ~ Muddy Waters performance, 1936—<https://www.youtube.com/watch?v=O8hqGu-leFc>
Note—this performance uses a shuffle in the style the students will be using in the second lesson.
 - ~ Honeyboy Edwards performance, 1978—<https://www.loc.gov/item/ihas.200196398/>
- Muddy Waters
 - ~ "Rollin' Stone," 1950—<https://www.youtube.com/watch?v=HXFw8ErFBjk>
- Rosetta Tharpe
 - ~ "Didn't It Rain," 1964—<https://youtu.be/MnAQATKRBN0>
 - ~ "Amazing Grace," 1950—<https://www.loc.gov/item/ihas.200049049/>
- Students will turn in their completed Library of Congress Analysis Sheet(s) for assessment.
 - One sheet will be turned in if the video clip is not watched (one audio).
 - Two sheets will be turned in if the video clip is watched (one audio and one video).
- Independently or in pairs, students will access the Library of Congress website and find one recording of the early blues to analyze on a new Library of Congress Analysis Sheet.
 - Ensure students cite the song and artist they have chosen.
 - Students complete a Library of Congress sheet for this and share as time allows
 - Students should focus on the "Questions" section of the Library of Congress Analysis sheet. as this will be the focus of the rubric. Also ensure students are looking at the "Advanced" questions at the bottom as well.

LESSON EXTENSIONS

- Students find other recordings of "St. Louis Blues" to share and respond to.
- Students can find other examples of spontaneous dance featured in more current film/TV examples similar to what was seen in the "St. Louis Blues" film clip.
 - Rerun dance from *What's Happening!!*—https://youtu.be/_2rDgZWqvhY
 - Montage of spontaneous dance in movies—<https://www.youtube.com/watch?v=M1F0lBnsnkE>

LESSON 1 RUBRICS

Use this rubric for assessing Library of Congress Primary Source Analysis Sheet

Rubric for Assessment: MU:Re7.1Ha				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Library of Congress Primary Source Analysis Sheet Single Example	Student has no criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with many examples.

Use this rubric for assessing Library of Congress Primary Source Analysis Sheet

Rubric for Assessment: MU:Re7.2.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Library of Congress Primary Source Analysis Sheet	Student has no insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with many examples.

LESSON 1:

HISTORY OF THE EARLY BLUES

NEGRO FIELD HOLLERS



- Originated in West Africa, where most American enslaved people came from.
- Sung on cotton plantations and by prison chain gangs and levee workers.
- Topics included working conditions, faith, hunger, and communication between workers.
- Calls were oftentimes responded to by other workers (call-and-response).
- Lomax, A., photographer. (1934) African-American convicts working with axes and singing in woodyard, Reed Camp, South Carolina. South Carolina, United States, 1934. Dec. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2007660142/>. **The oldest preserved guitar-like instrument**

W.C. HANDY (1873–1958)

- Born and raised in Alabama
- Considered “The Father of the Blues”
- First person to publish a blues tune “Memphis Blues,” 1912
- “St. Louis Blues” was first published in 1914.

Van Vechten, C., photographer. (1941) Portrait of William Christopher Handy, 1941. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2004662979/>



BESSIE SMITH (1894–1937)

- Born and raised in Tennessee
- Considered “Empress of the Blues” as she was the most popular early female blues singer
- Sang music about the prison system—considered early protest songs in blues music
- Library of Congress blog of Bessie Smith—<https://blogs.loc.gov/music/2018/04/celebrating-bessie-smith-empress-of-the-blues/>

Van Vechten, C., photographer. (1936) Portrait of Bessie Smith holding feathers, 1936. Feb. 3. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2004663573/>.

ROBERT JOHNSON (1911–1938)

- Born and raised in Mississippi
- Had very little commercial success during his life
- Inducted into the Rock & Roll Hall of Fame during the first induction ceremony
- Posthumously awarded a Grammy for his work

Highsmith, C. M., photographer. (2017) Mural of Mississippi jazz musician Robert Johnson in Clarksdale, a music center in the Mississippi Delta. Clarksdale. Coahoma County Mississippi United States, 2017. -04-22. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2017879463/>.



MUDDY WATERS (1913–1983)

- Born and raised in Mississippi
- “Father of Modern Chicago Blues”
- Interviewed for the Library of Congress by famed American musicologist Alan Lomax in 1941
- Influenced The Rolling Stones (named themselves after the title of one of his songs), Jimi Hendrix, Cream, Bob Dylan, and Led Zeppelin. Many artists have covered his songs.

(1964) Muddy Waters, 1964. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/99471762/>.

SISTER ROSETTA THARPE (1914–1973)

- Born and raised in Arkansas
- Used the blues in her gospel music and bridged blues to rock and roll
- Considered “The Godmother of Rock & Roll”
- One of the first guitarists to use distortion in their playing

(1961) Gospel musician Rosetta Tharpe singing and playing guitar in MGM studio., 1961. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/95517280/>.



LESSON 2:

THE 12-BAR BLUES SHUFFLE

TIME REQUIRED

- 15 minutes—Library of Congress Analyzing Sheet
- 15 minutes—Introduction to the blues and analysis of the structure of “St. Louis Blues”
- 30 minutes—Blues Shuffle

“I CAN” STATEMENTS

- I can visually identify a 12-bar blues progression and modifications.
- I can aurally identify the V7 chord in a 12-bar blues while a recording or live instrument is being played.
- I can play the 12-bar blues shuffle with a “quick-change IV” with swung eighth notes.

MATERIALS NEEDED

- Pick for each student
- 12-Bar Blues Chord Progression Sheet—Included at the end of this lesson plan
- “St. Louis Blues” Library of Congress materials—accessed from the Library of Congress website
 - Original Sheet Music Scan No. 1 from 1914—<http://memory.loc.gov/diglib/ihas-natlib/loc.award.rpbaasm.0583/pageturner.html>
 - Original sheet music scan No. 2 from 1914—<https://memory.loc.gov/diglib/ihas/loc.award.rpbaasm.0585/pageturner.html?page=2§ion=&size=640>
 - Before showing this image, either copy a page from one of the sheet music scans or show on a projector for students to formulate their own questions, insights, and responses
- Library of Congress Analyzing Sheet Music Materials to accompany “St. Louis Blues”
 - Teacher’s Guide—http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf
 - PDF Version for Students—http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf
 - Digital Version for Students (ensure students select “Sheet Music and Song Sheets” form the dropdown menu—<http://www.loc.gov/teachers/primary-source-analysis-tool/>)
- Optional
 - Drum machine
 - Metronome
 - iReal Pro
 - GarageBand

OPPORTUNITIES FOR DISTANCE EDUCATION OPPORTUNITIES

- All materials through the Library of Congress are available to students as in the first lesson.
- As with the first lesson, PDFs of the materials can be extracted for digital distribution to students.
- Teacher made videos or video lectures of demonstrating the 12-bar blues would be highly recommended to assist students.
- It would be best if the students had access to a drum machine app, computer program, or “canned” recording of a swung drum patten for individual practice. This ensures students are reinforcing the swing feel.
- For determining students following along to the 12-bar blues progression and for the end of lesson 12-bar blues playing assessment, this could be done through a video platform where a student plays the recording and demonstrates understanding, or this can be submitted through a recording.

SEQUENCE OF INSTRUCTION

- Give students the following materials
 - Sheets from appendix
 - Library of Congress Analyzing Sheet Music Materials
- Introduce chord structure of the 12-bar blues using the 12-Bar Blues Chord Progression sheets
 - Discuss what the chords would be in the key of G (the original key of “St. Louis Blues”)
 - Discuss with students the ways in which the chord structure can be changed:
 - ~ Substituting IV chord in the second measure
 - ~ Most important as this is the progression of the “St. Louis Blues”
 - ~ All chords are seventh chords.
 - ~ All chords are triads.
 - ~ Key can change to minor.
 - Assessment
 - ~ Play any recording of “St. Louis Blues.” Students follow along with their chord charts from the worksheet holding up the correct number of fingers for the chord changes (i.e., on a IV chord, students will hold up four fingers). This will help the teacher to see if students can follow along with the chord structure.
 - ~ Randomly select a spot in the music (drop the needle) and see if students can do the same activity as above. Emphasize the importance of the V⁷ chord.
 - ~ If this task proves too difficult, play the progression on a live instrument for the students. Then transition to a recording.
- Show students the original sheet music to “St. Louis Blues.” Either or both versions can be used; however, version 1 might lead to more conversation as it is a version for *ukulele*.
 - Students fill out Library of Congress sheet and turn it in for assessment.

