

**Overall Organization of Unit
UNIT COVER PAGE**

Unit Title: American Popular Music (1900-1950)

Grade Level: 8th

Subject/Topic Area(s): Orchestra/General Music

Designed By: Justin Mercavich, Georgia State University

Unit Duration: 9 Weeks

Brief Summary of Unit (Including curricular context and unit goals):

The purpose of this unit is to enlighten, highlight and infuse various American popular music artists and music business practices (1900-1950) as it relates to music history, theory and composition today. Students will ultimately be exposed to a generation of music that they normally would not receive in the traditional orchestra, band, or chorus classroom. National, State and district standards will be followed and necessary instrumental skills, theory and world music history will still be followed, taught and learned, but just with a twist and infusion of a American popular music era from 1900-1950's.

**Overall Organization of Unit
Stage 1: DESIRED RESULTS**

Content Standards:

Performance MMSBB.2a, b

Performing on instruments alone and with others.

Creation MMSBB.4b, MMSBB.5a

The student will improvise melodies, variations and accompaniments.

The student will compose and arrange music with specific guidelines.

Critical Analysis MMSBB.6b, MMSBB.7a, b, c

The student will listen to, analyze and describe music.

The student will evaluate music and music performances.

Cultural and Historical Context MMSBB.8a, b, c, d, MMSBB.9a, b, c

The student will understand music in relation to history and culture.

Understanding(s): *Students will understand that...*

1. Improvising and composing a created melody consists of an idea/motive that is developed and expanded upon through different variations and framework.
2. Different genres and eras of musical works sound different because of changes in society and culture.
3. Interpretations of musical performances differ between individuals.
4. Composers' intentions sometimes are not effective to the listeners.
5. The chronological developments of various styles, contextual elements are related to the composer's influences from different time periods.
6. There are differences between the influence of music on society and society's influence on music.
7. American music genres are very much related to different historical and cultural contexts.
8. Different genres and styles of music are related to different time periods.

Essential Question(s):

1. What are the main techniques involved in improvisation?
2. What are the main ideas about composing and musical work?
3. How does society influence music?
4. How does music influence society?
5. Why does music seem to change as time goes on?
6. Describe the differences in genres as time period's change.

<i>Students will know...</i>	<i>Students will be able to...</i>
<ol style="list-style-type: none">1. Instruments from all of the instrument families were used during this era.2. American popular music progressed and developed in relationship to changes in society.3. Popular music genres emerged and developed during the decades of 1900 through 1950 in America.4. The American entertainment industry and relationships between the genres of music, theatre, dance, shows, and movies experienced change.5. There were key figures and artists in the music industry (1900-1950).6. The creation of musical rhythms and melodies occur through improvisation and composition. They can occur in real time.7. Various types of musical groups existed during the decades of 1900-1950.8. There were cultural differences in the United States between the South and North in the first half of the 20th century.	<ol style="list-style-type: none">1. Name and describe various musical instruments of the time and the instrument families to which they belong.2. Describe how popular American music progressed and developed in relationship to changes in society.3. Describe popular music genres that emerged and developed in the first half of the 20th century.4. Describe basic key factors in changes within the entertainment industry and relationships between music, theatre, dance, shows and movies.5. Who were key figures and artists in the music industry (1900-1950).6. Improvise/compose and create musical ideas and rhythms in real time.7. Describe various types of musical groups (1900-1950)8. Describe differences in cultures in the United States between the South and North in the first half of the 20th century.

**Overall Organization of Unit
Stage 2: ASSESSMENT EVIDENCE**

Performance Task:

1. Create a paper musical timeline beginning with 1900 through 1950 highlighting important music genres and changes, musicians, musical groups, music business news and musical theatres.
2. Perform with a group (six or less) a short melody emulating and portraying stylistic differences from 1900 to 1950.
3. Improvise a short composition with an accompanied background track on an African hand drum that shows an understanding of improvisation.

Key Criteria:

Timeline:

1. Identify music genres, changes, musicians, musical groups, music business news, musical theatres.
2. Presentation of timeline in a clear and comprehensive manner.

Performance:

1. Generation of melodic motives to form a short melody.
2. Portrayal of stylistic differences of select genres.

Improvisation:

1. Generation of rhythmic motives.
2. Development of motives.

Other Evidence:

1. Oral and written responses to the essential questions.
2. Videos of famous musicians (Writing Prompts)
3. Quizzes evaluating the characteristics of the musicians described on video and by lecture.
4. Quizzes comparing and contrasting different musical genres and their evolutions.

Overall Organization of Unit
Stage 3: LEARNING PLAN

1. Building background and obtaining student feedback.
2. Begin a journal to keep track of ongoing discussions and notes.
3. Begin lectures and discussions involving society and its impact on music and the progression of music.
4. Highlight various musical masterminds and popular music's of an era.
5. Begin to review scoring rubrics related to the physical paper musical-timeline project.
6. Introduce characteristics and strategies involving improvisation on instruments.
7. Review rubric regarding individual improvisational techniques.
8. Choose groups to begin working on final performance project.
9. Review final performance project evaluation rubric.
10. Rehearse and guide groups for final performances.

<p>Week 1</p>	<p>Week 1: Students are introduced to the four musical instrument families of Strings, Woodwinds, Brass and Percussion. The students will observe real instruments, pictures and videos of various instruments that belong to the families as well as a variety of ensembles. Students will be guided through activities and assignments that will help the students recognize label and list a multitude of musical instruments within the proper instrument families.</p> <p>APSW1 - Students will be introduced to American Popular Musician Louis Armstrong. They will listen to a variety of music and performances of trumpet and vocals of Armstrong as well as learn about his contributions to American music.</p> <p>Assessments: Observation, Written Quiz (Instrumentation and Musical Instrument Families).</p>
<p>Week 2</p>	<p>Week 2: Students will be introduced to eight primary standard music notation symbols (Whole Note/Rest, Half Note/Rest, Quarter Note/Rest, and Eighth Note/Rest). Students will be guided through activities and assignments to help in the understanding of symbol durations as it pertains to standard notation and counting.</p> <p>APSW2 - Students will continue to listen to various instrumental and vocal performances of Louis Armstrong as well as lectures and stories of highlighted events of his lifetime. Students will begin to hear about changes in characteristics and styles of American popular music (Blues/Jazz/Swing).</p> <p>Assessments: Observation, Board Activities, Written Assignments, Quiz (Louis Armstrong).</p>
<p>Week 3</p>	<p>Week 3: Continue recognizing, writing counts and working with standard rhythmic notation. Continued practice recognizing symbols while introducing writing counts for rhythms above rhythmic notation symbols. Worksheets distributed with four measure rhythmic exercises. Students will write the counts that each symbol receives within the measure. Students will participate in board activities.</p> <p>APSW3 - Students are introduced to Benny Goodman and Ella Fitzgerald and are enlightened of their contributions to American popular music. Various music examples are listened to with discussions, reflections and descriptions throughout the listening excerpts. Benny Goodman is closely associated with a new genre of music beginning of “Swing” and Ella Fitzgerald is closely tied to “SCAT Singing.” Relationships are made between these new artists, time/era/date and Louis Armstrong’s music.</p> <p>Assessments: Observation, Board activities, written assignments and Rhythm Quiz (Writing counts on rhythmic notation phrases).</p>

