

National Standards

SOCIAL STUDIES

SS-USH.K-4.3: The history of the United States: democratic principles and values and the people from many cultures who contributed to its cultural, economic, and political heritage

- Understands the causes and nature of movements of large groups of people into and within the United States, now and long ago
- Understands the folklore and other cultural contributions from various regions of the United States and how they helped to form a national heritage

NSS-USH.K-4.4: The history of peoples of many cultures around the world

- Understands selected attributes and historical developments of societies in Africa, the Americas, Asia, and Europe

ENGLISH LANGUAGE ARTS

NL-ENG.K-12.4: Communication Skills

- Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

NL-ENG.K-12.12: Applying Language Skills

- Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

MUSIC

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

Standard 3: Improvising melodies, variations, and accompaniments.

Standard 6: Listening to, analyzing, and describing music.

Standard 9: Understanding music in relation to history and culture.

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Relationships • Number and Operations • Estimation • Rounding Numbers • Problem Solving • Melodic Direction



Students explore the connection between music and society by experiencing jazz!

Reinforce students' understanding of rounding numbers through melody exploration. By creating short melodies and identifying melodic direction aurally, students work collaboratively to practice musical skills and mathematical understandings.

Essential Question:

How can direction and relationships be explored in numbers and melodies?

Process

- Listen to example of jazz piece ("Black and Tan Fantasy," Duke Ellington). Have students describe what they heard. Lead students to noting the following elements:
 - syncopation (use visual and/or patsching on beats and clapping on off-beats to aid understanding)
 - highly rhythmic
 - varied instruments (trumpet, saxophone, piano, drums)
 - improvisation
- Arrange students in a circle. Experience echoing/call and response using body percussion, found sound, movement and/or scat syllables, having students lead if they are comfortable. Explain that this type of sound is known as "call and response," a musical technique in which one instrument, voice, or part of a band answers another by repeating the sound. The alternation between leader and chorus is a defining characteristic of African music, present in music intended for work, play, mourning, etc., and is a common element in jazz. Demonstrate by singing "Over my Head" or listen to an example of call and response (Cab Calloway's "Minnie the Moocher").
- Expand echoing/call and response to improvisation "jam session." First, challenge students to create 8-beat body percussion (or found sound) ostinato to repeat under improvisations. Use 8-beat visual (1 2 3 4 5 6 7 8) to help students understand phrase length. While students maintain ostinato, improvise using body percussion, found sound, and/or scat (nonsense) syllables. Lead students to understanding of similarities and differences between renditions, helping them understand that improvisations feed off of and into other improvisations.
- Invite students to improvise, using 8-beat visual to help students understand phrase length. Begin by improvising a phrase and having students improvise response. Challenge students to end their improvisations on beat 7 to allow the next person time to think and to provide final point for their improvisation (1 2 3 4 5 6 7 -). Challenge students to relate their improvisation to what you are doing (perhaps by taking part of your pattern and using it in their pattern) so that their pattern compliments (sounds good with) the improvisation they just heard.
- Discuss how the improvisations were similar yet different. Discuss how such improvisation is a kind of "riffing." In jazz, musicians may riff off of each other's melody when improvising solos. Listen to Louis Armstrong's "When the Saints Go Marching In," noting how the musicians are able to expand and complicate a melody or theme by listening to another member of a group play a solo and responding to them through their own solo. Often the main melody in jazz acts as a recurring theme in a piece of music, and the other sections of a piece work to "riff" off of, expand on, or veer away from the main melody, but the main melody is audible and/or usually comes back.
- Briefly describe the evolution of jazz as an original American music that largely originated with African Americans. The need for self-expression stemmed from the African musical heritage where music was (and is) very important in maintaining and continuing the culture. When Africans were brought to America, they brought along the tradition of using music to accompany and define their lives. Jazz originated in New Orleans, a town with a tradition of celebration. All kinds of music existed there—blues, church music, folk music, ragtime, military marching bands, African drumming, and many dance styles. When these musics blended into one, jazz was born. In the early 1920s, many African American artists, writers, musicians, and performers lived in a New York City neighborhood called Harlem and were part of a cultural movement known as the Harlem Renaissance. A large migration from the South to the North after World War I brought many African Americans to Harlem. Jazz was a relatively new type of music in the 1920s and 1930s but was becoming very popular in Harlem, which was home to many musicians. Several other American cities (New Orleans, Chicago) also had rich jazz scenes where people could go to jazz clubs, music clubs, dance halls, and concert halls to hear jazz. Some of the most famous venues include the Apollo Theater, The Cotton Club, Lennox Lounge and the Savoy Ballroom.

Materials

- Found sound possibilities (pencils, etc.)
- Jazz recordings ("Black and Tan Fantasy," Duke Ellington; "When the Saints go Marching in," Louis Armstrong; "Minnie the Moocher," Cab Calloway)
- Sound source (CD player, iPod, etc.)