- Analyze chords in the original sheet music of “St. Louis Blues” and how this follows the same chord progression as a 12-bar blues.
 - The original version is in G
 - Do a simple analysis of the first 12 chords of the first verse.
 - ~ Students may need help with chord analysis.
- Teach students either the basic 12-bar blues shuffle and then switch to the 12-bar blues shuffle with quick-change IV by rote or with the music
 - A drum machine may be helpful when teaching the swung rhythms.
 - Downstrokes only with a pick
 - Tip: Some find teaching with straight eighths and transitioning to swung eighths to be easier.
 - Transition to swung eighth notes and palm muting
- Perform assessment of the 12-bar blues performance.
 - Stress importance of students identifying performance errors and how to devise a plan to remedy.

POSSIBLE EXTENSIONS

- Students learn the 12-bar blues shuffle in the key of E.
- Students explore other styles of music which use the 12-bar blues
 - “Black and White”—Michael Jackson
 - “Roll over, Beethoven”—Chuck Berry
 - “Money—That’s What I Want”—The Beatles
- Students learn the chord progression using Freddie Greene voicings

LESSON 2 RUBRICS

Use this rubric for assessing students following chord progression

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

Use this rubric for assessing Library of Congress Primary Source Analysis Sheet

Rubric for Assessment: MU:Re7.1Ha				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Library of Congress Primary Source Analysis Sheet Single Example	Student has no criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with many examples.

Use this rubric for assessing 12-Bar Blues performance progress in class

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student did not apply any criteria to performance or develop a practice strategy.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy.

Use this rubric for assessing Library of Congress Primary Source Analysis Sheet

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

LESSON 2:

THE 12-BAR BLUES CHORD PROGRESSION—GUITAR

The 12-bar blues is a popular chord progression used in blues and jazz. The standard progression is as follows:

I – I – I – I
 IV – IV – I – I
 IV – V – I – I

In the key of A, the chord progression would be:

A – A – A – A
 D – D – A – A
 D – E – A – A

The following is a blues shuffle in the key of A.

The musical score is presented in three systems, each containing four bars of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes a treble clef staff with a blues shuffle rhythm, a guitar tablature staff, and chord labels above the staff.

System 1 (Bars 1-4): Chord labels: A7, A7, A7, A7. The first bar has a "sim." marking above it. The tablature for the first bar is: 2 2 4 4 2 2 4 4 / 0 0 0 0 0 0 0 0.

System 2 (Bars 5-8): Chord labels: D7, D7, A7, A7. The tablature for the first bar of this system is: 2 2 4 4 2 2 4 4 / 0 0 0 0 0 0 0 0.

System 3 (Bars 9-12): Chord labels: E7, D7, A7, A7. The tablature for the first bar of this system is: 2 2 4 4 2 2 4 4 / 0 0 0 0 0 0 0 0.

As you learned earlier, W.C. Handy is referred to as “The Father of the Blues.” In the “St. Louis Blues,” Handy modified the chord progression as follows:

I – IV – I – I
 IV – IV – I – I
 V – IV – I – I

As you can see, the second chord is changed to a “IV” chord. This is referred to as a “quick to four,” “quick change,” or “quick to four.” This is just one example of how the 12-bar blues can be modified.

The following is the chord progression used in “St. Louis Blues”

The following is the chord progression used in “St. Louis Blues”

System 1 (Bars 1-4): A7, D7 sim., A7, A7

System 2 (Bars 5-8): D7, D7, A7, A7

System 3 (Bars 9-12): E7, D7, A7, A7

As you learned earlier, W.C. Handy is referred to as “The Father of the Blues.” In the “St. Louis Blues,” Handy modified the chord progression as follows:

I – IV – I – I
 IV – IV – I – I
 V – IV – I – I

As you can see, the second chord is changed to a “IV” chord. This is referred to as a “quick to four,” “quick change,” or “quick to four.” This is just one example of how the 12-bar blues can be modified.

The following is the chord progression used in “St. Louis Blues”

The musical score for "St. Louis Blues" is presented in three systems, each with a treble clef staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "d u d u sim." are written below the first system.

System 1 (Bars 1-4): Chords are A7, D7, A7, and A7. The tablature for the first system is as follows:

	0 0 0 0	0 0 0 0	0 0 2 2	0 0 2 2	0 0 0 0	0 0 0 0	0 0 0 0
T	0 0 2 2	0 0 2 2	2 2 2 2	2 2 2 2	0 0 2 2	0 0 2 2	0 0 2 2
A	1 1 1 1	1 1 1 1	0 0 0 0	0 0 0 0	1 1 1 1	1 1 1 1	1 1 1 1
B	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2

System 2 (Bars 5-8): Chords are D7, D7, A7, and A7. The tablature for the second system is as follows:

	0 0 2 2	0 0 2 2	0 0 2 2	3 3 2 2	0 0 0 0	0 0 0 0	0 0 0 0
T	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	0 0 2 2	0 0 2 2	0 0 2 2
A	0 0 0 0	0 0 0 0	0 0 0 0	1 1 1 1	1 1 1 1	1 1 1 1	1 1 1 1
B	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2

System 3 (Bars 9-12): Chords are E7, D7, A7, and A7. The tablature for the third system is as follows:

	2 2 4 4	2 2 4 4	0 0 2 2	0 0 2 2	0 0 0 0	0 0 0 0	0 0 0 0
T	0 0 0 0	0 0 0 0	2 2 2 2	2 2 2 2	0 0 2 2	0 0 2 2	0 0 2 2
A	2 2 2 2	2 2 2 2	0 0 0 0	0 0 0 0	1 1 1 1	1 1 1 1	1 1 1 1
B	1 1 1 1	1 1 1 1	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2

LESSON 3:

NAVIGATING THE MELODY TO “ST. LOUIS BLUES” AND THE A MINOR PENTATONIC SCALE

TIME REQUIRED

- 10 Minutes – Review shuffle
- 20 Minutes – Melody
- 20 Minutes – Pentatonic Scales
- 20 Minutes – Licks

“I CAN” STATEMENTS

- I CAN recognize the melody to W.C. Handy’s “St. Louis Blues.”
- I CAN play the A minor pentatonic scale with varying rhythms.
- I CAN play the melody of the first twelve measures of “St. Louis Blues.”
- I CAN play six two-measure licks in A minor pentatonic.

MATERIALS NEEDED

- Pick for each student
- “St. Louis Blues” Melody and Pentatonic Scales Page – Included at the end of this lesson plan
- A minor pentatonic Licks Page – Included at the end of this lesson plan
- “St. Louis Blues” Library of Congress materials
 - Original Sheet Music Scan No. 1 from 1914—<http://memory.loc.gov/diglib/ihas-natlib/loc.award.rpbaasm.0583/pageturner.html>
 - Original sheet music scan No. 2 from 1914—<https://memory.loc.gov/diglib/ihas/loc.award.rpbaasm.0585/pageturner.html?page=2§ion=8&size=640>
 - Before showing this image, either copy this page or show on a projector for students to formulate their own questions, insights, and responses
- Library of Congress Analyzing Sheet Music Materials to accompany “St. Louis Blues” from Library of Congress
 - Teacher’s Guide—http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf
 - PDF Version for Students—http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf
 - Digital Version for Students (ensure students select “Sheet Music and Song Sheets” form the dropdown menu—<http://www.loc.gov/teachers/primary-source-analysis-tool/>)

- Optional
 - Drum machine
 - Metronome
 - iReal Pro
 - GarageBand

OPPORTUNITIES FOR DISTANCE EDUCATION OPPORTUNITIES

- Please note that in Lessons 3, 4, and 5, students are asked to perform with a partner and also to complete a peer assessment. If any student videos are to be shared amongst students, please consult your school’s privacy policies regarding this matter.
- All materials through the Library of Congress are available to students as in the previous lessons.
- As with the previous lessons, PDFs of the materials can be extracted for digital distribution to students.
- It is highly recommended recordings of the instructor playing the materials are distributed for students’ individual practice.
- In this lesson, students are asked to play in pairs.
 - If the students are capable of navigating this technology, there are many multi-track recording programs available.
- Comping tracks including drums, rhythm guitar, and bass can be produced and distributed to the students by the instructor to modify the lesson for students to practice and submit materials without a partner.
 - The same comping track used for the “St. Louis Blues” melody can be used for the “Licks in A Minor Pentatonic.”
- Students can omit the peer assessment if privacy is an issue.

