

**Overall Organization of Unit
UNIT COVER PAGE**

Unit Title: “Mini Demo Tracks”: A jazz inspired mini album created by middle level musicians.

Grade Level: 7th

Subject/Topic Area(s): This curriculum is meant for students to develop an appreciation and comfort in creating music with writing lyrics and a melody.

Designed By: Iris Denise Kelly, Georgia State University

Unit Duration: There are seven units for this project that will consist of 9 weeks. It caters to an 80-minute class period that meets every other day.

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

This unit was created for students to solve musical problems that songwriters encounter when creating music.

“We are songwriters hired by a renowned recording label to create demo tracks for their music artists with jazz backgrounds.”

- The students will create three musical works: An improvisational work from a given bass line, a ballad, and then an upbeat song.
- Each piece will be recorded at the end of each project work. At the end of the unit they will accumulate all songs recorded and create a packaged demo product for the use of professional artists.

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

Content Standards:

A. Skills and Techniques/Performance

MMSMA.1 - Singing, alone and with others, a varied repertoire of music

MMSMA.3 - Reading and notating music

- a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression, and key signatures.
- b. Notate music on a staff using either staff paper or notation software.

B. Creation

MMSMA.4 - Improvising melodies, variations, and accompaniments

- a. Improvise a melody or variation to a live or recorded accompaniment.
- b. Create musical ideas from a variety of available sound sources.
- c. Create rhythmic and harmonic ostinatos for accompanying other melodies.

MMSMA.5 - Composing and arranging music within specified guidelines

- a. Demonstrate how the elements of music are used to achieve unity and variety.
- b. Compose short pieces within a blues, rondo, or AABA form.
- c. Arrange simple pieces for voices or instruments other than those for which the pieces were written.

C. Critical Analysis/Investigate

MMSMA.6 - Listening to, analyzing, and describing music

- c. Analyze the uses of elements of music in representing diverse genres and cultures

D. Cultural and Historical Context

MMSMA.9 - Understanding music in relation to history and culture

- a. Identify and explain a particular music example's historical and cultural significance.
- b. Compare and evaluate the roles of musicians throughout history.
- c. Recognize music's role in today's culture.

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

Students will understand that there is a process to writing and producing a song.

They will understand...

- The five dimensions of music: Rhythm, Melody, Harmony, Form, and Expression
- Styles/genres of music from the early 20th Century (e.g. Jazz)
- The lyric writing process in a given style/genre
- The melody writing process in a given style/genre

<p>Essential Question(s):</p> <p>How do musicians apply the five dimensions of music with different styles/genres of music to create and perform?</p>	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • The difference between music from the early 20th century and music from today. 	<p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Create lyrics from a slow and fast tempo • Create a melody from a slow and fast tempo • Understand the concept of composition writing to a given recording track • Perform live and record their own demo track

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

<p>Key Criteria:</p> <ul style="list-style-type: none"> • Daily Participation Grade • Piano Proficiency Exam 1, 2, and 3 • Projects 1, 2, and 3 Recorded and Performed Live • Group Evaluation • Final Project Creation of Demo Track Cover and Live Performance
<p>Other Evidence:</p> <ul style="list-style-type: none"> • Project Notebooks (per student) will be graded daily per entry of daily notes and instructions.

**Overall Organization of Unit
Stage 3: LEARNING PLAN**

Week 1	<u>Introduction</u> : The students will engage in the early stages of understanding and writing music notation. (1 week)
Week 2	<u>Experience Jazz</u> : Improvisation and creation of a melody on the piano. (1 week)
Week 3	<u>Staff Notation</u> : Music application written on staff paper. (1.5 week)
Week 4	<u>Mini Demo Project #1</u> : Refine and present mini demo. (1.5 weeks)
Week 5	<u>Mini Demo Project #2 (Ballad)</u> : The students will construct a mini demo album to present to the [pretend] record company. (1week)
Week 6	<u>Mini Demo Project #3 (Up-Beat)</u> : The students will create an up-beat tempo piece. (1 week)
Week 7	<u>Mini Demo Final Project: A collection of all 3 creations</u> : Refining and Recording of demo tracks (1 week)
Week 8	<u>Mini Demo Final Project: A collection of all 3 creations</u> : Present demo tracks for Project 1, Ballad, and Up-beat tempo. (1 week)
Week 9	<u>Awards</u> (1 day) "Listening Party," mock GRAMMY Awards Certificate of class participation, and reception.

