



March 12-14, 1998

All That Jazz

Grade Level: Fifth Grade Music

Presented by: Denise Bodart, Crestview Academy, Eau Claire, Wisconsin

Length of Unit: 10-12 class periods (30 minutes each)

I. ABSTRACT

This unit traces jazz from its African roots and influence through to the years of George Gershwin. Students will learn to identify key jazz features such as improvisation, syncopation, soloists and solos. Music listened to and critiqued includes African music, spirituals, gospel, ragtime, blues, swing, bebop and early jazz. Key artists and their hits featured in this unit are Scott Joplin, Jelly Roll Morton, Louis Armstrong, Duke Ellington, John Coltrane, Charlie Parker and George Gershwin. Students will write and perform original blues lyrics, and share musical critiques and biographies.

II. OVERVIEW

A. Specific content from the Core Knowledge Sequence to be covered:

1. African American origins
2. Improvisation; syncopation; soloist, solo
3. Ragtime - Scott Joplin
 - a. "The Entertainer"
 - b. "Maple Leaf Rag"
4. Folk Music
5. Spirituals and Gospel
6. Shaping Early Jazz

Jelly Roll Morton, "New Orleans Blues"
7. Blues - Louis Armstrong
 - a. "Potato Head Blues"
 - b. "West End Blues"
 - c. "St. Louis Blues"

8. Swing - Duke Ellington

a. "Take the A Train"

b. "Caravan"

9. Bebop - Charlie Parker

10. Modern Jazz

a. John Coltrane, "My Favorite Things"

b. George Gershwin, *Rhapsody in Blue*

B. Concept objectives to be taught: Students will

1. identify a minimum of 2 African American elements found in jazz music.

2. create a timeline tracing routes from Africa through folk, gospel, ragtime, blues, swing, bebop through to modern jazz.

3. listen and write a review of one Louis Armstrong blues song.

4. identify a minimum of 2 facts about the influence of Armstrong on the blues.

5. identify with accuracy that the 12 bar blues have 48 beats.

6. write their own 12 bar blues compositions.

7. identify Duke Ellington as the composer of "Take the A Train."

8. listen to a minimum of 3 Ellington selections and identify 5 different jazz features in each selection.

9. Students will identify one way John Coltrane had an impact on modern jazz.

10. Students will create a sonata using AABA form that George Gershwin frequently used.

11. Students will listen to and watch the video, "From Sousa to Satchmo" and complete written review questions on the content.

12. Students will compare and contrast two African songs using a Venn diagram.

C. Skills to be taught:

1. Composition 4. Comparing and contrasting two musical works

2. Listening 5. Performance

3. Musical critiques

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Monceaux, Morgan. Jazz: My Music, My People. New York: Knopf, 1994.
2. Mattox, Cheryl Warren. Let's Get the Rhythm of the Band: A Child's Introduction to Music From African-American Culture with History and Song. JTG of Nashville, 1993.
3. Hart, Avery and Paul Mantell. Kids Make Music! Vermont: Williamson Publishing, 1993.

B. For Students - prior knowledge from previous grades

1. Music 1 - Jazz
 - a. African and American roots
 - b. Introduction to the idea of improvising
 - c. Ragtime piano

IV. RESOURCES

Cobblestone. "Duke Ellington: A Musical Genius" (May 1993) , "The Jazz Sensation" (October 1993) , and "Louis Armstrong and the Art of Jazz" (October 1994). Cobblestone Publishing (800)-821-0115. Simon & Schuster Education Group, 7 School Street, Petersborough. NH 03458-1454.

Focus on Composers. Teacher Created Materials, 1994. ISBN 1-55734-492-2. TCM, P.O. Box 1040, Huntington Beach, CA 92647.

Let's Meet Famous Composers. T.S. Denison & Co., Inc., 1992. Minneapolis, MN 55431. ISBN 0513-02101-9.

Avery and Paul Mantell. Kids' Make Music! Vermont: Williamson Publishing, 1993. ISBN-0-913589-69-1.

Marsalis on Music: Sousa to Satchmo. Sony Classical Film and Video, 1995.

Mattox, Cheryl Warren. Let's Get the Rhythm of the Band: A Child's Introduction to Music From African-American Culture with History and Song. JTG of Nashville, 1993. JTG, 1024C 18th Avenue South, Nashville, TN 37212. (615)-329-3036.