SEQUENCE OF INSTRUCTION

- Review the Blues Shuffle
- Students listen to several versions of the “St. Louis Blues”
 - St. Louis Blues
 - ~ “St. Louis Blues” performed by “Original Dixieland Band” from 1921—
<http://www.loc.gov/jukebox/recordings/detail/id/7948>
 - ~ “St. Louis Blues” film clip performed by Bessie Smith—Song starts at 6’50”—1929—
<https://www.loc.gov/item/mbrs00063365/>
 - ~ “St. Louis Blues” – Ella Fitzgerald, 1963—<https://youtu.be/SOlsD2FWJzM>
 - ~ Herbie Hancock and Stevie Wonder, 1998—<https://youtu.be/HzpYpg1eoCs>

- STUDENTS COMPARE ORIGINAL TO TRANSPOSED VERSION
 - Show students the original scan of “St. Louis Blues”
 - ~ Original Sheet Music Scan No. 1 from 1914—<http://memory.loc.gov/diglib/ihas-natlib/loc.award.rpbaasm.0583/pageturner.html>
 - ~ Original sheet music scan No. 2 from 1914—<https://memory.loc.gov/diglib/ihas/loc.award.rpbaasm.0585/pageturner.html?page=2§ion=8&size=640>
 - Students compare the original sheet music to the music they have and record observations on the Library of Congress Responding to Sheet Music sheet
 - ~ Additional prompts for students may include:
 - ~ Are the notes/key the same or different? If so, why?
 - ~ Are the rhythms the same or different? If so, why?
- Collect Library of Congress worksheet and assess with criteria from rubric.
- Students play the first twelve bars of the “St. Louis Blues” melody.
- Half of the students play the melody while the other half plays the shuffle. Have students switch.
- Discuss the C-major pentatonic scale and how one arrives at the relative minor pentatonic scale
- Teach the A-minor pentatonic scale by rote
 - Play the scale as a whole instrument scale (i.e., there is no emphasis on beginning or starting on A, only playing the entire scale in position so all notes are played within one position).
 - Please note on the scale there is an additional note (8th fret C on the 1st string). This helps the students to understand there is an additional note within reach they can play during their compositions and later improvisations
 - Students play the scale with different rhythms—e.g., quarters, halves, swung eighth notes.
- Introduce the six licks in a minor key.
 - These will later be used as “calls” when students formulate “responses.”
- Complete performance assessments
 - Stress importance of students identifying performance errors and how to devise a plan to remedy.

EXTENSIONS

- Introduce the blues scale to students, and allow students to add the “blue note” to their composition work in the next lesson.
- Students can sing the melody in its entirety while playing the shuffle.
- Students can transcribe more than the first twelve measures of the solo on their own.

Use this rubric for assessing responses on LOC Analysis Sheet

Rubric for Assessment: MU:Re7.2.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Library of Congress Primary Source Analysis Sheet	Student has no insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with many examples.

Use this rubric for assessing students performing the "St. Louis Blues" melody, scale, and licks

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student did not apply any criteria to performance or develop a practice strategy.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy.

Use this rubric for assessing students performing the "St. Louis Blues" melody, scale, and licks

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

LESSON 3:

THE "ST. LOUIS BLUES" MELODY—GUITAR

W. C. HANDY'S "ST. LOUIS BLUES," 1914

Musical notation for the first system of "St. Louis Blues" in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. The lyrics are: "I hate to see ___ that even-ing sun go down _____". Below the staff is a guitar tablature with three lines labeled T, A, and B. The first measure has frets 2, 0, 2, 2. The second measure has frets 3, 4, 2, 1, 0. The third measure has fret 2.

Musical notation for the second system of "St. Louis Blues". The melody continues from the first system. The lyrics are: "I hate to see that even-ing sun go down _____". Below the staff is a guitar tablature with three lines labeled T, A, and B. The first measure has frets 4, 2, 0. The second measure has frets 4, 2, 0, 1, 0. The third measure has fret 2.

Musical notation for the third system of "St. Louis Blues". The melody continues from the second system. The lyrics are: "Cause my baby, ___ has gone left this town _____". Below the staff is a guitar tablature with three lines labeled T, A, and B. The first measure has frets 1, 0, 1, 2. The second measure has frets 1, 1, 1, 0. The third measure has fret 2.

Lyrics

I hate to see that evening sun go down.
I hate to see that evening sun go down,
Cause my baby, has gone left this town.

Feelin' tomorrow like I feel today.
If I'm feelin' tomorrow like I feel today,
I'll pack my truck and make getaway.

St. Louis woman with her diamond ring
Pulls that man around by her apron strings, I want
for powder and store-bought things.
That man I love would have gone nowhere,
nowhere.

I got the St. Louis blues, blue as I can be
That man's got a heart like a rock cast in the sea
Or else he wouldn't have gone so far from me.

I love my baby like a schoolboy loves his pie,
Like a Kentucky colonel loves his mint 'n rye.
I love my man till the day I die.

LESSON 3:

PENTATONIC SCALES—GUITAR

- In many folk songs and even many songs written today, a major pentatonic scale is used. This is a major scale which omits the fourth and seventh note of the scale. When these two notes of the scale are removed, it diminishes the amount of dissonance in the scale and the melodies become much easier to sing and play. Several examples of songs that use the major pentatonic scale are:

“Old MacDonald Had a Farm”

- “Amazing Grace”
- “Rain, Rain Go Away”
- “Let it Be”—The Beatles
- “Centerfold”—J. Geils Band
- “Stairway to Heaven”—Led Zeppelin

C-major pentatonic is a great introduction into these scales. If you notice, the notes F and B are omitted from the C-major scale to produce the C-major pentatonic scale. To play this scale, begin in fifth position with the eighth fret.

Musical notation for the C-major pentatonic scale. The top staff shows the scale in treble clef, starting on G4 and ending on G5. The bottom staff shows the guitar fretboard with fingerings: T (thumb), A (index), B (middle) for the left hand, and 8, 5, 7, 5, 7, 5, 8, 5, 8, 5, 7, 5, 7, 5, 8 for the right hand.

The next scale to discuss is the minor pentatonic scale. As with a relative minor scale, a pentatonic scale begins on the sixth scale degree of the major scale. In the case of a C-major pentatonic scale, this note is A. If you play exactly the same notes as in a C-major pentatonic scale but start and end on A, you are now playing an A-minor pentatonic scale. (If you notice in this example, the highest pitch in the scale printed below is a C. This is so you can see the note is easily reached in fifth position. You will use this note later in this unit)

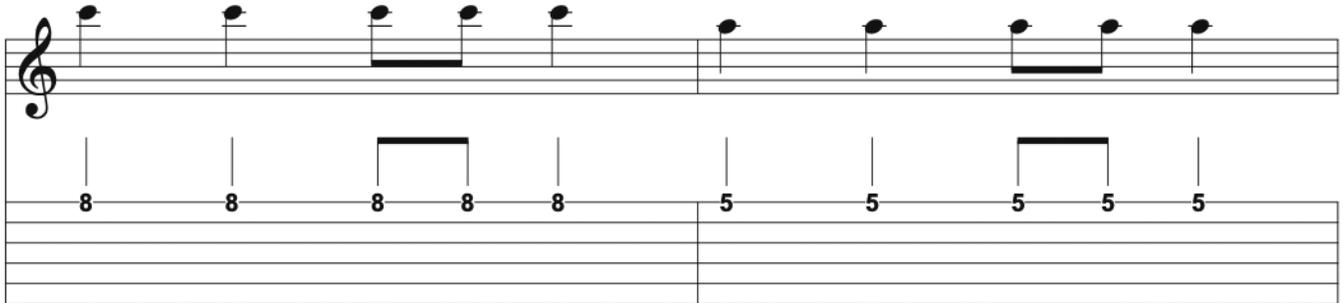
Musical notation for the A-minor pentatonic scale. The top staff shows the scale in treble clef, starting on A4 and ending on A5. The bottom staff shows the guitar fretboard with fingerings: T (thumb), A (index), B (middle) for the left hand, and 5, 8, 5, 7, 5, 7, 5, 8, 5 (8), 5, 8, 5, 7, 5, 7, 5, 8, 5 for the right hand.