Lesson Plan 1

Lesson Title: Introduction	Unit: Mini Demo Tracks	Grade: 7 th
Standards: D. Cultural and Historical Context MMSMA.9 - Understanding music in relation to history and culture a. Identify and explain a particular music example's historical and cultural significance.		
Goals/Learning Targets: <ul style="list-style-type: none"> • Knowing the routines/rituals of classroom structure • Understanding the course goals and ending project • Affiliate themselves with an unfamiliar genre • Having an open mind and explore new learning experiences 		
Anticipatory Set: <ul style="list-style-type: none"> • The students will become comfortable in this classroom environment. • They will be familiar with the popular music they listen to. • They will also know minor factors about the process of creating a song. 		
Procedures: Day 1 <ol style="list-style-type: none"> 1. "Fact and Throw": Students grab a blank slip a paper as they enter the room that states: "What is your name?" Once everyone has filled in the blank, they are to ball up the piece of paper and throw it on the floor in the room. (leave the room messy) 2. Hand out a "Getting to Know You" activity. This forces the students to begin bragging about themselves to the teacher and their peers. 3. Give the students time to complete the hand-out and walk around the room facilitating (recognize the behaviorism at this time.) 4. Ask the students to pick up one balled-up piece of paper. Tell them they are not allowed to open the paper until told. Then have the student find the person's name they are holding and share their "Getting to Know You" sheet with their partner. At the end of class each person will introduce their partner to the class using their "Getting to Know You" activity. 5. As a class, define the definition of "music." Make a list of words the students use to describe music and come up with an educated answer as a class. Write this on a poster board in the class and have the students sign the poster board. 		

Day 2

1. Pass out the syllabus: Have the students identify meaningful rituals, routines, classroom behavior they would like to have in their class.
2. Ask them to write down their ideas on a sticky note and paste them to the poster board that holds the "Classroom Agreement" (they will eventually sign the bottom of this agreement).
3. Go over the syllabus and introduce class project. Show them an example of one completed project (this will come from a previous classes or completed by you the teacher).
4. Assign keyboards in class and do a brief tutorial on using the keyboards (turning off and on, usage of head phones, posture while playing, etc.).
5. If time, allow students to "free play" their keyboards to become familiar with the piano.

Closure (last 10 min):

- Have an aural quiz on piano etiquette and procedures.

Required Materials and Equipment:

- Promethean Board: Tasks for the day written on the board
- "Getting to Know You" hand-out, slip of paper for "Name" game, "Classroom Agreement" sign created on poster board. (See Appendix B)
- Class set of keyboards
- Syllabus
- Class Notebook (Spiral Notebook) and Pencil

Assessment and Follow-Up:

- Daily Participation Rubric (See Appendix A)
- 30 second "Classroom Agreement" quiz

Resources Used:

- N/A

Lesson Plan 2

Lesson Title: Experience Jazz	Unit: Mini Demo Tracks	Grade: 7 th
Standards: MMSMA.3- Reading and Notating Music MMSMA.6 - Listening to, analyzing, and describing music c. Analyze the uses of elements of music in representing diverse genres and cultures		
Goals/Learning Targets: <ul style="list-style-type: none"> • Familiarize themselves with an unfamiliar genre “Jazz” • Comfortable playing the piano (without fundamental piano training) • Define and Experience Improvisation • Memorization of piano notes 		
Anticipatory Set: The students will be familiar with Jazz music. They will be able to play and improvise a melody on the piano. They will also begin to familiarize themselves with note names on the piano.		
Procedures: Day 1 <ol style="list-style-type: none"> 1. Present “Jazz” to the class by asking the students what they knew about Jazz music? This can be accomplished by the students completing a brief scavenger hunt on the class computers as an opener or sponge. This unit does require access to a computer lab or iPad cart. If there are not enough devices, the students could pair into groups of two or three. This should take about 30 minutes of hunting. Once everyone is complete, go over the answers in class. 2. Play “Walkin’ Bass” by Henry Mancini. Clearly point out what is being heard (bass line in the string bass, brass instruments, etc.). Let them realize that the bass line is still “walkin” and the other instruments are improvising a melody over the bass line. 3. Play the opening to “Walkin’ Bass” by Henry Mancini again and identify improvisation within the song. 4. Define improvisation in class. Use the same method from the first week and have the students come up with an educated answer. 5. Have the students sit at their assigned keyboards and begin improvising over “Walkin’ Bass” (looped to play on the opening) played out loud. 		

Day 2

1. Students should be sitting at their assigned pianos and improvising over the “Walkin’ Bass” by Henry Mancini from Day 1 lesson.
2. Walk around the room and inform the students to memorize their created melody and record what they have played.
3. Once they have recorded, stored, and saved their melody lecture on piano note names sitting away from their keyboards.
4. Have the students go back to their piano and play their memorized melody, they can refer back to their recording if necessary, and informally write down the note names of their melody in their class notebook.

Closure (last 10 min): Present the improvisation and creation rubric and make sure the students are familiar with the piano note names.

Required Materials and Equipment:

- Promethean Board (Tasks on board, Audio, and Visual Learning)
- Computer Lab
- Jazz Music Scavenger Hunt (See Appendix C)
- “Walkin’ Bass” by Henry Mancini
- Piano Notes PowerPoint Presentation
- Spiral Notebooks and Pencil
- Class set of Keyboards

Assessment and Follow-Up:

- Daily Participation Rubric (See Appendix A)
- Improvisation and Creation Rubric (See Appendix D)
- Introduction to Jazz (Fill-In-The-Blank Notes)
- Piano Notes (Fill-In-the-Blank Notes)

Resources Used:

Mancini, Henry. “Walkin’ Bass.” *More Music from Peter Gunn*. New York, NY: RCA/BMG Music, 1995.

