

Classroom Jazz 2 - Planning Suggested Pathway

All Unit Documents in One Place

This document contains all the supporting documentation for this unit in one complete PDF and includes the following:-

- Unit Overview
- Suggested Pathway Planning Document
- Lesson Plans

Classroom Jazz 2

Unit Overview

This is a six-week Unit of Work that builds on previous learning. It is supported by weekly lesson plans and assessment. All the learning is focused around two tunes: Bacharach Anorak and Meet The Blues.

How this Unit is Organised

- A. **Listen and Appraise** the two main tunes and other supporting tunes
- B. **Musical Activities** - learn about the interrelated dimensions of music through
 - 1. Playing instruments and
 - 2. Improvising
- C. **Perform and share**

Classroom Jazz 2

6-week Planning Document

Step	Section A Listen and Appraise	Section B Musical Activities	Section C Perform/Share
1.	Bacharach Anorak	1. Learn to play the tune/head 2. Learn to play the middle 8	Play the tune/head and middle 8
2.	Speaking My Peace Bacharach Anorak	1. Learn to play the whole tune/head 2. Improvise using instruments	Play the whole tune/head including improvisation
3.	Take The A train Bacharach Anorak	1. Learn to play the whole tune/head 2. Improvise using instruments	Play the whole tune/head including improvisation
4.	Meet the Blues	1. Compose your own tune/head 2. Improvise using the notes of the tune/head	Play the composed tune/head, improvise then tune/head to finish
5.	Back O' Town Blues Meet the Blues	1. Continue to compose your own tune/head 2. Improvise using the notes of the tune/head	Play the composed tune/head, improvise then tune/head to finish
6.	One O' Clock Jump Meet the Blues	1. Secure your compositions 2. Improvise using the notes of the tune/head	Play the composed tune/head, improvise then tune/head to finish

Classroom Jazz 2

Step 1

Lesson Content:

- | | | |
|------------|---|---|
| Section 1 | - | Listen and Appraise - Bacharach Anorak
(optional printable worksheet included with the documentation -
Listening and Appraising, Listening Guide) |
| Section 2a | - | Musical Activities - Learn to play the tune/head |
| Section 2b | - | Musical Activities - Improvisation |
| Section 3 | - | Performance |

Section 1 - Listen and Appraise

Bacharach Anorak by Ian Gray

Background Information to the Tune/Song

This tune was written in the style of Burt Bacharach to learn about improvisation in the classroom.

Listen

Play Bacharach Anorak track and find the pulse.

Appraise

Use this opportunity to familiarise and build on musical vocabulary. Discuss the piece and what you can hear in it.

The following questions can be seen on-screen:

“What Can You Hear?”

Pointers for listening include:

- The melody or tune is played by(you decide).
- What instruments can you hear?.
- Is there a solo? If so, can you hear which instrument is playing it?

- The texture (the layers of sound that make music interesting, sometimes you can hear instruments coming in one at a time, sometimes they play all at once): is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two?
- The tempo (speed of the music): is it fast, slow or inbetween?
- The dynamics (loud, quiet etc): is the music loud, quiet or inbetween? Does it change during the piece or does it stay the same?

“What is the Style of this Music?”

This tune was written in the style of Burt Bacharach’s music but includes improvisation. It has a Latin American groove.

Listen to any of Burt Bacharach’s songs. You can find lots of examples on Youtube and Spotify.

“How is the song/tune put together?”

What is the structure/form/shape of the song/tune?

The structure of the song is:

Introduction - 4 bars
Tune/Head including the middle 8
32 bar sequence for improvisation
Tune/Head including the middle 8 to finish

Section 2a - Musical Activities – Learn to play the tune/head

See the activity manual

- Before attempting to play this tune/head, the class must sing the melody along with the backing track to make sure it has been internalised.
- Now play the tune/head on instruments.

Section 2b - Musical Activities – Learn to play the Middle 8

- Before attempting to play the middle 8, the class must sing along with the backing track to make sure it has been internalised.
- Now play the middle 8 on instruments.

Section 3 - Performance

See the activity manual

Share what you have learnt in this step.

Classroom Jazz 2

Step 1 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise

- **Listen and Appraise - Bacharach Anorak by Ian Gray:** Play the music and find the pulse. After listening, talk about the music and answer the questions together building on musical vocabulary.