LESSON 3:

LICKS IN A-MINOR PENTATONIC—GUITAR

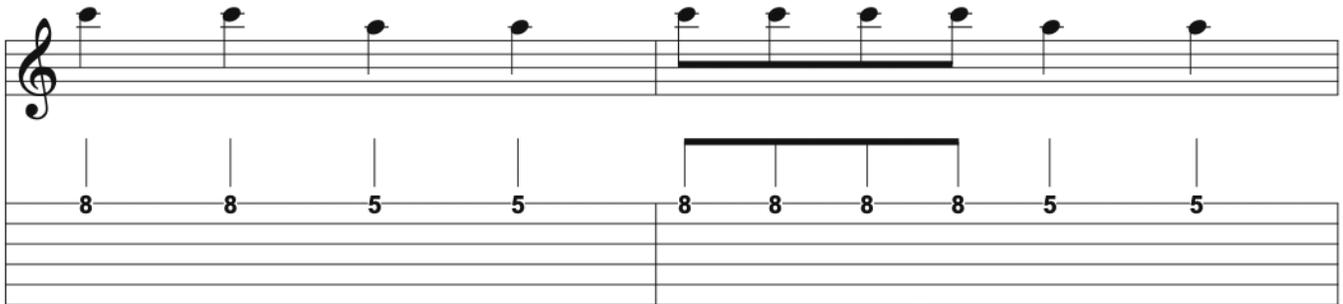
The following are ideas meant to help you write your compositions. A “lick” is a very short musical idea. It can be repeated, shortened, lengthened, or morphed into something completely different. Please feel free to take any of these ideas and incorporate them into your compositions. The licks range from simple two measure ideas to more complicated ideas. Play and springboard off of what suits your playing the best. You can even take every lick and play them nonstop over the 12-bar blues. These licks also focus on the first and second string. Thinking ahead to your own compositions, please feel free to extend down all six strings (Assume the time signature is common time)

Lick 1



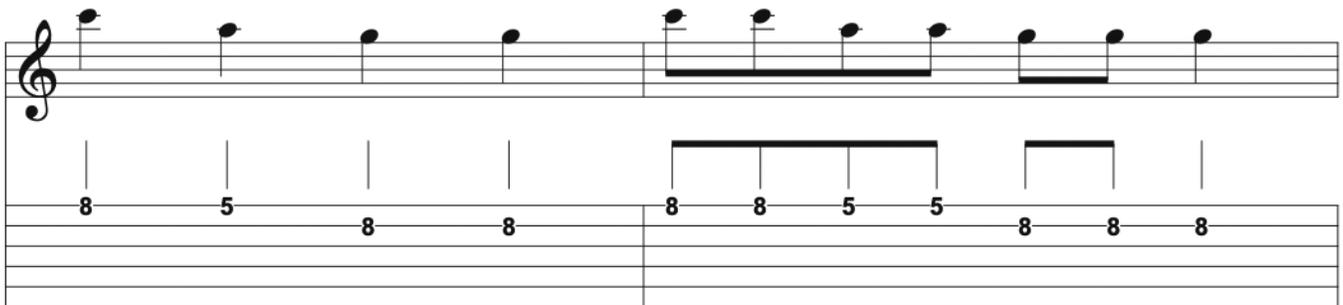
Musical notation for Lick 1, consisting of a treble clef staff and a guitar staff. The treble staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The guitar staff shows fret numbers: 8, 8, 8-8, 8, 5, 5, 5-5, 5.

Lick 2



Musical notation for Lick 2, consisting of a treble clef staff and a guitar staff. The treble staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The guitar staff shows fret numbers: 8, 8, 5, 5, 8-8-8-8, 5, 5.

Lick 3



Musical notation for Lick 3, consisting of a treble clef staff and a guitar staff. The treble staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The guitar staff shows fret numbers: 8, 5, 8, 8, 8-8-5-5, 8, 8, 8.

Lick 4

Musical notation for Lick 4. The top staff is a treble clef with a melodic line consisting of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bottom staff is a guitar fretboard diagram with six strings. The notes are indicated by vertical lines and fret numbers: 8, 5, 8, 5, 8, 5, 8, 5, 5, 8, 5, 8, 8, 8.

Lick 5

Musical notation for Lick 5. The top staff is a treble clef with a melodic line consisting of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bottom staff is a guitar fretboard diagram with six strings. The notes are indicated by vertical lines and fret numbers: 8, 5, 5, 5, 5, 8, 5, 8, 8, 5, 5, 8, 8, 5.

Lick 6

Musical notation for Lick 6. The top staff is a treble clef with a melodic line consisting of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bottom staff is a guitar fretboard diagram with six strings. The notes are indicated by vertical lines and fret numbers: 5, 8, 8, 8, 8, 5, 8, 5, 5, 8, 8, 5, 5, 5.

LESSON 3:

THE "ST. LOUIS BLUES"— UKULELE

W. C. HANDY'S "ST. LOUIS BLUES," 1914

The first system of musical notation for 'St. Louis Blues' is in treble clef, key of D major (two sharps), and 4/4 time. It consists of a vocal line and a ukulele line. The vocal line begins with the lyrics 'I hate to see that even-ing sun go down'. The ukulele line shows chords and fingerings: 4-7-4-0-0, 1-2-0-3-2, and 0-0.

The second system of musical notation continues the first system. It begins with a measure rest marked '5'. The vocal line continues with the lyrics 'I hate to see that even-ing sun go down'. The ukulele line shows chords and fingerings: 2-0-2-2, 2-0-2-3-2, and 0-0.

The third system of musical notation continues the piece. It begins with a measure rest marked '9'. The vocal line begins with the lyrics 'Cause my baby, has gone left this town'. The ukulele line shows chords and fingerings: 4-2-4-0-0, 3-3-3-2, and 0-0.

Lyrics

I hate to see that evening sun go down.
I hate to see that evening sun go down,
Cause my baby, has gone left this town.

Feelin' tomorrow like I feel today.
If I'm feelin' tomorrow like I feel today,
I'll pack my truck and make my getaway.

I got the St. Louis blues, blue as I can be.
That man's got a heart like a rock cast in the sea
Or else he wouldn't have gone so far from me.

I love my baby like a schoolboy loves his pie,
Like a Kentucky colonel loves his mint 'n rye.
I love my man till the day I die.

LESSON 3:

PENTATONIC SCALES—UKULELE

In many folk songs and even many songs written today, a major pentatonic scale is used. This is a major scale which omits the fourth and seventh note of the scale. When these two notes of the scale are removed, it diminishes the amount of dissonance in the scale and the melodies become much easier to sing and play. Several examples of songs which use the major pentatonic scale are:

- “Old MacDonald Had a Farm”
- “Amazing Grace
- “Rain, Rain Go Away”
- “Let It Be”—The Beatles”
- “Centerfold”—J. Geils Band
- “Stairway to Heaven”—Led Zeppelin

C-major pentatonic is a great introduction into these scales. If you notice, the notes F and B are omitted from the C-major scale to produce the C-major pentatonic scale.

Musical notation for the C-major pentatonic scale on a ukulele. The top staff shows the notes C, D, E, G, A in treble clef. The bottom staff shows the fret numbers for strings T, A, B: 0, 2, 0, 3, 0, 3, 0, 3, 0, 2, 0.

The next scale to discuss is the minor pentatonic scale. As with a relative minor scale, a pentatonic scale begins on the sixth scale degree of the major scale. In the case of a C-major pentatonic scale, this note is A. If you play exactly the same notes as a C-major pentatonic scale but start and end on A, you are now playing an A-minor pentatonic scale. (Notice that the A-minor pentatonic scale is played in a different position. This makes the scale easier to play all in one position)

Musical notation for the A-minor pentatonic scale on a ukulele. The top staff shows the notes A, B, C, E, G in treble clef. The bottom staff shows the fret numbers for strings T, A, B: 9, 12, 10, 12, 10, 12, 10, 12, 10, 12, 9.