McKissack, Frederick. Louis Armstrong, Jazz Musician. New Jersey: Enslow Publishers, 1991.

Mitchell, Barbara. Raggin': A Story About Scott Joplin. Carolrhoda Books, 1987.

Monceaux, Morgan. Jazz: My Music, My People. New York: Knopf, 1994. ISBN 0-679-85618-8.

Music Maps of the Masters by Pam Erlich. *Willie the Weeper* by Louis Armstrong. R.B. Publications, P.O. Box 1356, Fort Worth, TX 76101.

Raschka, Chris. Charlie Parker Played Be Bop, Orchard Books, 1992. ISBN 0-531-08599-6.

Sweet Honey in the Rock. All for Freedom. Music for Little People, 1989. 800)727-

2233.

We Haz Jazz! John Jacobson and Kirby Shaw. Available from Music in Motion, P.O. Box 833814, Richardson, TX 75083. (800) 445-0649.

Weiss, George David and Bob Thiele. What a Wonderful World. New York: Simon and Schuster, 1995. ISBN 0-689-80087-8

Venezia, Mike. Duke Ellington. Chicago: Childrens Press, 1995.

V. LESSONS

A. Lesson One: Introduction to Jazz - African American Origins to Ragtime

1. Objectives

- a. Students will identify a minimum of 2 African-American elements found in jazz music.
- b. Students will create a timeline tracing history from Africa through various eras of jazz history.
- c. Students will compare and contrast two musical selections, using a Venn diagram.

2. Materials

- a. Jazz: My Music, My People by Morgan Monceaux
- b. Let's Get the Rhythm of the Band (book and music) by Cheryl Warren Mattox
- c. Jazz Timeline Booklet (Appendix A)
- d. "Comparison Chart" student handout (Appendix B)
- e. Sweet Honey in the Rock All for Freedom CD
- f. Musical recordings of "Maple Leaf Rag" and "The Entertainer"

3. Key Vocabulary

- a. Underground railroad d. Gospel music
- b. Juba e. Ragtime/ragging
- c. Spiritual

4. Procedures/Activities

- a. Introduce the unit. Tell students that they will be learning about jazz from it's earliest beginnings through modern jazz. They will be doing lots of listening to music and even some writing and performing of their own music.
- b. Give each student the Jazz Timeline booklet. Students will use this as a journal, writing historical notes, biographical information of important jazz personalities, as well as tracking listening in a log. Tell students that for each jazz time period covered in this lesson, they should take notes.

c. Read "The African Source" from Let's Get the Rhythm of the Band. Students should take notes on African origins and influence on jazz in their booklets. Listen to "Kye, Kye Kule" and "Everybody Loves Saturday Night" from the tape accompanying the book Let's Get the Rhythm of the Band. Students should write these in their listening log.

d. Read "Folk Music" from Let's Get the Rhythm of the Band. Listen to "Go Around the Corn Sally." Give each student the "Comparison Chart" diagram (Appendix B). Students will listen to 2 different "Juba" songs. In the circle on the left, students will write down what they hear in the first "Juba" song from Let's Get the Rhythm of the Band. This includes how the music makes them feel, tempo, instruments, lyrics, dynamics, etc. In the circle on the right, students will write down what they hear in the second "Juba" song from Sweet Honey in the Rock All For Freedom. The intersecting portion of the diagram will contain those elements that are the same between the two songs. Example: The title is the same.

e. Read "Spirituals and Gospel Music" from Let's Get the Rhythm of the Band. Define "underground railroad." Listen to "Get on Board Little Children" and "Good News."

f. Read "Ragtime" from Let's Get the Rhythm of the Band. Introduce Scott Joplin. Share Raggin: A Story About Scott Joplin by Barbara Mitchell, Carolrhoda Books, 1987. Listen to "Maple Leaf Rag" and "Entertainer."

g. Introduce Jelly Roll Morton. Read the short biography section from Jazz, My Music My People on Morton. Listen to Morton's "New Orleans Blues." If time permits, also share music from the musical about Morton's life, Jelly's Last Jam. Some listening selections from that musical are "Jelly's Last Jam", "The Jam," and "Doctor Jazz."

5. Evaluation/Assessment

a. Check history and biographical notes in the jazz timeline booklet.

b. Students should write down 2 elements of African origin that they hear in the listening exercises.

c. Check over the complete Comparison Chart diagram, looking for similarities and differences noted by students between the Juba selections.