<p>Week 4</p>	<p>Week 4: Students continue to work with standard notation, but begin to incorporate and integrate SCAT syllables associated with notation devices and articulations including, but not limited to: (staccato/pizzicato markings, legato, up/down bowings, accent, de/crescendos, tempo markings, Allegro, Andante, Largo). Standard notation and articulations will be correlated with the scat syllables (i.e. “doo, dah”= quarter note, “bebop”= 2 eighth notes/legato, staccato successively).</p> <p>APSW4 - Students will write and create rhythmic expressions first using scat syllables and then translating them into standard notation and articulation markings. After completing rhythmic phrases, students will experiment performing these rhythmic expression using African hand drums.</p> <p>Assessments: Observation, board activities, performance-based assignments and participation (Clapping and Counting) (Writing counts above simple rhythms on board/paper).</p>
<p>Week 5</p>	<p>Week 5: Students will continue to work with SCAT syllables and standard notation relationships. Also, students will begin to write their own lyrics using specific guidelines and themes. Students will begin the process of creating SCAT syllable expressions, translate those expressions to rhythmic excerpts, experiment with melodic contours using a piano/keyed instrument and then write lyrics to fit the guidelines or theme of the project.</p> <p>APSW5 - Students will have introductions of class periods beginning with excerpts of SCAT singing musicians, Louis Armstrong, Ella Fitzgerald, Beyonce Knowles. Students will create rhythmic and melodic expressions beginning with SCAT syllables, moving on to performed beats, progressing into melodic ideas and themes and then finally lyric writing.</p> <p>Assessments: Observation, Participation and Performance critique and evaluation.</p>
<p>Week 6</p>	<p>Week 6: Students will present final variations of their original compositions and briefly explain influences and ideas behind the work. Students will present their original compositions by choosing classmates to perform specific instrumental parts using available instruments of the classroom. Each project/composition writer will have approximately 10 minutes to collaborate with peers to rehearse for their final project performance.</p> <p>APSW6 - Students will begin to learn about American Popular Music artists: Johnny Mercer and Ray Charles. Students will be introduced by lecture as well as video excerpts both from the GSU library special archives as well as YouTube clips from search terms such as: “Johnny Mercer” and “Ray Charles.” Students will also spend time with final preparations and rehearsals to present their original written projects/compositions from previous weeks.</p> <p>Assessments: Observation, board activities, performance-based assignments/projects and participation. (Performance Project/Composition Grade).</p>

<p>Week 7</p>	<p>Week 7: Students will begin a research paper on a chosen American popular music artist from the time frame of 1900-1950. Students can choose from a list of artists provided or they may choose an artist of their choice who was born within the time frame of 1900-1950. The students will be given materials from the Georgia State University Special Collections as well as access to the internet via the media center. Rubrics and guidelines will be given to students and assignment will be fully explained prior to arriving at the media center.</p> <p>APSW7 - Students will begin research on a chosen American popular music artist of their choice. Students will be given the guidelines/rubric and given a detailed verbal description of the process and time frame for the report to be due. Students will be guided throughout the process by close monitoring of student movement on the internet and in their other research techniques.</p> <p>Assessments: Observation and participation. Written worksheets on lectures about Johnny Mercer (Quiz) and Ray Charles, Final paper/presentation of Research Report (Project grade).</p>
<p>Week 8</p>	<p>Week 8: Students will begin performing simple rhythm exercises using standard notation by clapping excerpts from the board in groups and individually. Students will have the opportunity to clap rhythms in front of other students and in front of the teacher for further development and understanding of standard notation reading. A paper with 15 rhythmic exercises will be given out to all students to pass-off before moving to the next level of choosing and receiving a stringed instrument. Students will need to pass-off at least 10 of the rhythmic exercises in order to be given an instrument to begin playing.</p> <p>APSW8 - Students will begin their final writing project of building and creating a paper timeline using the information gathered thus far from the unit instruction and discussion in groups of 4 or less. There will be time allotted periodically throughout the last two weeks for students to report to the library and research, print and create their timelines. The rubric will contain guidelines and describe the projects' point system for awarding points.</p> <p>Assessments: Individual performance grades (rhythmic clapping exercises), observation and participation grades.</p>

<p>Week 9</p>	<p>Week 9: Students will continue to “pass-off” rhythmic clapping exercises throughout the week to obtain master and move on to performance on stringed instruments. As students pass-off exercises the progress will be recorded publicly on a chart posted on the wall of the classroom so every student can see all student progress in all grade levels. Students who pass off the necessary 10 rhythmic exercises first will have first choice of stringed instruments available and will begin initial instruction involving their chosen instrument.</p> <p>APSW9 - Student will continue to work in groups on their final timeline project and will be allowed to report to the library on occasions to research, print and create them. Students will be expected to turn in their group timelines before the end of the nine weeks and they will be posted on the wall as they are completed and finished. This will be their final project grade of the American popular music unit.</p> <p>Assessments: <i>Final group project grades, clapping exercise pass-off grades (performance) and participation grades during class.</i></p>
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Lesson Plan: Week One