LESSON 3:

LICKS IN A MINOR PENTATONIC—UKULELE

The following are ideas meant to help you write your compositions. A “lick” is a very short musical idea. It can be repeated, shortened, lengthened, or morphed into something completely different. Please feel free to take any of these ideas and incorporate them into your compositions. The licks range from simple two measure ideas to more complicated ideas. Play and springboard off of what suits your playing the best. You can even take every lick and play them nonstop over the 12-bar blues. These licks also focus on the first and second string. Thinking ahead to your own compositions, please feel free to extend down all six strings (Assume the time signature is common time)

Lick 1

Musical notation for Lick 1, consisting of a treble clef staff and a guitar fretboard diagram. The staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The fretboard diagram shows fingerings: 12, 12, 12, 12, 12 in the first measure and 12, 12, 12, 12, 12 in the second measure.

Lick 2

Musical notation for Lick 2, consisting of a treble clef staff and a guitar fretboard diagram. The staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The fretboard diagram shows fingerings: 12, 12, 12, 12 in the first measure and 12, 12, 12, 12, 12, 12 in the second measure.

Lick 3

Musical notation for Lick 3, consisting of a treble clef staff and a guitar fretboard diagram. The staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The fretboard diagram shows fingerings: 12, 12, 11, 11 in the first measure and 12, 12, 12, 12, 11, 11, 11 in the second measure.

Lick 4

Musical notation for Lick 4. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The guitar fretboard diagram below shows the corresponding fret positions: 12, 12, 11, 0, 12, 12, 11, 0, 0, 11, 12, 12, 12, and a final measure with a double bar line and a fermata.

Lick 5

Musical notation for Lick 5. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The guitar fretboard diagram below shows the corresponding fret positions: 12, 0, 0, 0, 0, 11, 12, 12, 12, 12, 12, 0, 11, 11, 12.

Lick 6

Musical notation for Lick 6. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The guitar fretboard diagram below shows the corresponding fret positions: 0, 12, 12, 12, 12, 12, 11, 0, 0, 11, 12, 12, 12, 12.

LESSON 4:

SIMPLE SONG COMPOSITION TECHNIQUES AND THE 12-BAR BLUES

TIME REQUIRED

- 20 minutes—Review Lesson 3
- 30 minutes—Write responses
- 30–60+ minutes—Assessments and revisions

“I CAN” STATEMENTS

- I can compose a response to a pre-written call in the key of A-minor pentatonic.
- I can perform the responses I composed to the pre-written calls in the key of A-minor pentatonic.
- I can make revisions to my composition based on my recording.

MATERIALS NEEDED

- Pick for each student
- Recording device
- A minor pentatonic Licks Page from Lesson 2
- “St. Louis Blues” Melody Page from Lesson 3
- Call-and-Response in the Blues worksheet (x2)—included at the end of this lesson.
 - One for original composition
 - One for revisions
- Call-and-Response in the Blues Self-Assessment—included at the end of this lesson.
- Optional
 - Drum machine
 - Metronome
 - iReal Pro
 - GarageBand

OPPORTUNITIES FOR DISTANCE EDUCATION OPPORTUNITIES

- Please note – in lessons 3, 4, and 5, students are asked to perform with a partner and also to complete a peer assessment. If any student videos are to be shared amongst students, please consult your school’s privacy policies regarding this matter.
- All materials through the Library of Congress are available to students as in the previous lessons.
- As with the previous lessons, PDFs of the materials can be extracted for digital distribution to students.
- It is highly recommended recordings of the instructor playing the materials are distributed for students’ individual practice.

- In this lesson, students are asked to play in pairs.
 - If the students are capable of navigating this technology, there are many multi-track recording programs available.
- Comping tracks including drums, rhythm guitar, and bass can be produced by the instructor and distributed to students in order to modify the lesson for students to practice and submit materials without a partner.
 - The same comping track used for the “St. Louis Blues” melody can be used for the “Call-and-Response” if a repeat is added.
- Students can print extracted PDFs which require composition and submit them to the instructor for assessment via a preferred platform.
- Students can omit the peer assessment if privacy is an issue.

SEQUENCE OF INSTRUCTION

- Wait to give materials to students until they are necessary.
 - Too much mention of song composition can be intimidating to some students.
 - Some teachers may find it beneficial to teach these concepts by rote rather than having sheet music in front of the students immediately. This is up to the teacher’s preference.
- Students review the six licks from Lesson 3
- Discuss the basics of a “call-and-response” in the blues.
 - This is a good opportunity to tie in with/review the Negro Field Hollers of Lesson 1.
- Ask students to brainstorm different ways in which they can change the calls to form their responses.
 - Keep notes the same—change the rhythm.
 - Keep the rhythm the same— change the notes.
 - Change the last few notes/rhythms of the call.
 - Add a bend
 - Add chromatic notes.
 - Do something completely different.
- Using the already composed calls, students write their own responses
 - Students may write their responses on the staff or tablature. This will be determined by student or instructor choice
 - Students choose three of the calls to write a response. This will give them a full twelve measures to play over the shuffle

- Discuss the technical issues of composing music with the students
 - Number of beats per measure
 - Notes in the key and chromatic notes outside of the key
 - Stem direction
 - Ability for students to play their own responses
- Students will take turns playing their call and response melodies over the blues shuffle
- Students record their calls and responses being played and complete:
 - Self-Evaluation
 - Peer Evaluation
- Students respond to their evaluators on the evaluation sheet with their plan for revision.
- Students make revisions.
- Students rerecord and submit with their written revisions.
- Complete assessments.

EXTENSIONS

- Students play their responses individually one right after the next while the rest of the class plays the shuffle
- How we got to today from the blues
- Students can sing their calls and responses
- Students can learn to do basic scat in order to form responses.

LESSON 4 RUBRICS

(See Self/Peer/Teacher Assessment for additional applicable rubrics)

Use this rubric for assessing student written responses

Rubric for Assessment: MU:Cr1.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Imagined a melody with minimal rhythmic, melodic, and variety.	Imagined a melody with a little rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety and made use of the original melody.

Use this rubric for assessing student written responses

Rubric for Assessment: Mu:Cr2.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Developed and documented melody with errors in nearly all of the imagined examples.	Developed and documented the melodies with some errors.	Developed and documented with minimal errors nearly all of the imagined melody through appropriate notational devices.	Developed and accurately documented all of the melody through appropriate notational devices.

Use this rubric for assessing student written responses

Rubric for Assessment: MU:Cr3.1.E.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies Improve and Refine	Student did not respond to critique and did not refine melodies.	Student responded to critique in a limited manner and refined minimally.	Student responded to critique and refined melodies.	Student responded to critiques from several sources and made several refinements to melodies.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student did not apply any criteria to performance or develop a practice strategy.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

LESSON 4:

CALL-AND-RESPONSE IN THE BLUES—GUITAR

Name _____ Class _____

If you recall in the Negro field hollers, one person would “call” and the others working would “answer.” This idea of a call-and-response is very common in the blues as well. There are two different ways in which the call-and-response can be played. You can use this technique as a solo player, or you can play them with another player. One player will call and the other responds. The following sheet are the licks you have already learned. You will now be taking each lick and changing it to make musical ideas which are interesting to you. There are many ways in which you may change the licks. Consider a few of the following suggestions:

- Making the note values twice as long
- Making the note values twice as fast and repeating the lick twice
- Adding notes a half-step away from the original note leading into the note
- Adding rests (remember, music is both sound and silence)
- When writing your final response, consider ending on the pitch A for the strongest sounding ending. The pitches C or E will also sound final as well.
 - Other notes can leave the listener without a feeling of resolution. You can end other responses with these notes
- Consider how the end of your response will sound leading into the next call. Does it sound like it fits?
- Reorder the calls to an order which works best for you.