Notes

2. Musical Activities (embed with increasing depth over time)

Learn the Piece:

- Learn to Play the Tune/Head**
- Learn to Play the middle 8**

Notes

3. Perform/Share

- **Perform the Piece - Bacharach Anorak:** Perform and share what has taken place in today's lesson.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Classroom Jazz 2

Step 2

Lesson Content:

- Section 1 - Listen and Appraise - Speaking My Peace and on the screen there is an option to listen to Bacharach Anorak again. How are the songs similar, how do they differ? (optional printable worksheet).
- Section 2a - Musical Activities - Learn to play the tune/head - Bacharach Anorak
- Section 2b - Musical Activities - Improvise
- Section 3 - Performance

Section 1 - Listen and Appraise

Background Information to the Tune/Song

Speaking My Peace by Horace Parlan

Horace Parlan born in 1931, is an American Jazz piano player. He settled in 1973 in Copenhagen, Denmark and became an important part of the Danish Jazz scene. He had an impressive international career working with artists like Charlie Mingus, Booker Ervin, Lou Donaldson, Eddie “Lockjaw” David, Johnny Griffin, Dexter Gordon and Ben Webster and recording for the famous Blue Note label. Horace Parlan is unfortunately not an active musician anymore but he is alive and a happy man. In the autumn of 2012 Jesper Lundgaard, Doug Rainey and Bob Rockwell visited him and played a concert for him with Parlan’s compositions. Parlan was so pleased with the concert that he suggested the musicians record the material. The result is this CD: “Love & Peace – The Music Of Horace Parlan”. The CD also features a small interview where Parlan speaks about his life and career.

Listen

Play Speaking My Peace and find the pulse.

Appraise

Use this opportunity to familiarise and build on musical vocabulary. Discuss the song and what you can hear in it.

The following questions can be seen on-screen:

“What Can You Hear?”

Encourage the children to verbalise their responses to the music. Build upon knowledge from previous units using correct musical vocabulary and terminology. Focus the discussion around instruments, texture, tempo and the other dimensions of music.

“What is the Style of this Music?”

This piece of music is in a Contemporary Jazz style.

“How is the Song/Tune Put Together?”

Can you hear an introduction, a verse, a bridge, a chorus, or none of those? Build on previous knowledge and remember that not every song or piece of music has the same structure.

Section 2a - Musical Activities – Play the tune/head

See the activity manual and build on the learning carefully from the last step
Play the tune/head including the middle 8.

Section 2b - Musical Activities – Improvisation with the tune/head

See the activity manual and build on the learning carefully from the last step
Use the notes of the C major scale to improvise a new melody. The notes in the C Major scale are: CDEFGABC.

Use a differentiated approach to improvisation to encourage a simple stepwise approach at first. Here are the options:

Easy: use the notes C and D

Medium: use the notes CDEFG

Hard: use ALL the notes

Always start and end your improvised melody on a C - the home note.

3. Performance

See the activity manual

Share what you have learnt in this step.

- Following the introduction, play whole tune/head all together.

- Have some solos either individually or in groups, you and the children decide
- After 32 bars times through, there will be a 'fill' on the drums and this will lead into
- The whole tune/head to finish

Classroom Jazz 2

Step 2 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise

- **Listen and Appraise - Speaking My Peace by Jesper Lundgaard:** Play the music and find the pulse. After listening, talk about the music and answer the questions together building on musical vocabulary.
- **Listen and Appraise - Bacharach Anorak** (if you want to). How is it different to Speaking My Peace? How is it similar?

Notes

2. Musical Activities (embed with increasing depth over time)

Learn the Piece:

- Continue to Play/Learn the Tune/Head**
- Improvise using Instruments**

Notes

3. Perform/Share

- **Perform the Piece - Bacharach Anorak** : Perform and share what has taken place in today's lesson.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Classroom Jazz 2

Step 3

Lesson Content:

- Section 1 - Listen and Appraise - Take The 'A' Train and on the screen there is an option to listen to Bacharach Anorak again. How are the songs similar, how do they differ?
(Optional printable worksheet included with the documentation - Listening and Appraising, Listening Guide).
- Section 2a - Musical Activities - Learn to play the tune/head and the middle 8
- Bacharach Anorak
- Section 2b - Musical Activities - Build on improvisation
- Section 3 - Performance

Section 1 - Listen and Appraise

Background Information to the Tune/Song

Take The 'A' Train by Duke Ellington

Take the 'A' Train is a Jazz Standard by Billy Strayhorn that was the signature tune of the Duke Ellington orchestra. It is arguably the most famous of the many compositions to emerge from the collaboration of Ellington and Strayhorn. Duke Ellington (April 29, 1899 – May 24, 1974) was an American composer, pianist and bandleader of Jazz orchestras. His career spanned over 50 years, leading his orchestra from 1923 until he died.