Lesson Title: Musical Instrument Families and Instruments	Unit: American Popular Music Week One	Grade: 8th
<p>Standards: MMSIO.6, MMSIO.7 - Critical Analysis The student will listen to, analyze and describe music. The student will evaluate music and music performances.</p> <p>MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets: Weekly</p> <p>(1) Recognize by sight the various instruments of the four instrument families. (2) Verbally describe similarities and differences between woodwind, string, brass and percussion instrument and instrument families. (3) Begin to decipher aurally between musical instruments during sound recordings and performances. (4) Music Listening- Listen for characteristic and typical clarinet sounds within various ensembles including solo, classical, band and jazz band settings.</p>		
<p>Anticipatory Set: Obtain student familiarity and prior knowledge involving music and/or music skills.</p>		
<p>Procedures: Introductions of the instrument families and explanations of what the focus of the daily lessons will ensue. A description of the plan for the day is stated and students are able and expected to collaborate with specific questions and/or comments regarding prior knowledge and experiences.</p> <p>Model and Perform Musical Excerpts relating to characteristic sounds, range and sound production of various musical instruments. Lecture and receive feedback from students about the instruments being introduced.</p> <p>Model and Explain logistics of sound production of various instruments.</p> <p>Monday: Woodwinds</p> <p>Tuesday: Percussion -Exit Ticket (Journal Writing and Reflections) What is it that makes a percussion instrument sound? How do you change the timbre of percussion instruments? Name as many percussion instruments that you can.</p> <p>Wednesday: Stringed Instruments (Focus) - Music Listening (Exit Ticket) & (Writing and Reflections) -“Jupiter” from “The Planets” by Gustav Holst -“Sakura, Sakura” Japanese Folk Song</p>		

Thursday: Brass Instruments

-Exit Ticket (Journal Writing and Reflections) What makes the sound production on a brass instrument? Why does it sound differently than on a woodwind instrument?

Friday: Music Instrument Families and Instrument Quiz (See Appendix 1)

-Music Listening utilizing the various instruments learned. What instruments can you hear? How does this sound to you? Why do you say that?

-Students will write about what they hear in regards to instruments and what they hear in regards to cultural sounds, types of ensembles, regions and cultural interpretations.

-Music Listening to various cultural music and American Popular music with feedback, questions and descriptions of what is occurring during the selections. The purpose is to examine the characteristics and origins of the excerpts in relation to worldly regions and cultures.

Closure:

-Music Listening (Benny Goodman- Clarinetist, 1935 "Sing, Sing, Sing")

-Exit Ticket (Journal Writing and Reflections): Please describe the instruments you hear being played and please try to pinpoint genre/region of origin. Please describe the mood the music brings forth. What date could you guess music was written?

Required Materials and Equipment:

Display various instruments via projector and/or pictures from posters that are posted around the classroom.

Assessment and Follow-Up:

Assessment Unit 1 Quiz (Music Instruments and Instrument Families) (See Appendix 1)

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Two

Lesson Title: Music Notation	Unit: American Popular Music Week Two	Grade: 8th
<p>Standards: MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations and accompaniments. The student will compose and arrange music with specific guidelines.</p> <p>MMSIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances.</p> <p>MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets: (1) Recognize and Identify standard music notation symbols. (2) The student will evaluate music and music performances. (3) The student will develop understandings of various regional music genres, styles, performers, and singers.</p>		
<p>Anticipatory Set: -Recognize, understand and read fundamental music notation symbols including: (Whole/Half/Quarter/Eighth Notes & Rests)</p> <p>-Continue to review Note and Rest Durations using a steady tempo.</p> <p>-Music Listening: Analyze characteristics and behaviors, identify genre and style, intent of composer and performer, venues, time period, economic issues, influences on society, historical context.</p>		
<p>Procedures: -Lecture and Note Taking/Activities and Exercises (Daily) -Review Music Notation on the board (Daily) -Students writing simple counts and rhythms on board.</p> <p>-Rhythmic and Notation Exercises- Reading/Writing/Counting and performing simple rhythms with percussion equipment and/or clapping.</p> <p>-Tap Tempo while Clapping and Counting using Music Notation and Rhythms (2-4 Measures at a time)</p> <p>-Begin in depth discussions and lectures regarding regional world cultures and American popular music beginning from the 1900's including: characteristics and behaviors, identities and genres and styles, intents of composers and performers, venues, time periods, economic issues, influences on society, historical contexts (Note Taking).</p>		

-Music Listening (W. C. Handy, Scott Joplin, Benny Goodman, Ella Fitzgerald, Judy Garland)

-Discussion: Relationships and chronological orders of American Popular music genres: Blues, Ragtime, Swing/Big Band, Jazz and Show Songs.

-Exit Ticket (Journal Writing and Reflections)

Tuesday: Music Listening (W. C. Handy -“Loveless Love” and “St. Louis Blues”; Scott Joplin -“Maple Leaf Rag”). Exit Ticket (Journal writing and reflecting).

Wednesday: Music Notation Quiz (See Appendix 2)

Thursday: Review major points included in the Unit II Quiz.

-Review and Lecture/Discuss with focus on similarities and differences of music listening selections: (Middle Eastern, African, American Popular Music, European)

-Exit Ticket (Music Listening and Journal writing) Benny Goodman -“Sing, Sing, Sing”; Ella Fitzgerald -“Day In and Day Out” and “This Time the Dream is on Me”; Judy Garland -“Over the Rainbow.”

Friday: Review Music Notation Symbols and Durations

-Perform Simple Rhythms on Concert Percussion Instruments using Standard Notation.

-Improvise and create rhythms using percussion equipment while trying to relate to the music notation symbols.

-Emulate and Model current and previous music listening styles and genres on percussion instruments with background accompaniment click track/music.

Closure:

Exit Ticket (Journal Writing and Reflections correlating to music listening): Describing instrumentation, sound characteristics and regional cultures of Chinese Folk, African Folk, American Popular, American Folk, Middle Eastern folk music.