For the following exercise, do the following:

1. Choose three two-measure licks you like best.
2. Write a two-measure response to each of the licks.
3. Revise your responses until you are pleased with how they sound (refer to the rubric at the end to help guide your revisions)
4. Find two other people—one to play the call and you play the response while the third plays the shuffle (you can also use an application such as iReal Pro to play the shuffle).
5. Revise your responses again until you are pleased with how they sound over the shuffle (refer to the rubric at the end to help guide your revisions).

Call-and-Response 1

Musical notation for Call-and-Response 1. The top staff is a treble clef with a melody consisting of two phrases: the first phrase has notes G4, A4, B4, C5, and the second phrase has notes D5, E5, F5, G5. The bottom staff shows guitar fret numbers: the first measure has 8, 8, 8, 8, 8; the second measure has 5, 5, 5, 5, 5.

Call-and-Response 2

Musical notation for Call-and-Response 2. The top staff is a treble clef with a melody consisting of two phrases: the first phrase has notes G4, A4, B4, C5, and the second phrase has notes D5, E5, F5, G5, A5, B5. The bottom staff shows guitar fret numbers: the first measure has 8, 8, 5, 5; the second measure has 8, 8, 8, 8, 5, 5.

Call-and-Response 3

Musical notation for Call-and-Response 3. The top staff is a treble clef with a melody consisting of two phrases: the first phrase has notes G4, A4, B4, C5, and the second phrase has notes D5, E5, F5, G5, A5, B5. The bottom staff shows guitar fret numbers: the first measure has 8, 5, 8, 8; the second measure has 8, 8, 5, 5, 8, 8, 8.

LESSON 4:

CALL-AND-RESPONSE IN THE BLUES—UKULELE

Name _____ Class _____

If you recall in the Negro field hollers, one person would “call,” and the others working would “answer.” This idea of a call-and-response is very common in the blues as well. There are two different ways in which the call and response can be played. You can use this technique as a solo player, or you can play them with another player. One player will call and the other responds. The following sheet are the licks you have already learned. You will now be taking each lick and changing it to make musical ideas which are interesting to you. There are many ways in which you may change the licks. Consider a few of the following suggestions:

- Making the note values twice as long
- Making the note values twice as fast and repeating the lick twice
- Adding notes a half-step away from the original note leading into the note.
- Adding rests (remember, music is both sound and silence)
- When writing your final response, consider ending on the pitch A for the strongest sounding ending. The pitches C or E will also sound final as well.
 - Other notes can leave the listener without a feeling of resolution. You can end other responses with these notes
- Consider how the end of your response will sound leading into the next call. Does it sound like it fits?
- Reorder the calls to an order which works best for you.

For the following exercise, do the following:

1. Choose three two-measure licks you like best.
2. Write a two-measure response to each of the licks.
3. Revise your responses until you are pleased with how they sound (refer to the rubric at the end to help guide your revisions)
4. Find two other people— one to play the call and you play the response while the third plays the shuffle (you can also use an application such as iReal Pro to play the shuffle).
5. Revise your responses again until you are pleased with how they sound over the shuffle (refer to the rubric at the end to help guide your revisions).

Call-and-Response 1

Call-and-Response 2

Call-and-Response 3

Call-and-Response 4

Musical notation for Call-and-Response 4. The top staff is a treble clef with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff shows guitar fretting: 12, 12, 11, 0, 12, 11, 0, 0, 11, 12, 12, 12.

Call-and-Response 5

Musical notation for Call-and-Response 5. The top staff is a treble clef with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff shows guitar fretting: 12, 0, 0, 0, 0, 11, 12, 12, 12, 0, 11, 11, 12.

Call-and-Response 6

Musical notation for Call-and-Response 6. The top staff is a treble clef with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff shows guitar fretting: 12, 12, 12, 12, 12, 12, 11, 0, 0, 11, 12, 12, 12, 12.

LESSON 4:

CALL-AND-RESPONSE IN THE BLUES—UKULELE

Name _____ Person Completing Assessment _____

Use the following feedback to guide you when you are writing and revising your responses. This sheet is a way for you to ensure your responses are written in a quality manner.

Consider the following questions:

- Is the music neat and easy to read?
- Are all the notes in the key of A-minor pentatonic?
 - Are there “blue” notes added?
 - Are there chromatic notes added?
- Are the licks playable within the first couple attempts?
- Do the responses lead smoothly from one to the next?
- Does the last lick sound like the last one?

What worked with the responses? *Describe what you heard and why you liked it. Is there a specific response you really enjoyed?*

What are suggestions for improvement? *Describe what you think should be considered during revision. Is there a specific response which needs extra help?*

What did you learn from the feedback provided? *Describe anything you missed when you were working on the original compositions.*

What are you planning on revising? *Describe your action plan for improving your responses.*

Circle the rating for each category of the responses.

Use this rubric for assessing student responses

Rubric for Assessment: MU:Cr1.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Imagined a melody with minimal rhythmic, melodic, and variety.	Imagined a melody with a little rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety and made use of the original melody.

Use this rubric for assessing student responses

Rubric for Assessment: Mu:Cr2.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Developed and documented melody with errors in nearly all of the imagined examples.	Developed and documented the melodies with some errors.	Developed and documented with minimal errors nearly all of the imagined melody through appropriate notational devices.	Developed and accurately documented all of the melody through appropriate notational devices.

Use this rubric for assessing student responses

Rubric for Assessment: MU:Cr3.1.E.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies Improve and Refine	Student did not respond to critique and did not refine melodies.	Student responded to critique in a limited manner and refined minimally.	Student responded to critique and refined melodies.	Student responded to critiques from several sources and made several refinements to melodies.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student did not apply any criteria to performance or develop a practice strategy.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

LESSON 5:

COMPOSING OVER THE 12-BAR BLUES

TIME REQUIRED

- 15 minutes—Students complete the KWL worksheet.
- 30–60+ minutes—Students compose melodies

“I CAN” STATEMENTS

- I can compose a 12-measure original melody using the 12-bar blues with a “quick-change IV” progression.
- I can perform an original twelve-measure composition using the 12-bar blues with a quick-change IV chord progression.
- I can edit, revise, and improve my composition.
- I can make revisions to my composition based on my recording.
- I can compose a piece of music using the 12-bar blues which connects to the history of early blues artists.

MATERIALS NEEDED

- Pick for each student
- Recording device
- 12-Bar Blues Composition Worksheet (x2)—Included at the end of this lesson plan
 - One for first draft
 - One for final draft with revision input
- KWL Worksheet—Included at the end of this lesson plan
 - Know and Want to be done before lesson; Learned is completed at the end
- Teacher/Self-/Peer Assessment Sheet—Included at the end of this lesson plan
- Optional
 - Drum machine
 - Metronome
 - iReal Pro
 - GarageBand

OPPORTUNITIES FOR DISTANCE EDUCATION OPPORTUNITIES

- Please note: In Lessons 3, 4, and 5 students are asked to perform with a partner and also to complete a peer assessment. If any student videos are to be shared amongst students, please consult your school’s privacy policies regarding this matter.

- All materials through the Library of Congress are available to students as in the previous lessons.
- As with the previous lessons, PDFs of the materials can be extracted for digital distribution to students.
- It is highly recommended recordings of the instructor playing the materials be distributed for students' individual practice.
- In this lesson, students are asked to play in pairs.
 - If the students are capable of navigating this technology, there are many multi-track recording programs available.
- Comping tracks including drums, rhythm guitar, and bass can be produced by the instructor and distributed to students in order to modify the lesson for students to practice and submit materials without a partner.
 - The same comping track used for the "St. Louis Blues" melody can be used for the "Call-and-Response" if a repeat is added.
- Students can print extracted fillable PDFs that require composition and submit them to the instructor for assessment via a preferred platform
- Students can omit the peer assessment if privacy is an issue.