Listen

Play *Take The 'A' Train* and find the pulse.

Appraise

Use this opportunity to familiarise and build on musical vocabulary. Discuss the song and what you can hear in it.

The following questions can be seen on-screen - answers are below.

“What Can You Hear?”

Encourage the children to verbalise their responses to the music. Build upon knowledge from previous units using correct musical vocabulary and terminology. Focus the discussion around instruments, texture, tempo and the other dimensions of music.

“What is the Style of this Music?”

This tune is played in a Big Band Jazz style with the Duke Ellington Orchestra.

“How is the Song/Tune Put Together?”

Can you hear an introduction, a verse, a bridge, a chorus, or none of those? Build on previous knowledge and remember that not every song or piece of music has the same structure.

Section 2a - Musical Activities**Learn to play the tune/head and the middle 8**

See the activity manual and build on the learning carefully from the last step

Section 2b - Musical Activities**Improvisation with the tune/head**

See the activity manual and build on the learning carefully from the last step

Use the notes of the C major scale to improvise a new melody. The notes in the C Major scale are: CDEFGABC.

Use a differentiated approach to improvisation to encourage a simple stepwise approach at first. Here are the options:

Easy: use the notes C and D

Medium: use the notes CDEFG

Hard: use ALL the notes

Always start and end your improvised melody on a C - the home note

Section 3 - Performance

See the activity manual and build on the learning carefully from the last step

Share what you have learnt in this step.

Classroom Jazz 2

Step 3 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise

- **Listen and Appraise - Take The A Train by Duke Ellington:** Play the music and find the pulse. After listening, talk about the music and answer the questions together building on musical vocabulary.
- **Listen and Appraise - Bacharach Anorak** (if you want to). How is it different to Take The A Train? How is it similar?

Notes

2. Musical Activities (embed with increasing depth over time)

Learn the Piece:

- Continue to Play/Learn the Tune/Head**
- Continue to Improvise with the Tune/Head using Instruments**

Notes

3. Perform/Share

- **Perform the Piece -Bacharach Anorak** : Perform and share what has taken place in today's lesson.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Classroom Jazz 2

Step 4

Lesson Content:

- Section 1 - Listen and Appraise - Meet The Blues (optional printable worksheet included with the documentation - Listening and Appraising, Listening Guide)
- Section 2a - Musical Activities - Compose your own tune/head (use the composition printable).
- Section 2b - Musical Activities - Improvisation using the notes of the tune/head
- Section 3 - Performance

Section 1 - Listen and Appraise

Meet The Blues by Ian Gray

Background Information to the Tune/Song

This tune introduces children to composition using the Blues

Listen

Play *Meet The Blues* and find the pulse.

Appraise

Use this opportunity to familiarise and build on musical vocabulary. Discuss the song and what you can hear in it.

The following questions can be seen on-screen:

“What Can You Hear?”

Encourage the children to verbalise their responses to the music. Build upon knowledge from previous units using correct musical vocabulary and terminology. Focus the discussion around instruments, texture, tempo and the other dimensions of music.

“What is the Style of this Music?”

This is a Blues. Blues is a style of music originating in the deep south of America and is considered an ancestor of Jazz. The Blues was created by African-American communities at the end of the 19th century who had suffered through slavery. Spirituals and work songs were sung to make their ordeal more bearable. These sad songs were the beginnings of the Blues.

The Blues has a particular sound that is built around a 12 bar sequence. This sequence uses “blue” notes to help express the sadness in a tune or song.

“How is the Song/Tune Put Together?”

Can you hear an introduction, a verse, a bridge, a chorus, or none of those? Build on previous knowledge and remember that not every song or piece of music has the same structure.

Section 2a - Musical Activities – Compose your own tune/head

See the activity manual (use the composition printable)

Blues music is usually in 12 bar sections; most other forms of music use 4, 8, 16 and 32 bar groupings.

Using the given notes initially create a simple class composition that can be played back on instruments:

C B \flat and G

Create a riff based composition ie a short repeated melody

If you want to split into groups to create more compositions use these differentiated options:

Use these notes to create an easier part: C, B \flat , G

Use these notes to create a harder part: C, B \flat , G, F, C

Section 2b - Musical Activities – Improvisation with the tune/head

See the activity manual and build on the learning carefully from the last step

Use the notes of the tune/head to improvise (make up) a new melody. Use the notes in a different order to the tune/head but use the same rhythm at first, a bit like a musical anagram. Remember that you don't have to use all the notes.