Required Materials and Equipment:

Various Percussion Equipment

Assessment and Follow-Up:

Music Notation Quiz (See Appendix 2)

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Three

<p>Lesson Title: Music Publishing and Copyright</p>	<p>Unit: American Popular Music Week Three</p>	<p>Grade: 8th</p>
<p>Standards: MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations, and accompaniments. The student will compose and arrange music with specific guidelines. MMSIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances. MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets: (Weekly) (1) The student will listen to, analyze and describe music or a variety of cultures. (2) Continue to review and identify music notation symbols. (3) Learn about the American culture (1900-1950) as it relates to the music industry, publishing and copyrights. (4) Continue to analyze, recognize and describe a variety of cultural music.</p>		
<p>Anticipatory Set: -Understand and read Fundamental Music Notation symbols including: (Whole/Half/Quarter/Eighth Notes & Rests) -Continue to Perform/Clap Note and Rest Durations/Values using a steady tempo. -Describe Tin Pan Alley (New York) -Describe the purpose of publishing (ASCAP/BMI) -Music Listening: Analyze characteristics and behaviors, identify genres, regions and style, intent of composers and/or performer, venues, time period, economic issues, influences on society, historical context.</p>		
<p>Procedures: Monday: -Lecture/Discuss Band/Musicians/Actors involved in theatres/Shows and Performances. -Publishing: As it relates to music writing/composing. -Lecture/Discuss Tin Pan Alley and its purposes. -Lecture/Discuss ASCAP/BMI and its purposes. -Discuss major cities with influential ties and roots to new and interesting music. NY, Louisiana, LA and Chicago.</p>		

- Ongoing Review of Music Notation on board.
 - Students writing simple counts and rhythms on board.
- Music Notation:
- Tap Tempo while Clapping and Counting using Music Notation and Rhythms (2-4 Measures at a time)

(Weekly Selections) - Music Listening: Multiple titles within like genres (Louis Armstrong -“What a Wonderful World”; Dizzy Gillespie -“Salt Peanuts”; Miles Davis - “Boplicity”; Hoagy Carmichael - “Stardust”; Johnny Mercer -“Georgia on My Mind”) and World Music of Africa, “Charcoal Gypsies” Middle East, “Bachanale” Europe and American Classical/Folk.

-Discuss Similarities and Differences as well as influences of the various musical selections in the journal writing and reflections.

-Exit Ticket (Journal Writing and Reflections)

Tuesday: Lecture/Discuss Theatres and shows of the early to mid 1900’s.

- Lecture/Discuss Band/Musicians/Actors involved in theatres/Shows and Performances. Publishing: As it relates to music writing/composing.
- Discuss major cities with influential ties and roots to new and interesting music. NY, Louisiana, LA and Chicago.

Wednesday:

-Music Publishing Quiz (See Appendix 3)

-Review major points included in the Unit III Quiz.

Thursday: Review all from above (Differentiation and remediation)

Friday: Percussion Performance/Improvisation Activities:

- Review Music Notation Symbols and Durations
- Perform Simple Rhythms on African Drums and Marching Concert Percussion Instruments using Standard Notation over a steady tempo (Click track).
- Improvise and create rhythms using percussion equipment.
- Music Writing and Composition Assignment.

Closure:

Exit Ticket (Journal Writing and Reflections): Please discuss the process of writing an original music composition and registering it for copyright. Then, explain in detail how you would go about collecting royalties from your original work.

Required Materials and Equipment:

Various Percussion Instruments

Assessment and Follow-Up:

Music Publishing Quiz (See Appendix 3)

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Four

<p>Lesson Title: Johnny Mercer and Louis Armstrong</p>	<p>Unit: American Popular Music Week Four</p>	<p>Grade: 8th</p>
<p>Standards: MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations and accompaniments. The student will compose and arrange music with specific guidelines. MMSBIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances. MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets: (1) Reading, Writing, Performing rhythmic exercises using music notation. (2) The student will listen to, analyze and describe a variety of music. (3) Create song lyrics in reference to short musical rhythmic phrases.</p>		
<p>Anticipatory Set: Continuously monitor, review and remediate students on their prior knowledge and understanding of music notation in regards to counting, reading and writing.</p>		
<p>Procedures: Introduce Johnny Mercer (Savannah, GA; born in 1909) -Discuss/Lecture about important aspects of Mercer’s life and career as it pertains to American Music History. Introduce Louis Armstrong (New Orleans, LA; born in 1901) -Discuss/Lecture important about aspects of Armstrong’s life and career as it pertains to American Music History. -Ongoing Review of Music Notation on board. -Students writing simple counts of rhythms on board. -Prompt and model a short song phrase using lyrics of a given vocabulary bank to emulate a rhythmic pattern. Have students organize their own word banks and phrases. -Music Listening: (Johnny Mercer, Louis Armstrong) Discuss similarities and differences of the music as well as possible influences or relationships regarding the music. Johnny Mercer -“Ac-Cen-Tchu-Ate the Positive” and “Blues in the Night”; Louis Armstrong -“Mack the Knife”, “What a Wonderful World” and “Someday You’ll Be Sorry.” -Exit Ticket (Journal Writing and Reflections)</p>		

Tuesday: Introduce and Review Video Clips/documentaries portraying the lifestyles, performances, career highlights of Mercer and Armstrong.

Wednesday: Louis Armstrong and Johnny Mercer Quiz (See Appendix 4 and 5)

Thursday: Review Quiz, lectures, videos, discussions. (Remediation) Quiz Re-takes.

Friday: Perform Simple Rhythms on African Drums and/or Concert Percussion Instruments using Standard Notation over a steady tempo (Click track).

-Improvise and create rhythms using percussion equipment.