SEQUENCE OF INSTRUCTION

- Students make the following sheets available for their reference:
 - 12-Bar Blues Shuffle
 - Licks in A-minor pentatonic
 - A-minor pentatonic and "St. Louis Blues" Melody
 - Call and Responses worksheet
- Pass out the KWL worksheet and have students complete the Know and Want sections
 - Students complete these two sections and teacher collects for formative assessment to help guide instruction
 - Teacher collects and assesses the worksheets based on rubric
 - Teacher returns corrected worksheets to students as a way to help assist with their compositional process
 - Students will fill in the "Learned" portion of the sheet to address the connecting component.
- Pass out the 12-Bar Blues Composition worksheet
 - Students tie in all their knowledge from the previous lessons to compose their own melodies
- Students record their melodies being played and complete:
 - Self-Evaluation
 - Peer Evaluation

- Students respond to their evaluators on the evaluation sheet with their plan for revision.
- Students make revisions.
- Students rerecord melodies and resubmit with final worksheet.
- Students complete final thoughts.
- Complete assessments.

EXTENSIONS

- Students improvise their 12-measure melodies rather than write them in standard notation.
- Students incorporate small portions of the “St. Louis Blues” melody into their compositions and improvisations.
- Students prepare an already composed guitar ensemble jazz piece with open solo section and write solos or improvise solos during the open solo section.
- Students can be introduced to composing walking bass lines to add to their compositions.
- Students can write their own melodies with lyrics over the blues

LESSON 5 RUBRICS

(See Self/Peer/Teacher Assessment for additional applicable rubrics)

To be used for assessing the KWL worksheet

Rubric for Assessment: MU:Re7.1Ha				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Library of Congress Primary Source Analysis Sheet	Student has no criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with many examples.

To be used for assessing the "Learned" portion of KWL worksheet

Rubric for Assessment: Mu:MU:Cn10.0.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Final Unit Assessment	Student is not able to demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.	Student is minimally able to demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.	Student is able to demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.	Student is able to clearly and succinctly demonstrate how their interests, knowledge, skills, personal choices, and intent for their compositions.

LESSON 5:

INQUIRY OF THE COMPOSITIONAL PROCESS

Name _____ Class _____

What do I already KNOW about composition?	What do I WANT to know about composition?	What did I LEARN about composition?
<ul style="list-style-type: none"> • <i>Have I already composed anything?</i> • <i>What musical knowledge do I possess already?</i> 	<ul style="list-style-type: none"> • <i>What kinds of resources could help me?</i> • <i>Where/who could I turn to for help?</i> • <i>Is there an artist/singer/songwriter who inspires me? Could they help?</i> 	<p>Answer the following questions on the back of this paper.</p> <ul style="list-style-type: none"> • <i>Was this project easy or difficult?</i> • <i>Do I have more questions than I initially had?</i> • Now that you are finished with your composition, does any of the blues music fit in with any of your musical interests? Describe. • What knowledge and skills have you gained from learning about the blues that can be transferred to your other playing? • Describe how composing music makes you feel. <i>Anxious, confident, happy, sad, joyful, etc.</i> • Overall, what do you think about composing?
<i>Teacher's Questions/Comments</i>	<i>Teacher's Questions/Comments</i>	<i>Teacher's Questions/Comments</i>

LESSON 5:

12-BAR BLUES COMPOSITION—GUITAR

Name _____ Class _____

Composition Title _____

You are now going to compose your own 12-measure melody in the key of A-minor pentatonic.

Remember, you can use the licks, the “St. Louis Blues” Melody, your composed responses, and other original material you imagine. If you are using the “St. Louis Blues” melody, as with the call-and- responses, you can add interest and make your own ideas by:

- Making the note values twice as long
- Making the note values twice as fast and repeating the lick twice
- Adding notes a half-step away from the original note leading into the note
- Adding rests (remember, music is both sound and silence).

For the following exercise, do the following:

- Compose an original melody
- Revise your melody until you are pleased with how it sounds (refer to the rubric at the end to help guide your revisions)
- Find one other person who will play the shuffle while you play your melody (you can also use an application such as iReal Pro to play the shuffle)
- Record your melody with the shuffle
- Revise again until you are pleased (refer to the rubric at the end to help guide your revisions)

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LESSON 5:

12-BAR BLUES COMPOSITION—UKULELE

Name _____ Class _____

Composition Title _____

You are now going to compose your own 12-measure melody in the key of A-minor pentatonic. Keep capitalized A-minor, as on p. 16. Remember, you can use the licks, the “St. Louis Blues” Melody, your composed responses, and other original material you imagine. If you are using the “St. Louis Blues” melody, as with the call-and-response, you can add interest and make your own ideas by:

- Making the note values twice as long
- Making the note values twice as fast and repeating the lick twice
- Adding notes a half-step away from the original note leading into the note
- Adding rests (remember, music is both sound and silence).

For the following exercise, do the following:

- Compose an original melody.
- Revise your melody until you are pleased with how it sounds (refer to the rubric at the end to help guide your revisions).
- Find one other person to play the shuffle while you play your melody (you can also use an application such as iReal Pro to play the shuffle).
- Record your melody with the shuffle.
- Revise again until you are pleased (refer to the rubric at the end to help guide your revisions).

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LESSON 5:

SELF-/PEER/TEACHER ASSESSMENT FOR 12-MEASURE MELODY

Name _____ Person Completing Assessment _____

Use the following feedback to guide you when you are writing and revising your responses. This sheet is a way for you to ensure your responses are written in a high-quality manner.

Consider the following questions:

- Is the music score neat and easy to read?
- Are all the notes in the key of A-minor pentatonic?
 - Are there “blue” notes added?
 - Are there chromatic notes added?
- Are the licks playable within the first couple attempts?
- Do the responses lead smoothly from one to the next?

What worked with the responses? *Describe what you heard and why you liked it. Is there a specific response you really enjoyed?*

What are suggestions for improvement? *Describe what you think should be considered during revision. Is there a specific response which needs extra help?*

What did you learn from the feedback provided? *Describe anything you missed when you were working on the original compositions.*

What are you planning on revising? *Describe your action plan for improving your responses.*

Circle the rating for each category of the responses.

Use this rubric for assessing student responses

Rubric for Assessment: MU:Cr1.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Imagined a melody with minimal rhythmic, melodic, and variety.	Imagined a melody with a little rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety and made use of the original melody.

Use this rubric for assessing student responses

Rubric for Assessment: Mu:Cr2.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding

Use this rubric for assessing student responses

Rubric for Assessment: MU:Cr3.1.E.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies Improve and Refine	Student did not respond to critique and did not refine melodies.	Student responded to critique in a limited manner and refined minimally.	Student responded to critique and refined melodies.	Student responded to critiques from several sources and made several refinements to melodies.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

Handouts

Beginning on the next page, all the handouts from the unit are collected and placed in order for ease of use.

LESSON 4:

CALL-AND-RESPONSE IN THE BLUES—GUITAR

Name _____ Class _____

If you recall in the Negro field hollers, one person would “call” and the others working would “answer.” This idea of a call-and-response is very common in the blues as well. There are two different ways in which the call-and-response can be played. You can use this technique as a solo player, or you can play them with another player. One player will call and the other responds. The following sheet are the licks you have already learned. You will now be taking each lick and changing it to make musical ideas which are interesting to you. There are many ways in which you may change the licks. Consider a few of the following suggestions:

- Making the note values twice as long
- Making the note values twice as fast and repeating the lick twice
- Adding notes a half-step away from the original note leading into the note
- Adding rests (remember, music is both sound and silence)
- When writing your final response, consider ending on the pitch A for the strongest sounding ending. The pitches C or E will also sound final as well.
 - Other notes can leave the listener without a feeling of resolution. You can end other responses with these notes
- Consider how the end of your response will sound leading into the next call. Does it sound like it fits?
- Reorder the calls to an order which works best for you.

For the following exercise, do the following:

1. Choose three two-measure licks you like best.
2. Write a two-measure response to each of the licks.
3. Revise your responses until you are pleased with how they sound (refer to the rubric at the end to help guide your revisions)
4. Find two other people—one to play the call and you play the response while the third plays the shuffle (you can also use an application such as iReal Pro to play the shuffle).
5. Revise your responses again until you are pleased with how they sound over the shuffle (refer to the rubric at the end to help guide your revisions).

Call-and-Response 1

Musical notation for Call-and-Response 1. The top staff is a treble clef with a melody consisting of two phrases: the first phrase has notes G4, A4, B4, C5, and the second phrase has notes D5, E5, F5, G5. The bottom staff shows guitar fretting: the first phrase is fretted at the 8th fret (8-8-8-8-8) and the second phrase is fretted at the 5th fret (5-5-5-5-5).