Lesson Plan 3

Lesson Title: Staff Notation	Unit: Mini Demo Tracks	Grade: 7 th
<p>Standards:</p> <p>A. Skills and Techniques/Performance</p> <p>MMSMA.1 – Singing/Playing, alone and with others, a varied repertoire of music</p> <p>MMSMA.3 - Reading and notating music</p> <p>a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression, and key signatures.</p> <p>b. Notate music on a staff using either staff paper or notation software.</p> <p>B. Creation</p> <p>MMSMA.4 - Improvising melodies, variations, and accompaniments</p> <p>a. Improvise a melody or variation to a live or recorded accompaniment.</p> <p>b. Create musical ideas from a variety of available sound sources.</p> <p>c. Create rhythmic and harmonic ostinatos for accompanying other melodies.</p> <p>MMSMA.5 - Composing and arranging music within specified guidelines</p> <p>a. Demonstrate how the elements of music are used to achieve unity and variety.</p> <p>b. Compose short pieces within a blues, rondo, or AABA form.</p> <p>c. Arrange simple pieces for voices or instruments other than those for which the pieces were written.</p>		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Notate their created melody on the staff • Know the difference between a 'Ballad' and an 'Up-Beat' song 		
<p>Anticipatory Set:</p> <p>The students will become comfortable playing their created melody on the piano. They will be able to write down their melody on staff paper.</p>		
<p>Procedures:</p> <p>Day 1</p> <ol style="list-style-type: none"> 1. Students should be sitting at their assigned piano and play their melodies (with headphones) reading their piano notes in their spiral notebook. Have them say the note names out loud as they are playing. 2. Aural Piano Performance Assessment and Melody Creation and Improvisation Assessment playing over "Walkin' Bass" by Henry Mancini. 		

Day 2 ** Note, take into consideration that the Aural Piano Performance Assessment and Melody Creation and Improvisation Assessment will take time**

1. Lecture on Staff notation: "Pitch Notation PowerPoint." Have students take notes in their daily journals for class.
2. Provide the students with a two bar simple melody on staff paper (sample of "Moon River" by Johnny Mercer). First have them to analyze the melody by writing in the correct note names.
3. Have students to go to their assigned pianos and play the melody on the piano not paying attention to rhythms.

Day 3

1. Play the song "Moon River" by Johnny Mercer for the class. Have them sing the tune until memorized.
2. Lecture Rhythm notation: "Rhythm PowerPoint." Have students to copy into their daily journals for class.
3. Have students to go to their assigned pianos and play "Moon River" now using the correct rhythmic notation.

Closure (last 10 min): Aural Assessment of each student playing the melody "Moon River."

Required Materials and Equipment:

- Promethean Board
- Lected PowerPoint Presentation on Staff Notation with Detailed Fill-In-the-Blank Note taking worksheet
- Lected PowerPoint Presentation on Rhythm Notation with Detailed Fill-In-the-Blank Note taking worksheet
- "Moon River" by Johnny Mercer
- Class set of keyboards
- Class Notebook (Spiral Notebook) and Pencil

Assessment and Follow-Up:

- Daily Participation Rubric (See Appendix A)
- Aural Piano Performance Assessment (See Appendix E)
- Melody Creation and Improvisation Assessment (See Appendix F)
- Detailed Fill-In-the-Blank Worksheets: Staff Lecture and Rhythm Lecture

Lesson Plan 4

Lesson Title: Mini Demo Project #1	Unit: Mini Demo Tracks	Grade: 7 th
<p>Standards:</p> <p>A. Skills and Techniques/Performance</p> <p>MMSMA.1 - Singing, alone and with others, a varied repertoire of music</p> <p>MMSMA.3 - Reading and notating music</p> <p>a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression, and key signatures.</p> <p>b. Notate music on a staff using either staff paper or notation software.</p> <p>B. Creation</p> <p>MMSMA.4 - Improvising melodies, variations, and accompaniments</p> <p>a. Improvise a melody or variation to a live or recorded accompaniment.</p> <p>b. Create musical ideas from a variety of available sound sources.</p> <p>c. Create rhythmic and harmonic ostinatos for accompanying other melodies.</p> <p>MMSMA.5 - Composing and arranging music within specified guidelines</p> <p>a. Demonstrate how the elements of music are used to achieve unity and variety.</p> <p>b. Compose short pieces within a blues, rondo, or AABA form.</p> <p>c. Arrange simple pieces for voices or instruments other than those for which the pieces were written.</p>		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Refine created melody from week 2 on staff paper with Lyrics • Create an image that represents created melody • Assessed on Staff Notation and Rhythmic Notation 		
<p>Anticipatory Set:</p> <p>Students will be able to recreate their melody written properly on staff paper. They will also create lyrics to their melody with an image to represent the melody.</p>		
<p>Procedures:</p> <p>Day 1</p> <ol style="list-style-type: none"> 1. Review previous Assessments in class: Aural Piano Performance Assessment and Melody Creation and Improvisation Assessment in class. If questions from students about their overall grade, discuss this as a class. <i>*By this point in the unit, your students are very comfortable playing their melody for their peers*</i> 		

2. The next step is to add lyrics to their own melody (two bars repeated). Have the students choose their own topic while keeping the “Walkin’ Bass” jazz style in perspective and write down lyrics in their notebook. Use the Lyric Creation Rubric.

