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Blue Book

Blues Lesson Plan 1:
“The King of the Blues”

Create your own
Blues Alive Magazine

MUSIC EDUCATION LESSON PLAN

	Date: Jan. 1, 2022	Lessons written by: Charlie Apicella and Amy Bateman
Grade Level: 6-12	Music Specialty Area: General Music/ Instrumental Music/ Jazz Performance Ensemble/ Music History/ Class Guitar/ Rock Performance Ensemble	

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Lesson Plan Supporting Information:

1) The students will need to already have prior knowledge of the musical capacities and what they mean, such as feelingful intension in the music and the M.U.S.T.S./ musical expressivity. In addition, they will know at least some of the musical elements/tools of artistic craftsmanship. The students will need to know some basic musical rhythmic and pitch notation in treble and bass clef. They will also need to know what melody, harmony, and chords are (although they do not have to know the Roman numerals for chords yet. That will be covered in this unit). In addition, the students should have had some exposure to singing (preferably through Kodaly training, but this is not mandatory), Orff instruments, or other instrumental playing.

2) To allow for personal choice for the students, in the homework section of the lesson the students will be able to choose the listening songs they prefer to present in the next class.

IEP/504/ELL/Gifted learners:

This lesson has some built-in features for special learners because of the clearly marked handouts with graphics and images (visual/size), few new words and concepts introduced (within the 5-8 rule for ELLs), modeling (visual), use of manipulative in the form chart (visual), tapping rhythms within form chart to follow the beats and form (kinesthetic), and the use of leading questions to aid students in critical thinking.

Additional adaptations for IEPs and 504 students (and some of these can also be for ELLs):

- Have students play back rhythms on percussion instruments, students "conducting" expressions of music they heard (kinesthetic)
- Provide more music listening examples (aural)
- Use a whiteboard with projector to enlarge images (visual and size)
- Provide more themed pictures on handouts or displayed on the whiteboard in class (visual)
- Use shortened selections of the music (pacing)
- Utilize repetition for tasks, reading text, or listening to musical examples (pacing)
- Use analogies to describe vocabulary
- Simplify vocabulary definitions, text, or directions by rewording, putting in bullet point form, or cutting the length (size and pacing)
- Pre-teach vocabulary (pacing)
- Add tactile stickers to charts and handouts for those with sensory needs or blind students and adjusting what the students are listening for in the music (like put a piece of silk fabric on to indicate when the music is soft, sandpaper when it is rough, etc.)
- Change seating arrangements to be closer to teacher, the board, or away from distractions
- Eliminate distractions in the room (removing things)
- Color code sections of handouts, charts, music, text (color)
- Label or highlight sections of the music or text to illustrate or to show similar vs. contrasting
- Adjust the order or length of activities to stay in students' optimal "window" of opportunity
- Allow gestural signing for different instruments or sections of the music/ sounds heard (high or low, fast or slow, etc.)
- Give sentence starters and sentence frames for the handout questions and other written responses
- Allow students to work with the handouts or classroom materials in and out of class
- Use more manipulatives
- Use more manipulatives
- TPR method
- Slow down teacher speech when explaining
- Think aloud when reading text or viewing films
- Scaffold lessons prior to this one or chunking
- Allow for physical responses to tell answers or if the student is understanding or not, and also allow for labeling, drawing, or other alternative response methods

For ELLs more specifically:

- Have students work in pairs with another ELL that speaks their language or a native English speaker, depending on their level
- Provide multi-lingual glossary for the musical terminology or text in native language
- Allow responses in the ELL's native language
- Infuse the native language translation into the reading text
- Allow "Yes" or "No" responses
- Use of graphic organizers for new vocabulary and unfamiliar words
- Exit Slips
- Do not use figurative language
- Give an explanation and contextual background information for Western culture-specific terminology, ideas, phrasing, pictures, concepts, or phrasing.