Call-and-Response 2

Musical notation for Call-and-Response 2. The top staff is a treble clef with a melody consisting of two phrases: the first phrase has notes G4, A4, B4, C5 and the second phrase has notes D5, E5, F5, G5. The bottom staff shows guitar fretting: the first phrase is fretted at the 8th fret (8-8-5-5) and the second phrase is fretted at the 8th fret (8-8-8-8-5-5).

Call-and-Response 3

Musical notation for Call-and-Response 3. The top staff is a treble clef with a melody consisting of two phrases: the first phrase has notes G4, A4, B4, C5 and the second phrase has notes D5, E5, F5, G5. The bottom staff shows guitar fretting: the first phrase is fretted at the 8th fret (8-5-8-8) and the second phrase is fretted at the 8th fret (8-8-5-5-8-8-8).

LESSON 4:

CALL-AND-RESPONSE IN THE BLUES—UKULELE

Name _____ Class _____

If you recall in the Negro field hollers, one person would “call,” and the others working would “answer.” This idea of a call-and-response is very common in the blues as well. There are two different ways in which the call and response can be played. You can use this technique as a solo player, or you can play them with another player. One player will call and the other responds. The following sheet are the licks you have already learned. You will now be taking each lick and changing it to make musical ideas which are interesting to you. There are many ways in which you may change the licks. Consider a few of the following suggestions:

- Making the note values twice as long
- Making the note values twice as fast and repeating the lick twice
- Adding notes a half-step away from the original note leading into the note.
- Adding rests (remember, music is both sound and silence)
- When writing your final response, consider ending on the pitch A for the strongest sounding ending. The pitches C or E will also sound final as well.
 - Other notes can leave the listener without a feeling of resolution. You can end other responses with these notes
- Consider how the end of your response will sound leading into the next call. Does it sound like it fits?
- Reorder the calls to an order which works best for you.

For the following exercise, do the following:

1. Choose three two-measure licks you like best.
2. Write a two-measure response to each of the licks.
3. Revise your responses until you are pleased with how they sound (refer to the rubric at the end to help guide your revisions)
4. Find two other people— one to play the call and you play the response while the third plays the shuffle (you can also use an application such as iReal Pro to play the shuffle).
5. Revise your responses again until you are pleased with how they sound over the shuffle (refer to the rubric at the end to help guide your revisions).

Circle the rating for each category of the responses.

Use this rubric for assessing student responses

Rubric for Assessment: MU:Cr1.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Imagined a melody with minimal rhythmic, melodic, and variety.	Imagined a melody with a little rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety and made use of the original melody.

Use this rubric for assessing student responses

Rubric for Assessment: Mu:Cr2.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Developed and documented melody with errors in nearly all of the imagined examples.	Developed and documented the melodies with some errors.	Developed and documented with minimal errors nearly all of the imagined melody through appropriate notational devices.	Developed and accurately documented all of the melody through appropriate notational devices.

Use this rubric for assessing student responses

Rubric for Assessment: MU:Cr3.1.E.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies Improve and Refine	Student did not respond to critique and did not refine melodies.	Student responded to critique in a limited manner and refined minimally.	Student responded to critique and refined melodies.	Student responded to critiques from several sources and made several refinements to melodies.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student did not apply any criteria to performance or develop a practice strategy.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.

LESSON 5:

INQUIRY OF THE COMPOSITIONAL PROCESS

Name _____ Class _____

What do I already KNOW about composition?	What do I WANT to know about composition?	What did I LEARN about composition?
<ul style="list-style-type: none"> • <i>Have I already composed anything?</i> • <i>What musical knowledge do I possess already?</i> 	<ul style="list-style-type: none"> • <i>What kinds of resources could help me?</i> • <i>Where/who could I turn to for help?</i> • <i>Is there an artist/singer/songwriter who inspires me? Could they help?</i> 	<p>Answer the following questions on the back of this paper.</p> <ul style="list-style-type: none"> • <i>Was this project easy or difficult?</i> • <i>Do I have more questions than I initially had?</i> • Now that you are finished with your composition, does any of the blues music fit in with any of your musical interests? Describe. • What knowledge and skills have you gained from learning about the blues that can be transferred to your other playing? • Describe how composing music makes you feel. <i>Anxious, confident, happy, sad, joyful, etc.</i> • Overall, what do you think about composing?
<i>Teacher's Questions/Comments</i>	<i>Teacher's Questions/Comments</i>	<i>Teacher's Questions/Comments</i>

LESSON 5:

12-BAR BLUES COMPOSITION—GUITAR

Name _____ Class _____

Composition Title _____

You are now going to compose your own 12-measure melody in the key of A-minor pentatonic.

Remember, you can use the licks, the “St. Louis Blues” Melody, your composed responses, and other original material you imagine. If you are using the “St. Louis Blues” melody, as with the call-and- responses, you can add interest and make your own ideas by:

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For the following exercise, do the following:

- Compose an original melody
- Revise your melody until you are pleased with how it sounds (refer to the rubric at the end to help guide your revisions)
- Find one other person who will play the shuffle while you play your melody (you can also use an application such as iReal Pro to play the shuffle)
- Record your melody with the shuffle
- Revise again until you are pleased (refer to the rubric at the end to help guide your revisions)

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LESSON 5:

12-BAR BLUES COMPOSITION—UKULELE

Name _____ Class _____

Composition Title _____

You are now going to compose your own 12-measure melody in the key of A-minor pentatonic. Keep capitalized A-minor, as on p. 16. Remember, you can use the licks, the “St. Louis Blues” Melody, your composed responses, and other original material you imagine. If you are using the “St. Louis Blues” melody, as with the call-and- responses, you can add interest and make your own ideas by:

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- Record your melody with the shuffle.
- Revise again until you are pleased (refer to the rubric at the end to help guide your revisions).

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LESSON 5:

SELF-/PEER/TEACHER ASSESSMENT FOR 12-MEASURE MELODY

Name _____ Person Completing Assessment _____

Use the following feedback to guide you when you are writing and revising your responses. This sheet is a way for you to ensure your responses are written in a high-quality manner.

Consider the following questions:

- Is the music score neat and easy to read?
- Are all the notes in the key of A-minor pentatonic?
 - Are there “blue” notes added?
 - Are there chromatic notes added?
- Are the licks playable within the first couple attempts?
- Do the responses lead smoothly from one to the next?

What worked with the responses? *Describe what you heard and why you liked it. Is there a specific response you really enjoyed?*

What are suggestions for improvement? *Describe what you think should be considered during revision. Is there a specific response which needs extra help?*

What did you learn from the feedback provided? *Describe anything you missed when you were working on the original compositions.*

What are you planning on revising? *Describe your action plan for improving your responses.*

Circle the rating for each category of the responses.

Use this rubric for assessing student responses

Rubric for Assessment: MU:Cr1.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies	Imagined a melody with minimal rhythmic, melodic, and variety.	Imagined a melody with a little rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety.	Imagined a melody with a rhythmic, melodic, and chromatic variety and made use of the original melody.

Use this rubric for assessing student responses

Rubric for Assessment: Mu:Cr2.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding

Use this rubric for assessing student responses

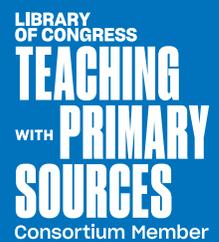
Rubric for Assessment: MU:Cr3.1.E.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Original Student Melodies Improve and Refine	Student did not respond to critique and did not refine melodies.	Student responded to critique in a limited manner and refined minimally.	Student responded to critique and refined melodies.	Student responded to critiques from several sources and made several refinements to melodies.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr5.1.H.8a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student applied some criteria to performance and did not develop a practice strategy.	Student applied criteria to performance and developed a practice strategy.	Student applied criteria to performance and developed and implemented a practice strategy.

Use this rubric for assessing student performance of responses

Rubric for Assessment: MU:Pr6.1.H.1a				
Content Assessed	Emerging	Approaching	Meeting	Exceeding
Student Performances	Student is unable to perform with technical accuracy individually or with a group.	Student is able to perform with minimal technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group.	Student is able to perform with technical accuracy individually or with a group and explain the context of the music they are performing.



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