Day 2

1. In regards to their lyrics, have the students create a visual of their melody. This can be free drawn and colored or a collage. (have magazines available)
2. Explain the “Mini Demo” Project and Present Rubric. This will be memorized and performed for the class with visual explained.
3. Have the students to practice with a partner their “Mini Demo” Project #1. Give a pre-assessment rubric and have them fill out the rubric as they practice with their partner for grade.

Day 3

1. Two minute presentations of “Mini Demo” Project #1 (Individual Performance)

Closure (last 10 min):

Students are to reflect on their partner’s “Mini Demo” and give them adequate feedback that provides the student with constructive advice. Students should write three sentences that reflect on their partners demo track.

Required Materials and Equipment:

- Promethean Board
- Staff Paper
- Construction Paper, Glue, Poster Board, arts and crafts, etc.

Assessment and Follow-Up:

- Daily Participation Rubric (See Appendix A)
- Lyric Creation Rubric (See Appendix H)
- “Mini Demo” Project Rubric (See Appendix G)

Resources Used:

- Mancini, Henry. “Walkin’ Bass.” *More Music from Peter Gunn*. New York, NY: RCA/BMG Music, 1995.

Lesson Plan 5

Lesson Title: Mini Demo Project #2 (Ballad)	Unit: Mini Demo Tracks	Grade: 7 th
<p>Standards:</p> <p>A. Skills and Techniques/Performance</p> <p>MMSMA.1 - Singing, alone and with others, a varied repertoire of music</p> <p>MMSMA.3 - Reading and notating music</p> <p>a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression, and key signatures.</p> <p>b. Notate music on a staff using either staff paper or notation software.</p> <p>B. Creation</p> <p>MMSMA.4 - Improvising melodies, variations, and accompaniments</p> <p>a. Improvise a melody or variation to a live or recorded accompaniment.</p> <p>b. Create musical ideas from a variety of available sound sources.</p> <p>c. Create rhythmic and harmonic ostinatos for accompanying other melodies.</p> <p>MMSMA.5 - Composing and arranging music within specified guidelines</p> <p>a. Demonstrate how the elements of music are used to achieve unity and variety.</p> <p>b. Compose short pieces within a blues, rondo, or AABA form.</p> <p>c. Arrange simple pieces for voices or instruments other than those for which the pieces were written.</p>		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Create a “ballad” melody behind a given bass line • Notate ballad melody on staff paper • Create lyrics to ballad 		
<p>Anticipatory Set:</p> <p>The students will become comfortable playing their created ballad bass line on the piano and dictate onto staff paper. They will be able to sing their created melody, with lyrics, over their bass line, and record the finished product.</p>		
<p>Procedures:</p> <p>Day 1: (Bass Line Creation)</p> <ol style="list-style-type: none"> 1. Inform the students that they are no longer students in the class: “You are now hired songwriters for BMS records. I have hired you to create mini projects with one final project at the end of year.” (Prep the students from the beginning of the semester) 		

2. Present them with their first track creation: “Ballad” and put them into groups of three.
3. Explain the group participation involvement. (Three Jobs: Bass Line Creator, Lyric Writer, and Recording Producer)
4. Ask the students to create a traditional walking bass line and dictate on staff paper (there should be 8 measures per section of ABA form).

Day 2 (Lyric Writing)

1. Review “Ballad” bass line. Make sure they can play their created piece on the keyboards.
2. Ask the students to create a melody (singing) while listening to their bass line.
3. Write the lyrics on a separate piece of paper. Be sure they give their piece a title.

Day 3 (Recording)

1. The recording producer will have access to the iPads, using the Garage Band app. They will need to record the performance and edit with extra instrumentation (at least 2 non-pitched percussion instruments).
2. Have the students practice performing their “Ballad” live, as well. Give a pre-assessment rubric and have them fill out the rubric as they practice with their group.

Closure (last 10 min):

- Selected students will share or perform in front of the class what they have created at the end of each class.

Required Materials and Equipment:

- Promethean Board
- Keyboards per student
- Class Notebook (Spiral Notebook) and Pencil

Assessment and Follow-Up:

- Daily Participation Rubric (See Appendix A)
- Bass line Creation Rubric (See Appendix I)
- Lyric Creation Rubric (See Appendix H)
- “Mini Demo” Project Rubric (See Appendix G)

Resources Used:

N/A

Lesson Plan 6

Lesson Title: Mini Demo Project #3 (Up-Beat)	Unit: Mini Demo Tracks	Grade: 7 th
<p>Standards:</p> <p>A. Skills and Techniques/Performance</p> <p>MMSMA.1 - Singing, alone and with others, a varied repertoire of music</p> <p>MMSMA.3 - Reading and notating music</p> <p>a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression, and key signatures.</p> <p>b. Notate music on a staff using either staff paper or notation software.</p> <p>B. Creation</p> <p>MMSMA.4 - Improvising melodies, variations, and accompaniments</p> <p>a. Improvise a melody or variation to a live or recorded accompaniment.</p> <p>b. Create musical ideas from a variety of available sound sources.</p> <p>c. Create rhythmic and harmonic ostinatos for accompanying other melodies.</p> <p>MMSMA.5 - Composing and arranging music within specified guidelines</p> <p>a. Demonstrate how the elements of music are used to achieve unity and variety.</p> <p>b. Compose short pieces within a blues, rondo, or AABA form.</p> <p>c. Arrange simple pieces for voices or instruments other than those for which the pieces were written.</p>		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Create an “up-beat” melody behind a given bass line • Notate melody on staff paper • Create lyrics to melody 		
<p>Anticipatory Set:</p> <p>The students will become comfortable playing their created up-beat bass line on the piano and dictate onto staff paper. They will be able to sing their created melody, with lyrics, over their bass line, and record the finished product.</p>		
<p>Procedures:</p> <p>Day 1: (Bass Line Creation)</p> <ol style="list-style-type: none"> 1. Inform the students that they are no longer students in the class: “You are now hired songwriters for BMS records. I have hired you to create mini projects with one final project at the end of year.” (Prep the students from the beginning of the semester) 		

2. Present them with their second track creation: “Up-beat” tempo and put them into groups of three.
3. Explain the group participation involvement. (Three Jobs: Bass Line Creator, Lyric Writer, and Recording Producer)
4. Ask the students to create a traditional walking bass line and dictate on staff paper (there should be 8 measures per section of ABA form):

Day 2 (Lyric Writing)

1. Review “Up-beat” tempo bass line. Make sure they can play their created piece on the keyboards.
2. Ask the students to create a melody (singing) while listening to their bass line.
3. Write the lyrics on a separate piece of paper. Be sure they give their piece a title.

Day 3 (Recording)

1. The recording producer will have access to the iPads, using the Garage Band app. They will need to record the performance and edit with extra instrumentation (at least 2 non-pitched percussion instruments).
2. Have the students practice performing their “Up-beat” tempo live, as well. Give a pre-assessment rubric and have them fill out the rubric as they practice with their group.

Closure (last 10 min):

Selected students will share what they have created at the end of each class.

Required Materials and Equipment:

- Promethean Board
- Key boards per student
- Class Notebook (Spiral Notebook) and Pencil

Assessment and Follow-Up:

- Daily Participation Rubric (See Appendix A)
- Bass line Creation Rubric (See Appendix I)
- Lyric Creation Rubric (See Appendix H)
- “Mini Demo” Project Rubric (See Appendix G)

Resources Used:

N/A

Lesson Plan 7

Lesson Title: A Collection of All Three Creations	Unit: Mini Demo Tracks	Grade: 7 th
<p>Standards:</p> <p>A. Skills and Techniques/Performance MMSMA.1 - Singing, alone and with others, a varied repertoire of music.</p> <p>MMSMA.5 - Composing and arranging music within specified guidelines a. Demonstrate how the elements of music are used to achieve unity and variety. b. Compose short pieces within a blues, rondo, or AABA form. c. Arrange simple pieces for voices or instruments other than those for which the pieces were written.</p> <p>C. Critical Analysis/Investigate MMSMA.6 - Listening to, analyzing, and describing music c. Analyze the uses of elements of music in representing diverse genres and cultures</p> <p>D. Cultural and Historical Context MMSMA.9 - Understanding music in relation to history and culture a. Identify and explain a particular music example's historical and cultural significance. b. Compare and evaluate the roles of musicians throughout history. c. Recognize music's role in today's culture.</p>		
<p>Goals/Learning Targets:</p> <ul style="list-style-type: none"> • Editing and Producing 		
<p>Anticipatory Set:</p> <p>The students will be able to critique their own musical creation and write out their own chords chart with lyrics. They will also perform their piece live.</p>		
<p>Procedures:</p> <p>Have the groups choose one of their pieces out of the two they have produced and would like to use as their final project and presentation. Final Project Requirements are divided into daily tasks:</p> <p>Day 1: Work on Microsoft PowerPoint in the computer lab.</p> <ul style="list-style-type: none"> • PowerPoint Presentation Slide 1: Song Title Page Slide 2: Bass Line Creation (Thinking Process) Slide 3: Display of Bass Line (If the students are familiar with FINALE software, copy and paste on slide. If not, take a picture from a camera phone, email it to yourself and copy and paste). 		

Slide 4: Lyrics Displayed

Slide 5: Meaning of Lyrics

Slide 6: Instrumentation Add-ons (a list of what was added is acceptable)

Slide 7: Name a famous celebrity this song would be written for.

Day 2

- Demo Cover Illustration: Create a graphic design of the title of the demo track with paper and markers or colored pencils. Bring in a recycled CD case to use as the new demo track case.

Day 3

- Add other instrumentation to the piece (non-pitched percussion instruments)

Day 4

- Final Recording (10 min session during class)

Day 5 and 6

- Presentation Day

Closure (last 10 min):

The presentation day will take the majority of the class.