-Call and Response Activity (See Appendix 7)

Closure:

Exit Ticket (Journal Writing and Reflections)

Required Materials and Equipment:

Various Percussion Equipment

Assessment and Follow-Up:

Louis Armstrong and Johnny Mercer Quiz (See Appendix 4 and 5)

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Five

Lesson Title: Sammy Davis Jr. and Frank Sinatra	Unit: American Popular Music Week Five	Grade: 8th
<p>Standards:</p> <p>MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations and accompaniments. The student will compose and arrange music with specific guidelines.</p> <p>MMSIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances.</p> <p>MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets:</p> <p>(1)The student will listen to, analyze and describe music. (2) Students will develop knowledge for a select number of infamous music entrepreneurs of the early to mid-1900s. (3) Students will continue to review standard music notation symbols for mastery.</p>		
<p>Anticipatory Set:</p> <p>Build of pervious knowledge given from the beginning of the unit while continuously monitoring and reviewing standard notation in regards to identifying, reading and writing.</p>		
<p>Procedures:</p> <p>Monday: Introduce Sammy Davis Jr. (Harlem, NY, born in 1925) -Discuss/Lecture about important aspects of Sammy Davis’s life and career as it pertains to American Music History.</p> <p>Introduce Frank Sinatra (Hoboken, NJ, born in 1915) -Discuss/Lecture important about aspects of Sinatra’s life and career as it pertains to American Music History.</p> <p>-Ongoing Review of Music Notation on board. -Students writing simple counts and rhythms on board.</p> <p>-Tap Tempo while Clapping and Counting using Music Notation and Rhythms (2-4 Measures at a time)</p> <p>-Music Listening: (Sammy Davis Jr., Frank Sinatra) Frank Sinatra -“Too Marvelous for Words”, “Something’s Gotta Give” and “That Old Black Magic.” Sammy Davis Jr. -“Mr. Bojangles” and “Mr. Candy Man.”</p>		

-Discuss Similarities and Differences between Davis and Sinatra as well as influences of different artists alongside

-Exit Ticket (Journal Writing and Reflections)

Tuesday: Review discussions of important aspects, historical roots, lives and careers of Frank Sinatra and Sammy Davis Jr. Explore the influences of other artists on Sinatra and Sammy Davis Jr.

Wednesday: Sammy Davis Jr. and Frank Sinatra Quiz (See Appendix 6).

Thursday: Review quiz, lectures, videos and discussions from earlier in the week. Re-takes of quizzes and remediation.

Friday: Percussion Performance/Improvisation Activities:

-Review Music Notation Symbols and Durations

-Perform Simple Rhythms on African Drums, Marching and/or Concert Percussion Instruments using Standard Notation over a steady tempo (Click track).

-Improvise and create rhythms using percussion equipment.

-Call and Response Activity (See Appendix 7)

-Emulate and Model current and previous music listening styles and genres on percussion instruments with background accompaniment music.

Closure:

Exit Ticket (Journal Writing and Weekly Reflections)

Required Materials and Equipment:

Various Percussion Equipment

Assessment and Follow-Up:

Sammy Davis Jr. and Frank Sinatra Quiz (See Appendix 6).

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Six

<p>Lesson Title: American Music History Overview (1900-1950)</p>	<p>Unit: American Popular Music Week Six</p>	<p>Grade: 8th</p>
<p>Standards: MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations and accompaniments. The student will compose and arrange music with specific guidelines. MMSIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances. MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets: (1) The student will listen to, analyze and describe music. (2) Students will develop knowledge for a select number of popular American music artists. (3) Continue to review music notation symbols for mastery and complete understanding.</p>		
<p>Anticipatory Set: Continue to introduce and discuss Popular American Music History</p>		
<p>Procedures:</p> <p>Monday: -Introduce Music Rhythm Final Pass-off examinations and procedures to promote mastery and self-directed motivation in music education achievement. Must perform at least a total of nine individual rhythmic exercises to ensure a spot in the orchestra. -Ongoing Review of Music Notation on board. -Ongoing Music Listening: Glen Miller -“In the Mood” and “Chattanooga Choo-choo”; King Oliver - “Dipper Mouth Blues”, “Workingman Blues” and “New Orleans Stomp.”</p> <p>Tuesday: -Students writing and performing simple counts and rhythms on board. -Tap Tempo while Clapping and Counting using Music Notation and Rhythms (2-4 Measures at a time)</p> <p>Wednesday: -Introduce the genres of American Popular Music during 1900-1950. Begin to make relationships between the different styles and characteristics.</p>		

Thursday:

-Introduce American Popular Music Timeline projects and present rubric for grading

Friday:

-Perform Simple Rhythms on African Drums, Marching and/or Concert Percussion Instruments using Standard Notation over a steady tempo (Click track).

-Improvise and create rhythms using percussion equipment.

-Call and Response Activity (See Appendix 7)

Closure:

Music Listening and Exit Ticket (Journal Writing and Reflections): Music listening selections include: African Folk, American Popular, Classical and Folk, Asian, Middle Eastern and European Music.

Required Materials and Equipment:

Various Percussion Equipment

Assessment and Follow-Up:

-Journal reflections and discussion

-Performance activity observations

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Seven

<p>Lesson Title: American Popular Music - Choosing a musician, artist or entrepreneur to learn about.</p>	<p>Unit: American Popular Music Week seven</p>	<p>Grade: 8th</p>
<p>Standards: MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations and accompaniments. The student will compose and arrange music with specific guidelines. MMSIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances. MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets: (1) The student will listen to, analyze and describe music of a variety of cultures. (2) Students will begin to develop an American Music Timeline highlighting important historical aspects. (3) Continue to review and read and write using standard music notation.</p>		
<p>Anticipatory Set: -Use previous discussions and materials to begin to put together a paper timeline -Use previous knowledge of standard music notation to progress and demonstrate.</p>		
<p>Procedures: Monday: -Choose an Entrepreneur, Music Artist, Entertainer or Songwriter from a provided list to perform research and complete a research report. (See Appendix 9). -Utilize Media Center/ Computers. Tuesday: -Ongoing Review of Music Notation on board. -Students writing simple counts and rhythms on board. -Selected individuals sent to library for further research and writing. Wednesday: -Tap Tempo while Clapping and Counting using Music Notation and Rhythms (2-4 Measures at a time)</p>		

-Send selected individuals to library or computers to finish research reports.

Thursday:

-Finish research projects and turn in by the end of the class period.

-Utilize Media Center if necessary.

-Research Reports Due Today (End of Class).

Friday:

-Perform Simple Rhythms on African Drums, Marching and Concert Percussion Instruments using Standard Notation over a steady tempo (Click track).

-Improvise and create rhythms using percussion equipment.

-Call and Response Activities (See Appendix 7)

Closure:

Discuss Similarities and Differences between multiple genres and musical artists as well as influences of different artists alongside.