B. Lesson Two: The Blues and Louis Armstrong

1. Objectives

a. Students will listen and write a review of one Louis Armstrong blues song.

b. Students will write down a minimum of 2 facts about the influence of Armstrong on the blues in their timeline booklets.

c. Students will identify with 100% accuracy that the 12 bar blues format has 48 beats total.

d. Students will write their own 12 bar blues using a total of 48 beats.

2. Materials

- a. Let's Get the Rhythm of the Band book and tape
- b. Kids Make Music by Avery Hart and Paul Mantell
- c. Louis Armstrong by Federick McKissack
- d. Jazz timeline booklets
- e. Music Maps of the Masters *Willy the Weeper*
- f. 12 bar blues handout (Appendix C)
- g. What a Wonderful World by George David Weiss and Bob Thiele
- h. Musical recordings of Willy the Weeper and What a Wonderful World
- i. Musical critique worksheet (Appendix D)

3. Key Vocabulary

- a. Blues d. Improvisation
- b. Syncopation e. Soloist, solo
- c. Satchmo

4. Procedures/Activities

- a. Read about the blues on pp. 118-120 in Kids Make Music as an introduction to the blues. Define improvisation, solo and soloist. Demonstrate a syncopated beat.
- b. Read history of the blues from Let's Get the Rhythm of the Band "Blues." Listen to "My Mama's Singing the Blues".
- c. Introduce Louis Armstrong by reading Louis Armstrong, Jazz Musician by Frederick McKissack.
- d. Give each student a copy of the music map to "Willy the Weeper." Have students following along with their finger while music plays.
- e. Play "What a Wonderful World" and while the music is playing, share the picturebook What a Wonderful World.
- f. Give each student a copy of the musical critique handout (Appendix D). Explain that as they listen they should pretend they are writing a critique that will be printed in a local newspaper. They should be prepared to put down in writing how the musician performed, the kind of music performed, whether they would recommend this piece to others with supporting reasons. Play an Armstrong selection of your choice. "Potato Head Blues" and "St. Louis Blues" are both good options) Play it 2-3 times while students work on their critiques. Students should share their critiques with the class upon completion.
- g. Talk about the structure of the blues. Explain the 12 bar blues format as found in Kids Make Music p. 119. Tell students that they are going to write their own blues lyrics. They should use the 48 beat format. Give students the 12 Bar Blues handout (Appendix C).

5. Evaluation/Assessment

- a. Read over the completed critique of the Louis Armstrong selection.
- b. Check over the original student 12 Bar Blues. Ensure students have correctly followed the 12 bar, 48 beat format.
- c. Read over blues history and biographical notes, looking for 2 facts about the influence of Armstrong on the blues.

C. Lesson Three: Swing and Duke Ellington

1. Objectives

- a. Students will identify Ellington as the composer of Take the A Train.
- b. Students will listen to a minimum of three Ellington selections and identify 5 different jazz features in each selection.

2. Materials

- a. Let's Get the Rhythm of the Band book and tape
- b. Let's Meet Famous Composers pp. 31-32 (T.S. Dennison)
- c. Focus on Composers p. 89 (Teacher Created Materials)
- d. Jazz Features Chart (Appendix E)
- e. Cobblestone "Duke Ellington, A Musical Genius" (May 1993)
- f. Duke Ellington by Mike Venezia
- g. Musical recordings for "Take the A Train" and 3-5 other Ellington selections

3. Key Vocabulary

- a. Swing
- b. Blue notes
- c. Rhythmic accents
- d. Vocal imitations
- e. Call-response
- f. Improvisation

4. Procedures/Activities

- a. Read the short "Jazz" excerpt from Let's Get the Rhythm of the Band.

This will give students background about the swing era. Tell students that one of the prominent composers of this time was Duke Ellington. Give each student a copy of

Let's Meet Famous Composers "Duke Ellington" p. 31-32. Read the Ellington biographical sketch together. For more information on the life and music of Ellington, also recommended are the May 1993 Cobblestone "Duke Ellington, A Musical Genius" and Duke Ellington by Mike Venezia.

b. Define the key vocabulary words. A good description of each can be found on p. 89 Focus on Composers by Teacher Created Materials.

c. Give each student a copy of the Jazz Features Chart (Appendix E). Explain to students that they are to listen and look for these 5 elements in the Ellington selections you will play. If the element is found in the music, they should put a check mark in the box. One of the songs should be "Take the A Train." Students should identify the title of each song on their charts.