Required Materials and Equipment:

- Promethean Board: Tasks for the day written on the board
- Class set of keyboards
- Class Notebook (Spiral Notebook) and Pencil

Assessment and Follow-Up:

- Daily Participation Rubric (See Appendix A)
- Final Project Categories (See Appendix J)
 - PowerPoint Presentation Rubric
 - Demo Cover Illustration
 - Percussion Instrumentation
 - Final Recording

Resources Used:

Mercer, Johnny, and Pied Pipers (Musical group). "Accentuate the Positive." *Johnny Mercer*. Hollywood, Calif.: Capitol, 1989.

Appendix A

DAILY PARTICIPATION RUBRIC

Dimensions	4	3	2	1
<i>Preparation for Class</i>	You bring all materials to class. Your materials are well organized. You are ready to work when the bell rings.	You usually bring all materials to class. You are ready to work when the bell rings.	You frequently “forget” to bring required materials to class. (And/Or) You are often not ready to begin when the bell rings.	You frequently have to ask to borrow materials. You are rarely ready to begin when the bell rings. You “forget” to remove <i>chicle</i> .
<i>Independence</i>	You are always on task during pair and group activities the entire time.	You complete most group and pair activities in allotted time.	You sometimes need to be reminded to stay on task during group or pair activities OR you carelessly rush through activities.	You give minimum effort during pair and group activities and are often off task.

Appendix B

Name: _____

Date: _____

Period: _____

GETTING TO KNOW YOU

Directions: Thoroughly answer the following questions in complete sentences. Be sure to be as detailed as possible. We will read this out loud in class.

1. What makes you laugh the most? Why?
2. If you could be an instrument which one would you choose and why?
3. What song would you choose if you were asked to do Karaoke? Why?
4. What two radio stations do you listen to in the car? Why?
5. Which 5 senses would you say is your strongest? (Taste, Touch, Hearing, Seeing, Smelling) Why?

Appendix C

JAZZ MUSIC SCAVENGER HUNT

1. In what film does the song “Moon River” appear by Henry Mancini and Johnny Mercer?

Answer:

URL:

2. Duke Ellington was born in what year?

Answer:

URL:

3. What was Count Basie’s real Name?

Answer:

URL:

4. Louis Armstrong’s first ensemble was called what?

Answer:

URL:

5. What prestigious conservatory did Wynton Marsalis attend?

Answer:

URL:

Appendix D

MUSIC CREATION AND IMPROVISATION RUBRIC				
	Excellent 4 pts	Very Good 3 pts	Average 2 pts	Below Average 1 pts
Steady Beat/Tempo	Excellent A steady beat is maintained throughout piece. There is at least one obvious tempo change.	Very Good A steady beat is maintained throughout the piece. There may be a tempo change.	Average A steady beat is maintained through some of the piece. No tempo change, or it was not transitioned to well.	Below Average The steady beat was present occasionally. No discernable tempo change.
Rhythm	Excellent Rhythms were very interesting and complimented each other. Rhythms stayed with basic beat at all times.	Very Good Rhythms usually complimented each other. Rhythms stayed with basic beat most of the time.	Average Rhythms occasionally complimented each other. Rhythms stayed with basic beat some times.	Below Average Rhythms seemed independent of each other. Rhythms did not stay with basic beat.
Improvisation	Excellent Clear improvisation opportunity. They stay with basic beat. Improvises rhythms with confidence.	Very Good Clear improvisation opportunity. They stay with basic beat. Improvises rhythms with some confidence.	Average Improvisation opportunity (may require explanation). They stay with basic beat some of the time. Improvising needs more confidence.	Below Average Not an improvising opportunity. They fail to stay with basic beat. No attempt rhythmic improvisation.
Practice/Participation	Excellent Makes excellent use of class time.	Very Good Makes good use of class time.	Average Make fair use of class time.	Below Average Makes poor use of class time.

Appendix E

PIANO PERFORMANCE RUBRIC				
	8 pts	7 pts	6 pts	5 pts
Notes	8 No audible mistakes, correct notes.	7 Minimal mistakes made but with quick recovery. Most of the notes are correct.	6 Some of the notes are correct.	5 Many of the notes are incorrect.
Tempo and Dynamics	8 Rhythm and tempo are played without error.	7 Decent rhythm and tempo, few errors.	6 Average rhythm and tempo, more than a few errors.	5 Several rhythmic errors in tempo and rhythm.
Hand Positions	8 Hand position is correct with good technique.	7 Hand position is correct with fair technique.	6 Hand position technique needs some work.	5 Hand position is incorrect.