Vocabulary

Found Sound

Using everyday objects in the environment to create sound

Ostinato

Repeated pattern

Syncopation

Shifting of the accent to a weak beat or an off beat

Scat Singing

A vocal jazz style using improvised nonsense syllables performed with an improvised melody, usually over instrumental accompaniment

- As closing assessment activity, have students work individually or in small groups to create 8-beat speech reiterating something about today's lesson content (e.g., "jazz . . . an American creation"). Use same format as before, sitting/standing in circle and maintaining body percussion ostinato while students speak their creations.

Extensions

- Have students explore scat singing using Frank Holder's "Scat Singing" (available on iTunes).
- Listen to recordings of contemporary jazz artists (e.g., Wynton Marsalis).
- Compare and contrast their jazz styles to the jazz "pioneers."
- Use Venn diagram to compare/contrast various renditions of the same jazz piece.
- Have students research various jazz pioneers (Louis Armstrong, Dizzy Gillespie, Duke Ellington, etc.), focusing on the social and cultural entities impacting their lives and music.
- Divide students into small groups. Have each person write a short paragraph (3-4 sentences) about a given topic. Exchange papers with other people in the group; after reading each paper, have each student use the basic content of their peer's writing but modify it somewhat. Compare and contrast with original writing, using as an example of "riffing."

Assessment

- Students will maintain body percussion ostinato.
- Students will improvise using body percussion, scat syllables, and/or found sound.
- Students will create 8-beat verbal phrase reiterating lesson content.

Georgia Performance Standards

SOCIAL STUDIES

GRADE 5

- SS5H4:** The student will describe U.S. involvement in World War I and post-World War I America.
 - Describe the cultural developments and individual contributions in the 1920s of the Jazz Age (Louis Armstrong), the Harlem Renaissance (Langston Hughes), baseball (Babe Ruth), the automobile (Henry Ford), and the airplane (Charles Lindbergh).

ENGLISH LANGUAGE ARTS

GRADE 3

- ELA3R2:** The student acquires and uses grade-level words to communicate effectively.
- ELA3LSV1:** The student uses oral and visual strategies to communicate.

GRADE 4

- ELA4R3:** The student understands and acquires new vocabulary and uses it correctly in reading and writing.
- ELA4LSV1:** The student participates in student-to-teacher, student-to-student, and group verbal interactions.

GRADE 5

- ELA5R3:** The student understands and acquires new vocabulary and uses it correctly in reading and writing.
- ELA5LSV1:** The student participates in student-to-teacher, student-to-student, and group verbal interactions.

MUSIC

GRADE 3

- M3GM.4:** Improvising melodies, variations, and accompaniments
 - The student will improvise simple rhythmic patterns using a variety of sound sources and answers to given rhythmic questions.
- M3GM.6:** Listening to, analyzing, and describing music
 - Distinguish between repeating and contrasting sections, phrases, and simple formal structures – AB, ABA, rondo.
 - Describe music using appropriate vocabulary (allegro, adagio, forte, piano, upward, downward), appropriate mood, and timbre adjectives.
 - Identify and classify classroom and various orchestral instruments by sight and sound.
 - Aurally distinguish between solo vs. ensemble, and accompanied vs. unaccompanied singing.
- M3GM.9:** Understanding music in relation to history and culture
 - Perform, listen, move and/or distinguish between music from various historical periods and cultures (e.g., various world regions).
 - Demonstrate appropriate audience behavior for the context and style of music performed.

GRADE 4

- M4GM.4:** Improvising melodies, variations, and accompaniments
 - Improvise rhythmic patterns using a variety of sound sources and answers to given rhythmic questions.
- M4GM.6:** Listening to, analyzing, and describing music
 - Describe music using appropriate music vocabulary, (allegro, moderato, adagio, forte, mezzo, piano, upward, downward, step, skip) mood, and timbre adjectives.
- M4GM.9:** Understanding music in relation to history and culture
 - Perform, listen, move and/or distinguish between music from various historical periods and cultures (e.g., Baroque, Classical, Romantic, and Contemporary periods and recognize prominent composers from each period).
 - Describe the role of music and musicians in various historical time periods.
 - Demonstrate appropriate audience behavior for the context and style of music performed.

GRADE 5

- M5GM.4:** Improvising melodies, variations, and accompaniments
 - Improvise rhythmic patterns using a variety of sound sources and answers to given rhythmic questions.
 - Perform simple rhythmic or melodic variations.
- M5GM.6:** Listening to, analyzing, and describing music
 - Describe music using appropriate vocabulary (e.g., allegro, moderato, adagio, forte, mezzo, piano, crescendo, decrescendo, upward, downward, step, skip), articulation terms, appropriate mood and timbre adjectives, and other musical terms: e.g., fermata.
- M5GM.9:** Understanding music in relation to history and culture
 - Perform, listen, move and/or distinguish between music from various historical periods and cultures from the Civil War to present (e.g., jazz, musical theater, rock-n-roll, country, gospel, new age, rap, heavy metal, pop).

Georgia Performance Standard Explanation of Coding

Sample: ELA1R4

English Language Arts, Grade Level 1, Reading Standard # 4

Sample: ELA12W2

English Language Arts, Grade Level 12, Writing Standard # 2

(R = Reading, W = Writing, LSV = Listening/Speaking/Viewing, C = Conventions of Language)