Required Materials and Equipment:

-Various Percussion Equipment

-Dry erase board

Assessment

-Graded Research Reports (Appendix 9)

-Percussion performance observations

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Eight

Lesson Title: American Music History Timeline	Unit: American Popular Music Week Eight	Grade: 8th
<p>Standards:</p> <p>MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations and accompaniments. The student will compose and arrange music with specific guidelines.</p> <p>MMSIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances.</p> <p>MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets:</p> <p>(1) The student will listen to, analyze and describe music of a variety of world cultures. (2) Students will begin to develop an American Music Timeline highlighting important historical aspects. (3) Continue to review standard music notation.</p>		
<p>Anticipatory Set:</p> <p>Use information, notes and work to guide students into developing a paper timelines highlighting a variety of historical music events and people.</p>		
<p>Procedures:</p> <p>Monday: Handout: Descriptions/Directions of group projects American Popular Music Timeline (1900-1950). -Groups working on American Popular Music Timelines 1900-1950. Timeline Lists due by end of class (See Appendix 10). -Utilize Media Center/ Computers if needed.</p> <p>Tuesday: -Groups working on American Popular Music Timelines 1900-1950. Initial construction of paper timelines due by end of class (See Appendix 10). -Utilize Media Center/Computers if needed.</p> <p>Wednesday: -Review Lectures/Discussions with focus on similarities and differences of music listening selections Multiple titles within like genres. (Blues, Ragtime, Jazz, Show Tunes, Jazz Vocal, Film and Movie music).</p>		

Thursday:

-Groups working on American Popular Music Timelines 1900-1950. Rough Drafts of information being used in chronological order due by end of class (See Appendix 10).

-Utilize Media Center if necessary.

-Review and Lectures/Discussions with focus on similarities and differences of music listening selections Multiple titles within like genres. (Blues, Ragtime, Jazz, Show Tunes, Jazz Vocal, Film and Movie music). W. C. Handy -“St. Louis Blues” and “Beale Street Blues”; King Oliver -“New Orleans Stomp” and “Dipper Mouth Blues”; Louis Armstrong -“Mack The Knife”; Johnny Mercer - “Jeepers Creepers”, “Moon River”, “Satin Doll” and “Charade.”

Friday:

-American Popular Music Timelines 1900-1950 (Due Today at End of Class)

-Utilize Media Center if necessary.

Closure:

Turn in Timeline projects

Required Materials and Equipment:

Construction paper, Computers, Markers, Rulers, Printer, Glue, Scissors

Assessment and Follow-Up:

-Graded Timeline projects

-Observation and participation

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Lesson Plan: Week Nine

<p>Lesson Title: Group Percussion Performances and Projects</p>	<p>Unit: American Popular Music Week Nine</p>	<p>Grade: 8th</p>
<p>Standards: MMSIO.2 - Performing on instruments, alone and with others, through a varied repertoire of music MMSIO.3 - Reading and Notating Music The student will improvise melodies, variations and accompaniments. The student will compose and arrange music with specific guidelines. MMSIO.6 - Listening to, analyzing and describing music The student will listen to, analyze and describe music. The student will evaluate music and music performances. MMSIO.8, MMSIO.9 - Cultural and Historical Context The student will understand music in relation to history and culture.</p>		
<p>Goals/Learning Targets: (1) The student will listen to, analyze and describe music from a variety of cultures. (2) Be able to explain verbally and perform characteristics (percussion instruments) using correct technique showing different stylistic aspects of various American Popular Music (1900-1950). (3) Continue to review music notation.</p>		
<p>Anticipatory Set: Use previous information, notes, work and discussion in preparing a group percussion performance.</p>		
<p>Procedures:</p> <p>Monday: Handout: Descriptions/Directions of group percussion final performing projects.</p> <p>-Groups assigned and begin rehearsing on American Popular Music Percussion Performances 1900-1950. Students will emulate musical styles and characteristics of particular genres.</p> <p>-Groups working together using percussion instruments. Students are communicating and describing verbally and through performance, the characteristics of particular music genres assigned. Students will perform with a background accompaniment (musical track).</p> <p>-Music Listening: (Various Artists and Styles) Scott Joplin -“Maple Leaf Rag”; Frank Sinatra -“That Old Black Magic”; Judy Garland -“Over the Rainbow”; Ella Fitzgerald -“Trav’lin light”; Benny Goodman - “Sing, Sing, Sing”; Miles Davis -“Boplicity.”</p> <p>Tuesday: -Assigned groups rehearsing on American Popular Music Percussion Performances 1900-1950. Students will emulate various musical styles and characteristics of particular genres.</p> <p>Wednesday:</p>		

-Review Lectures/Discussions with focus on similarities and differences of music listening selections
Multiple titles within like genres. (Blues, Ragtime, Jazz, Show Tunes, Jazz Vocal, Film and Movie music).

-Music Listening (Various Artists and Styles)

-Exit Ticket (Journal writing and reflecting)

Thursday:

-Assigned groups rehearsing on American Popular Music Percussion Performances 1900-1950.

-Groups working together using percussion instruments. Students are communicating and describing verbally and through performance, the characteristics of particular music genres assigned.

Friday:

Begin Group Percussion Performances and Assessments regarding American Popular Music from 1900-1950.

Closure:

-Evaluation on group performances

-Evaluation on group verbalized responses in characterizing given musical genre

Required Materials and Equipment:

Various percussion instruments

Assessment and Follow-Up:

-Percussion performance evaluation and observation.

-Verbal descriptions of stylistic qualities of particular music genres.

Resources Used:

Bloom, Ken. *The American Songbook: The Singers, the Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence: Book 1*. San Diego: Neil A. Kjos Music, 1993.

Music Listening Writing Prompts

Directions: While listening to musical selections during the first playback please review the questions and complete a graphic organizer to help organize and guide your thoughts and ideas. During the second playback of the musical selection please complete the questionnaire below and turn in at the end of the music listening activity for your exit ticket.

1. List any musical instruments that you hear or recognize. Please list any of the four music instrument families that may be represented.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

2. What type of feeling or mood does the music try to imitate? What do you think the composer or performers are trying to express to the audience?

- A. _____

- B. _____

- C. _____

- D. _____

- E. _____

Appendix 1

American Popular Music Unit (1900-1950)
Notation Symbols/Musical Instrumentation

Section I

Directions: Please identify and label the following music notation symbols on the blank provided.