5. Evaluation/Assessment

a. Look over completed charts identifying jazz elements found in each Ellington selection listened to.

6. Integrating Across the Curriculum

a. In art, have student design a concert poster for an upcoming concert featuring Ellington and the Washingtonians.

D. Lesson 4: Bebop with Charlie Parker

Modern Jazz with John Coltrane and George Gershwin

1. Objectives

a. Students will identify one way John Coltrane had an impact on modern jazz.

b. Students will create an original sonata using AABA form as George Gershwin frequently did.

2. Materials

a. Jazz: My Music, My People by Monceaux

b. Charlie Parker Played Be Bop by Chris Raschka

c. Let's Meet Famous Composers p. 35-37 "George Gershwin"

d. Musical recordings

Coltrane music of any kind

Parker bebop music of any kind

Gershwin "Rhapsody in Blue"

e. Focus on Composers p. 92 "Rhapsody in Color" worksheet

3. Key Vocabulary

- a. Bebop
- b. AABA form
- c. Rhapsody
- d. Theme and variations

4. Procedures/Activities

- a. Read the short biographical sketch on Charlie Parker found in Jazz: My Music, My People p. 42. Talk about what is meant by bebop music. Share the book Charlie Parker Played Be Bop. Play an example or two of Parker bebop music.
- b. Next read about John Coltrane from Jazz: My Music, My People, p.56-57. Play "My Favorite Things" by John Coltrane. Define the key vocabulary words for this lesson. Tell students that "My Favorite Things" is an example of an opening statement of theme and a few improvisations on the theme. Students should write at least one thing about Coltrane's music that had an impact on the development of modern jazz.
- c. Introduce George Gershwin. Give students p. 35-37 from Let's Meet Famous Composers. Read this out loud and have the class follow along. Play "Rhapsody in Blue" by Gershwin.
- d. Explain that Gershwin liked to write in sonata AABA form. Students should write their own sonata using AABA form. They may use page 37 as an example. Play other Gershwin music as students work on their sonatas.
- e. As an additional art activity, give students p. 92 from Focus on Composers "Rhapsody in Color." As students listen to "Rhapsody in Blue" and other selections, they are to choose one color and use various tints and shades to complete the picture.

5. Evaluation/Assessment

- a. Check student writings in their jazz booklets for information on Coltrane's impact on jazz.
- b. Share student sonatas with the class, looking for evidence of AABA format.

E. Lesson 5: Review of Jazz History - From Sousa to Satchmo

1. Objectives

- a. Students will define syncopation as accenting unaccented beats.
- b. Students will identify 3 ways ragtime music changed traditional marches.
- c. Students will identify 4 similarities between ragtime and marches.
- d. Students will define 7 elements of jazz with 100% accuracy.

2. Materials

- a. *Marsalis on Music: From Sousa to Satchmo* video
- b. From Sousa to Satchmo review question handout (Appendix F)

3. Key Vocabulary

- a. Groove e. Call and response
- b. Polyphony f. Riff
- c. Registers g. Break
- d. Tailgating h. Syncopation

4. Procedures/Activities

- a. Explain to students that they will be seeing a video and hearing musical examples following the history of jazz from African roots to modern jazz.
- b. Give each student the review question handout (Appendix F). Students are to watch and listen, writing down answers to questions as they hear them on the video.
- c. Play the video, *Marsalis on Music: From Sousa to Satchmo*.

5. Evaluation/Assessment

- a. Check over answers to review questions looking for completion and correct answers.

VI. CULMINATING ACTIVITY

- A. Student performance of original 12 bar blues.
- B. Contact local jazz player to perform student blues for students in class.
- C. Have class perform the musical "We Has Jazz" by John Jacobson and Kirby Shaw for the rest of the school. This 30 minute musical traces the history of jazz from the cotton fields to the Cotton Club.
- D. Bind jazz booklet, handouts, original lyrics, student notes, illustrations and art work into a book for students to keep.

VII. HANDOUTS/STUDENT WORKSHEETS (A-F)

VIII. BIBLIOGRAPHY - SEE RESOURCES SECTION

APPENDIX A

APPENDIX B

APPENDIX C

APPENDIX D

APPENDIX E

APPENDIX F

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