Start with 2 notes from the riff:

C and B \flat

build to:

C, B \flat and G

then:

C, B \flat , G, F and C

Remember: Blues music is usually in 12 bar sections; most other forms of music use 4, 8, 16 and 32 bar groupings. Solos must therefore be 4 or 12 bars in length.

Section 3 - Performance

See the activity manual and build on the learning carefully from the last step

Share what you have learnt in this step:

- Following the Introduction, play your composed tune/head all together
- Have some improvisations either as solos or in groups – you and the class decide
- The tune/head to finish

Classroom Jazz 2

Step 4 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise

- **Listen and Appraise - Meet The Blues by Ian Gray:** Play the music and find the pulse. After listening, talk about the music and answer the questions together building on musical vocabulary

Notes

2. Musical Activities (embed with increasing depth over time)

Learn the Piece:

- Compose your own Tune/Head**
- Improvise using the Notes of the Tune/Head**

Notes

3. Perform/Share

- **Perform the Piece - Meet The Blues:** Perform and share what has taken place in today's lesson.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Classroom Jazz 2

Step 5

Lesson Content:

- Section 1 - Listen and Appraise - Back O'Town Blues and on the screen there is an option to listen to Meet The Blues again. How are the songs similar, how do they differ? (optional printable worksheet included with the documentation - Listening and Appraising, Listening Guide).
- Section 2a - Musical Activities - Compose your own tune/head - Meet The Blues (use the composition printable).
- Section 2b - Musical Activities - Improvisation using the notes of the tune/head.
- Section 3 - Performance

Section 1 - Listen and Appraise

Back O'Town Blues by Earl "Fatha" Hines

Background Information about the Song

Earl Kenneth Hines, universally known as Earl "Fatha" Hines (December 28, 1903 – April 22, 1983), was an American Jazz pianist. Hines was one of the most influential figures in the development of modern Jazz piano. This Blues song, like many others, tells us a story about lost love and how the singer regrets his actions.

Listen

Play Back O'Town Blues and find the pulse.

Appraise

Use this opportunity to familiarise and build on musical vocabulary. Discuss the song and what you can hear in it.

The following questions can be seen on-screen:

“What Can You Hear?”

Encourage the children to verbalise their responses to the music. Build upon knowledge from previous units using correct musical vocabulary and terminology. Focus the discussion around instruments, texture, tempo and the other dimensions of music.

“What is the Style of this Music?”

This song is in a Blues style. Blues is a style of music originating in the deep south of America and is considered an ancestor of Jazz. The Blues was created by African-American communities at the end of the 19th century who had suffered through slavery. Spirituals and work songs were sung to make their ordeal more bearable. These sad songs were the beginnings of the Blues. The Blues has a particular sound that is built around a 12 bar sequence. This sequence uses “blue” notes that help to express the sadness in a tune or song.

“How is the Song/Tune Put Together?”

Can you hear an introduction, a verse, a bridge, a chorus, or none of those? Build on previous knowledge and remember that not every song or piece of music has the same structure.

Section 2a - Musical Activities – Compose your own tune/head

See the activity manual and build on the learning carefully from the last step (use the composition printable)

Blues music is usually in 12 bar sections; most other forms of music use 4, 8, 16 and 32 bar groupings.

Using the given notes initially create a simple class composition that can be played back on instruments:

C B \flat and G

Create a riff-based composition ie a short repeated melody.

If you want to split into groups to create more compositions use these differentiated options:

Use these notes to create an easier part: C, B \flat , G

Use these notes to create a harder part: C, B \flat , G, F, C

Section 2b - Musical Activities – Improvisation with the tune/head

See the activity manual and build on the learning carefully from the last step

Use the notes of the tune/head to improvise (make up) a new melody. Use the notes in a different order to the tune/head but use the same rhythm at first, a bit like a musical anagram. Remember that you don't have to use all the notes.

Start with 2 notes from the riff:

C and B \flat

build to:

C, B \flat and G

then:

C, B \flat , G, F and C

Remember: Blues music is usually in 12 bar sections; most other forms of music use 4, 8, 16 and 32 bar groupings. Solos must therefore be 4 or 12 bars in length.

Section 3 - Performance

See the activity manual.