Appendix F

MELODY CREATION AND IMPROVISATION				
	Excellent 4 pts	Very Good 3 pts	Average 2 pts	Below Average 1 pts
Steady Beat/Tempo	<p>Excellent</p> <p>A steady beat is maintained throughout piece. There is at least one obvious tempo change.</p>	<p>Very Good</p> <p>A steady beat is maintained throughout the piece. There may be a tempo change.</p>	<p>Average</p> <p>A steady beat is maintained through some of the piece. No tempo change, or it was not transitioned to well.</p>	<p>Below Average</p> <p>The steady beat was present occasionally. No discernable tempo change.</p>
Rhythm	<p>Excellent</p> <p>Rhythms were very interesting and complimented each other well. Rhythms stayed with basic beat at all times.</p>	<p>Very Good</p> <p>Rhythms usually complimented each other. Rhythms stayed with basic beat most of the time.</p>	<p>Average</p> <p>Rhythms occasionally complimented each other. Rhythms stayed with basic beat some times.</p>	<p>Below Average</p> <p>Rhythms seemed independent of each other. Rhythms did not stay with basic beat.</p>
Improvisation	<p>Excellent</p> <p>Clear improvisation opportunity. They stay with basic beat. Improvises rhythms with confidence.</p>	<p>Very Good</p> <p>Clear improvisation opportunity. They stay with basic beat. Improvises rhythms with some confidence.</p>	<p>Average</p> <p>Improvisation opportunity (may require explanation) They stay with basic beat some of the time. Improvising needs more confidence.</p>	<p>Below Average</p> <p>Not an improvising opportunity. They fail to stay with basic beat. No attempt rhythmic improvisation.</p>
Practice/Participation	<p>Excellent</p> <p>Makes excellent use of class time.</p>	<p>Very Good</p> <p>Makes good use of class time.</p>	<p>Average</p> <p>Make fair use of class time.</p>	<p>Below Average</p> <p>Makes poor use of class time.</p>

Appendix G

MINI DEMO PROJECT RUBRIC (Project #1, #2, #3)				
	Excellent 20 pts	Good 15 pts	Fair 10 pts	Poor 5 pts
Preparation	<p>Excellent</p> <p>Preparation is obvious. Performer(s) know what they are doing. It is obvious that practice has gone into the performance.</p>	<p>Good</p> <p>Some preparation has taken place. Performer(s) most of their performance. It is obvious that some practice has taken place.</p>	<p>Fair</p> <p>Parts of the act were forgotten. It is clear that the performance was not practiced much.</p>	<p>Poor</p> <p>There was no practice or preparation that went into this act.</p>
Delivery	<p>Excellent</p> <p>Performer is confident with act. It is clear that the performer has a talent to share. Performer is serious about their act.</p>	<p>Good</p> <p>Performer has moments of showing a confident performance. It is clear that there is potential and talent to be shared. Performer is serious about their act.</p>	<p>Fair</p> <p>Performer has moments of confidence. Parts of the performance are tentative. Practice will boost confidence.</p>	<p>Poor</p> <p>Performer does not have a serious enough attitude about his/her performance to give a confident performance.</p>
Stage Presence	<p>Excellent</p> <p>Student sits or stands with correct posture for their instrument and is professional in their conduct.</p>	<p>Good</p> <p>Student has minor issues with posture. Student needs a slight improvement in professionalism</p>	<p>Fair</p> <p>Student needs large improvement in posture. Student shows major lapses in judgment in professionalism.</p>	<p>Poor</p> <p>Posture and attitude is unacceptable.</p>
Creativity	<p>Excellent</p> <p>Performance is creative and unique.</p>	<p>Good</p> <p>Performance is creative.</p>	<p>Fair</p> <p>There are some aspects of creativity in this performance.</p>	<p>Poor</p> <p>This performance exhibits NO creativity whatsoever.</p>

Overall Performance	Excellent	Good	Fair	Poor
	Performance is memorized and convincing.	Performance is good, mostly memorized, and convincing.	Some aspects of this performance are good. The song is somewhat memorized, but there are many gaps in the performance.	Performance is unacceptable.

Appendix H

LYRICS CREATION RUBRIC				
	Excellent 4 pts	Very Good 3 pts	Average 2 pts	Below Average 1 pts
Steady Beat/Tempo	Excellent The lyrics were performed with the tempo of the song.	Very Good The lyrics were performed with the tempo most of the time.	Average The lyrics were performed frequently off the beat.	Below Average The lyrics were never on beat.
Lyrics and Rhyming Scheme	Excellent The song followed a rhyming scheme pattern and the lyrics made logical sense.	Very Good The song followed some of the rhyming scheme patterns and the lyrics made some logical sense.	Average The song followed very little of a rhyming scheme and made little sense.	Below Average The song did not follow a rhyming scheme and did not make sense.
Practice/Participation	Excellent Makes excellent use of class time.	Very Good Makes good use of class time.	Average Make fair use of class time.	Below Average Makes poor use of class time.