For gifted learners:

Give a handout with extra musical terms explained and defined than what was in our lesson (prior to lesson) and then a list of questions for them to answer applying these new terms/also add in other listening examples and **more detailed form chart** (more complex) as more practice for this. Make this available to all students if they choose, so as not to single out anyone.

Instructional Strategies and Learning Tasks

Do Now: 2 minutes

“Welcome everyone. After taking your seat, get out your notebooks, write the question you see on the board and answer the question in a few sentences (up to one paragraph). What are some examples of music or artists you know that are influenced by the blues?”

Motivation: 5 minutes

Play recording of:

[BB KING “ROCK ME BABY”](#)

“Get out your listening logs. Find a blank page in the back of the notebook. Write your name, the date, and the question that you see up here on the board at the top of the page. Then answer the question:

- 1) In which decade do you think this music was recorded? It is ok if you do not know, just take a guess. {Its time period and historic relevance to the 20th century culture}
- 2) What are some of the characteristics of the singer, such as:
 - Where do you think he was born?
 - Is he performing music for people in the country or the city?
 - Is he a trained singer or a folk singer?
 - What might some of his vocal training have been?{Identifying aural clues to determine the origin of the music and place it in it’s cultural context}
- 3) Is this music meant for quiet listening or meant for dancing? Or some of each? {The social function of the the music}

Introduction: Objectives, lesson, and overview of the blues 15 minutes

<Students will share their answers from the Do Now and Motivation activities if they wish. Then a brief teacher response will follow along with a reveal of the artist they listened to: Briefly discuss how these cultural characteristics and



JAZZ FEELS WORKSHOP

- CHARLIE APICELLA

BLUES FOR LOU

BY GRANT GREEN

FROM BLUES FOR LOU, BLUE NOTE RECORDS

RECORDED 1963

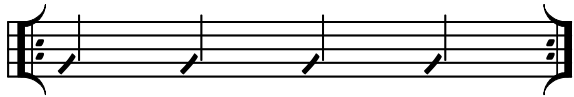
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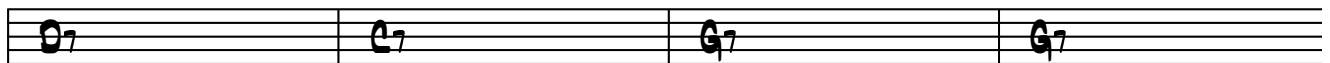
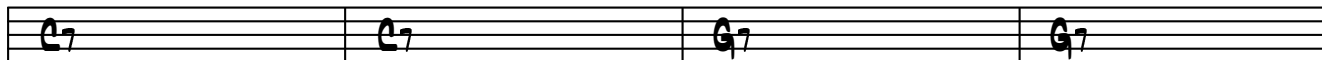
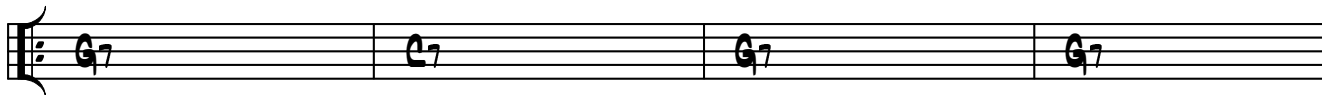
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JOHN PATTON - ORGAN
BENJAMIN - PIANO

DRUMS:



BASS:





Blues Feels Workshop

Lesson by Charlie Apicella

Blues Feels examples

Urban blues (ii V), Bird Changes	Down Home blues (V IV)	12/8 blues	Vamp blues
<ul style="list-style-type: none"> - Now's the Time (Charlie Parker) - Billy's Bounce (Charlie Parker) - Cool Blues (Grant Green) 	<ul style="list-style-type: none"> - Funky Mamma (John Patton, Lou Donaldson "Natural Soul") - Blues for Lou (Grant Green) 	<ul style="list-style-type: none"> - Blues for Charlie (Grant Green, Ike Quebec "Blue & Sentimental") - After Hours (Ray Bryant, Dizzy Gillespie, Elton John, Etta James) 	<ul style="list-style-type: none"> - Devil Got my Woman (Skip James) - Spoonful (Chester Burnett, Etta James, Charlie Apicella)
F Blues Level 2 (Charlie Apicella)	Blues in G transposed to "F Blues Level 2" (Charlie Apicella)	Walking Blues (Charlie Apicella)	
<ul style="list-style-type: none"> • Walking bass line • Improvised bass note choices • Medium swing feel 	<ul style="list-style-type: none"> • One-bar written bassline • Head arrangement, solos retain feel but improvised bass and comping 	<ul style="list-style-type: none"> • 12/8 feel with improvised bass • Note the piano chords in Blues For Charlie, similar to After Hours 	<ul style="list-style-type: none"> • Repeated bassline • No chord changes, or modal blocks of chords

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Lesson 10: Rhythms of the World



Lesson created by: Charlie Apicella

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South Asian instruments

Tibetan Singing Bowl, produces sound by striking with a felt covered wood beater or by friction by rotating the beater around the outer edge of the bowl producing a sustained note.

Singing bowls are often performed in Buddhist meditation and tantric practices as well as Chinese Taoism. In Western music, they are used as an instrument in relaxation and therapy.

<https://youtu.be/PLdrs...eThe...20>



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Madal Drum, traditional folk instrument of Nepal, Pakistan, and other Himalayan regions.

The drum is played in a combination of finger and hand techniques almost like a hybrid of Indian tabla and Latin American conga drumming techniques.

YOUNG PERCUSSIONISTS OF GYANODAYA || Promoting Nepali Folk Music:

<https://youtu.be/bvXI4T964w>



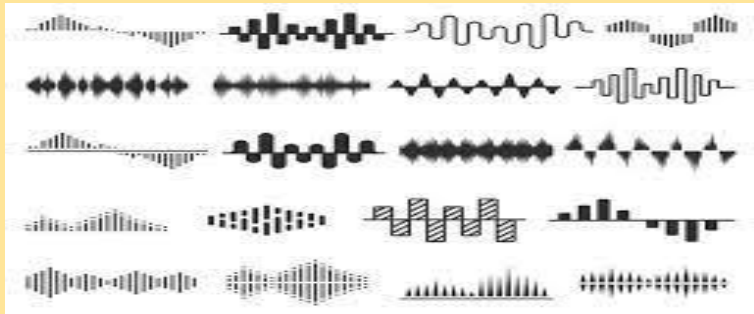
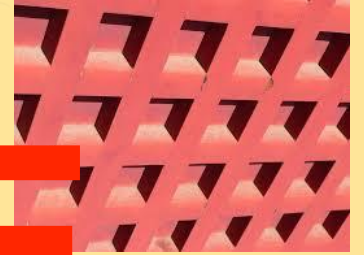
what is rhythm?

A strong, regular, repeated pattern of movement or sound.

We can appreciate rhythm all around us in nature and in the way our bodies function and perform.

It is important in music, art, design, architecture, and in our thinking.

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The Trail Of Tears

The 7th US president **Andrew Jackson** was a controversial figure. He was a wealthy slave owner, politician, and Army general, known as the hero of the Battle of New Orleans, protecting the city from British forces in 1815.

Jackson was an expansionist who believed white Americans were entitled to all available land and resources and had long been an advocate of what he called "Indian removal." As an Army general he spent years leading brutal campaigns against Native peoples that resulted in the transfer of hundreds of thousands of acres of land from Native Americans to white farmers.

In 1830 he signed the **Indian Removal Act** which forced more than 45,000 people to relocate from their homes east of the Mississippi River to land acquired in the **Louisiana Purchase** in 1803, which is today Oklahoma.

This forced migration in part enabled the expansion of cotton growing farms in the South. The US government provided no food or resources for the peoples' relocation and many died while making the trek on foot. This horrific experience threatened the eradication of the cultures and ways of life of many native communities.



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