Share what you have learnt in this step:

- Following the Introduction, play your composed tune/head all together
- Have some improvisations either as solos or in groups – you and the class decide
- The tune/head to finish

Classroom Jazz 2

Step 5 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise

- **Listen and Appraise - Back O' Town Blues by Earl 'Fatha' Hines:** Play the music and find the pulse. After listening, talk about the music and answer the questions together building on musical vocabulary.
- **Listen and Appraise - Meet The Blues** (if you want to). How is it different to the Back O' Town Blues? How is it similar?

Notes

2. Musical Activities (embed with increasing depth over time)

Learn the Piece:

- Continue to Compose your own Tune/Head**
- Improvise using the Notes of the Tune/Head**

Notes

3. Perform/Share

- **Perform the Piece - Meet The Blues:** Perform and share what has taken place in today's lesson.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Classroom Jazz 2

Step 6

Lesson Content:

- Section 1 - Listen and Appraise - One O’Clock Jump and on the screen there is an option to listen to Meet The Blues again. How are the songs similar, how do they differ?
(Optional printable worksheet included with the documentation - Listening and Appraising, Listening Guide).
- Section 2a - Musical Activities - Practise your own tune/head - Meet The Blues (use the composition printable).
- Section 2b - Musical Activities - Improvisation using the notes of the tune/head.
- Section 3 - Performance

Section 1 - Listen and Appraise

One O’Clock Jump by Count Basie

One O’Clock Jump is a Jazz standard. A 12-bar Blues instrumental written by Count Basie in 1937, it became the theme tune of The Count Basie Orchestra. They used it to close each of their concerts for the next half century. This tune is typical of Basie’s early riff style. The instrumentation is based on “head arrangements” where each section makes up their part based on what the other sections are playing. Individuals take turns in improvising over the top of the entire sound.

Listen

Play *One O’Clock Jump* and find the pulse.

Appraise

Use this opportunity to familiarise and build on musical vocabulary. Discuss the song and what you can hear in it.

The following questions can be seen on-screen:

“What Can You Hear?”

Encourage the children to verbalise their responses to the music. Build upon knowledge from previous units using correct musical vocabulary and terminology. Focus the discussion around instruments, texture, tempo and the other dimensions of music.

“What is the Style of this Music?”

This tune is based on the Blues style and played by a Big Band

“How is the Song/Tune Put Together?”

Can you hear an introduction, a verse, a bridge, a chorus, or none of those? Build on previous knowledge and remember that not every song or piece of music has the same structure.

Section 2a - Musical Activities – Compose your own tune/head

See the activity manual and build on the learning carefully from the last step (use the composition printable)

Blues music is usually in 12 bar sections; most other forms of music use 4, 8, 16 and 32 bar groupings.

Using the given notes initially create a simple class composition that can be played back on instruments:

C B \flat and G

Create a riff-based composition ie a short repeated melody.

If you want to split into groups to create more compositions use these differentiated options:

Use these notes to create an easier part: C, B \flat , G

Use these notes to create a harder part: C, B \flat , G, F, C

Section 2b - Musical Activities – Improvisation with the tune/head

See the activity manual and build on the learning carefully from the last step

Use the notes of the tune/head to improvise (make up) a new melody. Use the notes in a different order to the tune/head but use the same rhythm at first, a bit like a musical anagram. Remember that you don't have to use all the notes.

Start with 2 notes from the riff:

C and B \flat

build to:

C, B \flat and G

then:

C, B \flat , G, F and C

Remember: Blues music is usually in 12 bar sections; most other forms of music use 4, 8, 16 and 32 bar groupings. Solos must therefore be 4 or 12 bars in length.

Section 3 - Performance

See the activity manual.

Share what you have learnt in this step:

- Following the Introduction, play your composed tune/head all together
- Have some improvisations either as solos or in groups – you and the class decide
- The tune/head to finish

Classroom Jazz 2

Step 6 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise

- **Listen and Appraise - One O’Clock Jump by Count Basie:** Play the music and find the pulse. After listening, talk about the music and answer the questions together building on musical vocabulary.
- **Listen and Appraise - Meet The Blues (if you want to).** How is it different to One O’Clock Jump? How is it similar?

Notes

2. Musical Activities (embed with increasing depth over time)

Learn the Piece:

- Secure your Compositions**
- Improvise using the Notes of the Tune/Head**

Notes

3. Perform/Share

- **Perform the Piece - Meet The Blues:** Perform and share what has taken place in today’s lesson.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	