- 1. _____
- 2. _____
- 3. _____
- 4. _____

Section II

Directions: Please answer the following questions to best of your ability.

5. Please name as many musical instrument FAMILIES that you know of. (Hint): Do not list actual instruments!

6. From what country in the continent of Africa is the origin of the harp? _____

7. Please label the four musical instrument families on the lines provided below. Then proceed to list as many of the musical instruments beneath the family they belong to. Any family with more than 4 instruments will count as extra credit. (Hint): Instruments under the wrong family will not be counted.

_____	_____	_____	_____
(Family #1)	(Family #2)	(Family #3)	(Family #4)
1. _____	_____	_____	_____
2. _____	_____	_____	_____
3. _____	_____	_____	_____
4. _____	_____	_____	_____
5. _____	_____	_____	_____
6. _____	_____	_____	_____
7. _____	_____	_____	_____
8. _____	_____	_____	_____
9. _____	_____	_____	_____
10. _____	_____	_____	_____

Appendix 2

American Popular Music Unit (1900-1950)
Music Notation Quiz

Name: _____

Directions: Copy the musical symbol from the white board. Write its symbol name and duration.

- | | | |
|---|-------|-------|
| 1. _____
Symbol (copy from white board) | _____ | _____ |
| 2. _____
Symbol (copy from white board) | _____ | _____ |
| 3. _____
Symbol (copy from white board) | _____ | _____ |
| 4. _____
Symbol (copy from white board) | _____ | _____ |
| 5. _____
Symbol (copy from white board) | _____ | _____ |
| 6. _____
Symbol (copy from white board) | _____ | _____ |
| 7. _____
Symbol (copy from white board) | _____ | _____ |
| 8. _____
Symbol (copy from white board) | _____ | _____ |
| 9. _____
Symbol (copy from white board) | _____ | _____ |
| 10. _____
Symbol (copy from white board) | _____ | _____ |

Appendix 3

**American Popular Music Unit (1900-1950)
Music Publishing Quiz**

Name: _____

Directions: Please answer the questions to the best of your ability. The questions are based upon information from our class discussions and class video presentations.

1. What does ASCAP stand for? _____

2. What does BMI stand for? _____

3. Briefly explain the main purpose of the following organization: ASCAP.

4. Briefly explain the main purpose of the following organization: BMI.

5. What year was ASCAP founded? _____

6. Who are the primary three (3) claimants of copyrights who receive royalties (\$) paid from song performances on radio, live shows, television, and internet?

(1) _____

(2) _____

(3) _____

7. In the early 1900's where did songwriters go in Manhattan, New York that was famous for publishing and a hangout for large numbers of musicians looking for work in the music industry?

8. This is a two-part question: (1) What is the most important way a music or song writer can protect their lyrics or instrumental music tracks from being stolen? (2) What is the name of that department/office and where is it located?

(1) _____

(2) _____

Directions: Essay Question.

9. Imagine you are a music producer, writer, singer, or songwriter. Now that you know the process of how to own your own rights and make money with your original ideas, please describe the process that an intelligent music artist would need to go through to own the rights and make money through paid royalties from their original material. (30pts Possible)

Please use writing paper provided.

Appendix 4

American Popular Music Unit (1900-1950)
Music History Quiz: Louis Armstrong

Name: _____

Section I

Directions: Please name four instruments from each of the following musical families. (3pts each)

Woodwinds	Brass	Strings	Percussion
1. _____	5. _____	9. _____	13. _____
2. _____	6. _____	10. _____	14. _____
3. _____	7. _____	11. _____	15. _____
4. _____	8. _____	12. _____	16. _____

Section II

Directions: Please answer the following questions from the material covered during class. (3pts each)

17. What is the time frame in which we are studying American Popular Music?
_____.

18. Louis Armstrong was born on _____ in _____
(date/year) (place/city)

Armstrong played this instrument: _____

19. What instrument did Benny Goodman play? _____.

20. Write down something Benny Goodman was known as/for.
_____.

21. What new style of singing did Louis Armstrong invent? Name it and briefly describe it.
_____.

22. Name two other cities where Louis Armstrong performed after leaving his birthplace?
_____ and _____.

23. Why did Louis Armstrong leave the United States for Paris, France?
_____.

Section III

Directions: Please choose True or False (4pts each)

- | | | |
|---|---|---|
| 24. Louis Armstrong never performed on a riverboat. | T | F |
| 25. At first, no one liked Armstrong's raspy singing voice. | T | F |
| 26. A piano is a percussion instrument. | T | F |
| 27. King Oliver was Louis Armstrong's biggest idol. | T | F |
| 28. Louis Armstrong never got married. | T | F |
| 29. Louis Armstrong had a rough childhood. | T | F |

Section IV

Directions: Please prepare a well-written answer to the following question.

30. We learned that "Swing" music sounds different than some music because of the characteristics of the rhythm or beat. Please describe in your own words the difference between straight eighth notes and swing eighth notes. (Compare and Contrast) (7pts Total)

Appendix 5

American Popular Music Unit (1900-1950)
Music History Quiz: Johnny Mercer

Name: _____

Directions: Please answer the following questions to the best of your ability. These questions are formed from the discussions, lectures and video presentations during class time.

Section I

Write a short summary of the life of Johnny Mercer. (30pts). Please use paper provided.

Section II

Directions: Please write the answer to the best of your ability. (4pts)

2. Where was Johnny Mercer born? _____.
3. When was Johnny Mercer born? _____.
4. Where did Johnny Mercer get hired when he traveled to New York City looking for work?
_____.
5. If a musician or music artist is looking for music or lyric publishing in New York, what area would one look? _____.
6. After working in New York for a while Johnny Mercer then went to work where?
_____.
7. Name three ways that Johnny Mercer made money in the music industry. He had music placed on the _____, _____, _____.
8. Johnny Mercer founded his own business/company named _____.

Section III

Directions: True or False. Please place a T for True or F for False. (4pts)

9. Johnny Mercer was from the state of Georgia. _____
10. Johnny Mercer wrote lyrics for many music artists. _____
11. Johnny Mercer never won an Oscar award. _____
12. Johnny Mercer married a dancer he met in New York. _____

13. Johnny Mercer wrote less than 100 songs. _____
14. Johnny Mercer is still alive today. _____
15. There is still today a Johnny Mercer foundation. _____

Section IV

Directions: Write a brief statement from your own words that describe or characterizes Johnny Mercer's music. What style does it sound like to you and what do you think people back then thought about his music? (25pts) Please use paper provided.