Appendix I

BASS LINE CREATION RUBRIC				
	Excellent 4 pts	Very Good 3 pts	Average 2 pts	Below Average 1 pts
Steady Beat/Tempo	<p>Excellent</p> <p>A steady beat is maintained throughout piece. There is at least one obvious tempo change.</p>	<p>Very Good</p> <p>A steady beat is maintained throughout the piece. There may be a tempo change.</p>	<p>Average</p> <p>A steady beat is maintained through some of the piece. No tempo change, or it was not transitioned to well.</p>	<p>Below Average</p> <p>The steady beat was present occasionally. No discernable tempo change.</p>
Rhythm	<p>Excellent</p> <p>Rhythms were very interesting and complimented each other well. Rhythms stayed with basic beat at all times.</p>	<p>Very Good</p> <p>Rhythms usually complimented each other. Rhythms stayed with basic beat most of the time.</p>	<p>Average</p> <p>Rhythms occasionally complimented each other. Rhythms stayed with basic beat some times.</p>	<p>Below Average</p> <p>Rhythms seemed independent of each other. Rhythms did not stay with basic beat.</p>
Practice/Participation	<p>Excellent</p> <p>Makes excellent use of class time.</p>	<p>Very Good</p> <p>Makes good use of class time.</p>	<p>Average</p> <p>Makes fair use of class time.</p>	<p>Below Average</p> <p>Makes poor use of class time.</p>

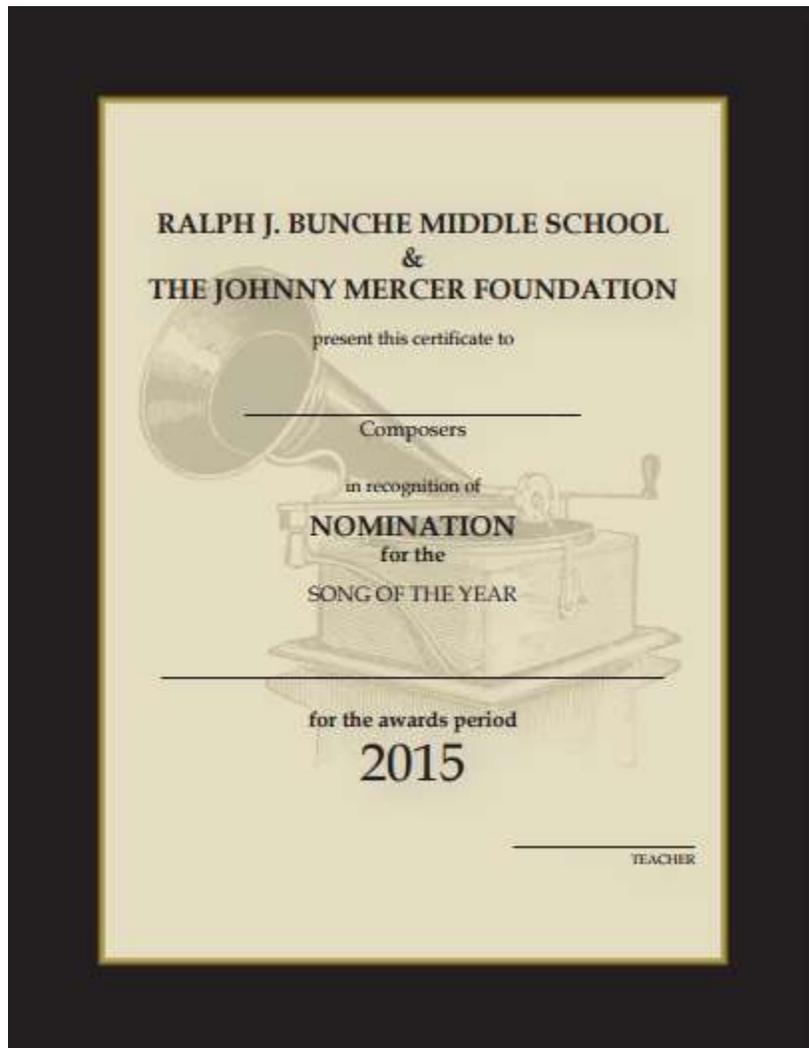
Appendix J

FINAL PROJECT RUBRIC				
	Excellent 20 pts	Good 15 pts	Fair 10 pts	Poor 5 pts
PowerPoint Presentation	Excellent Student presents adequate information in a logical sequence.	Good Student presents information in a logical sequence. More or less information would have been helpful.	Fair Information is inconsistently organized (visuals may be in order, but the student jumps around).	Poor There is no sequence of information and/or so much is missing that the presentation makes little sense.
Demo Cover Illustration	Excellent The demo cover explains and reinforces the title of the album.	Good The demo cover relates to title of the album.	Fair The demo cover supports the title of the album, but the graphics are too busy.	Poor The demo cover is unrelated to the title of the album.
Percussion Instrumentation	Excellent Percussion and other instrumentation elements are evident in the songs and connects with the music.	Good Percussion and other instrumentation elements are somewhat evident in the songs and connects with the music.	Fair Percussion and other instrumentation elements are misplaced throughout the songs.	Poor Percussion and other instrumentation elements are not noticeable.
Final Recordings	Excellent Final recordings are creative and unique.	Good Final recordings are creative.	Fair Final recordings are somewhat creative.	Poor The final recordings exhibits NO creativity whatsoever.

Appendix K

AWARDS DAY

At the end of the entire lesson, present the students with a certificate of completion. Have a “listening session” of all of their pieces while enjoying refreshments! Invite their parents and make it a huge deal!



**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 and Archives
Georgia State University Library
100 Decatur Street, SE
Atlanta, GA 30303
Phone: (404) 413-2880
E-Mail: archives@gsu.edu
Webpages:
[Johnny Mercer Collections](#)
[Popular Music Collections](#)