Appendix 6

American Popular Music Unit (1900-1950)
Music History Quiz: Frank Sinatra and Sammy Davis, Jr.

Name: _____

Directions: Please answer the questions to the best of your ability. The questions and answers are written from class discussions and video clips during class time.

1. When was Frank Sinatra born? _____
2. When was Sammy Davis Jr. born? _____
3. Where was Frank Sinatra born? _____
4. Where was Sammy Davis Jr. born? _____
5. Sammy Davis Jr. began performing at the early age of _____.
6. Frank Sinatra got his first big start performing with whom? _____
7. Eventually Frank Sinatra and Sammy Davis Jr. went to New York and performed in a group together named _____.
8. This group was made up of a total of _____ music singers.
9. The group performed in a theatre in New York called _____.

Directions: Please write the popular genre of music during the labeled timeline of American Popular Music. (Ragtime, Jazz, Swing, Blues, Popular).

- | | |
|---------------------|---------------------|
| 10. 1900-1910 _____ | 11. 1910-1920 _____ |
| 12. 1920-1930 _____ | 13. 1930-1940 _____ |
| 14. 1940-1950 _____ | |

Appendix 7

**American Popular Music Unit (1900-1950)
Call and Response Activity and Sequence**

1. Students will begin in a drum circle arrangement to prepare to use djembes, congas, and bongos.
2. Instructor will model correct posture, position and playing/hitting techniques explaining the different timbres and sounds that resonate with hand drums.
3. Students will receive instruments to imitate the posture, position and different hitting styles.
4. Students will be given time to practice the various techniques using the hand drums.
5. The students will be asked to create and perform a one-measure rhythm using the explained different techniques.
6. One by one each student will perform their rhythm in front of the class and the whole group will respond with a repetition of the same rhythm.
7. As the students become more comfortable with performing and repeating the rhythms the group can move to longer rhythmic passages to perform and repeat within the drum circle.
8. As the students are actively participating in the activity the instructor can explain the concepts of improvising rhythms in real time. (Theme and variation intro., next percussion activity)

Appendix 8

American Popular Music Unit (1900-1950)
Theme and Variation Activity and Sequence

1. Students will begin in a drum circle arrangement to prepare to use djembes, congas, and bongos.
2. Instructor will model correct posture, position and playing/hitting techniques explaining the different timbres and sounds that resonate with hand drums.
3. Students will receive instruments to imitate the posture, position and different hitting styles.
4. Students will be given time to practice the various techniques using the hand drums.
5. Students will create a one-measure rhythm demonstrating the proper techniques and posture.
6. The group will go around one at a time in the drum circle playing their made up one-measure rhythm. After a student plays their rhythm, the student next to that student will repeat the rhythm and then make up a new rhythmic phrase and so on around the drum circle.

Appendix 9

**American Popular Music Unit (1900-1950)
Music Class Writing Project**

Directions: Research and write a report about an influential musical artist or performer from the given list.

Essential Elements that must be included in the report are:

CHECKLIST: Place a checkmark in the line provided after completing the task to ensure the grade result.

1. Birthplace _____ 2pts
2. Date of Birth _____ 2pts
3. Five sentences about family life _____ 10pts
4. Five sentences about school life _____ 10pts
5. Five sentences about musical career _____ 10pts
6. Name two of their role models _____ 6pts
7. Name two people that influenced them _____ 10pts
8. Name three positive things accomplished _____ 10pts
9. Name one negative thing that happened _____ 10pts
10. Four sentences about daily life now _____ 10pts

Total _____/80pts

Final Steps

11. Report must include 1 photo of the musical artist. _____ 5pts
12. Report must contain 2 links. _____ 5pts
13. Please label/write/use at least 3 sources _____ 10pts
Hint: Do they have a personal website?

Final Steps Total _____/20

Total Projected Grade _____/100

Appendix 10

**American Popular Music Timeline (1900-2013)
Final Group Project Guidelines**

Objective: Students will create an *American popular music timeline* that highlights, lists and labels musicians, music groups, hit songs, and important information related to topics and discussions covered during class throughout the 9 week unit. Please follow the steps outlined here to create a successful comprehensive American pop music timeline.

Helpful Steps:

1. Research and observe quality music timelines to see what should and could be included within your timeline.
2. Gather information from online sources, books and biographies to include in your timeline.
3. Be sure to include multiple highlights within like genres or music eras.
4. Timelines should contain all of the genres that we studied throughout the 9 weeks in class.
5. Be creative when organizing or planning your timeline.
6. Add pictures to enhance the presentation of your timeline.
7. Add famous or important quotes of the time to highlight societal issues and/or generational differences.
8. Relate to U.S. history by adding references or labeling other historical information alongside music happenings and influences.
9. Please type and print information to be included in the timelines (optional).
10. Refer to rubric for information that should be included

Timelines should contain the following information:

1. Label every 10 years starting from 1900 until 2013.
2. Include at least two musicians each ten years.
3. Include at least one music genre or style of the 10 years.
4. Include at least 3 pictures of musicians during time frame.

5. Please label at least one famous song with exact dates of release in appropriate spots on the timeline.
6. Please highlight and label at least 5 musical groups we have discussed during the school year in class.
7. Please add at least two historical events of the United States within your timeline.
8. Please be creative with your organization of the timeline.
9. Please be precise and specific with evidence to back it up.
10. Please include all names of students who worked on the timeline.

**For more information on
Johnny Mercer, Lesson Plans, and Activity Guides:**

The Johnny Mercer Foundation
c/o Prager Metis CPAs, LLC
2381 Rosecrans Avenue, #350
Los Angeles, CA 90245
www.johnnymercer.org

For additional resources on Johnny Mercer and Popular Music:

Special Collections & Archives
Georgia State University Library
100 Decatur Street, SE
Atlanta, GA 30303
Phone: (404) 413-2880
E-Mail: archives@gsu.edu
<http://library.gsu.edu/1247.html>