8th Grade - Unit 4 (Giant Jam)

Content Area: **Music**
Course(s): **Music 8**
Time Period: **Generic Time Period**
Length: **10 Lessons**
Status: **Published**

Established Goals/Standards

MU.6-8.1.3A.8.Cr	Creating
MU.6-8.1.3A.8.Cr1	Generating and conceptualizing ideas.
MU.6-8.1.3A.8.Cr1a	Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical).
MU.6-8.1.3A.8.Cr2	Organizing and developing ideas.
MU.6-8.1.3A.8.Cr2a	Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.
MU.6-8.1.3A.8.Cr2b	Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.
MU.6-8.1.3A.8.Cr3	Refining and completing products.
MU.6-8.1.3A.8.Cr3a	Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources.
MU.6-8.1.3A.8.Cr3b	Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.
MU.6-8.1.3A.8.Pr	Performing
MU.6-8.1.3A.8.Pr4	Selecting, analyzing, and interpreting work.
MU.6-8.1.3A.8.Pr4a	Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.
MU.6-8.1.3A.8.Pr4b	Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
MU.6-8.1.3A.8.Pr4c	Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.
MU.6-8.1.3A.8.Pr4d	Identify and explain how cultural and historical context inform performances and result in different musical effects.
MU.6-8.1.3A.8.Pr4e	Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).
MU.6-8.1.3A.8.Pr5	Developing and refining techniques and models or steps needed to create products.
MU.6-8.1.3A.8.Pr5a	Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.
MU.6-8.1.3A.8.Pr6	Conveying meaning through art.

MU.6-8.1.3A.8.Pr6a	Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.
MU.6-8.1.3A.8.Pr6b	Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.
MU.6-8.1.3A.8.Re	Responding
MU.6-8.1.3A.8.Re7	Perceiving and analyzing products.
MU.6-8.1.3A.8.Re7a	Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.
MU.6-8.1.3A.8.Re7b	Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).
MU.6-8.1.3A.8.Re7c	Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.
MU.6-8.1.3A.8.Re9	Interpreting intent and meaning.
MU.6-8.1.3A.8.Re9a	Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.
MU.6-8.1.3A.8.Cn	Connecting
MU.6-8.1.3A.8.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
MU.6-8.1.3A.8.Cn10a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.
MU.6-8.1.3A.8.Cn11	Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.
MU.6-8.1.3A.8.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Questions

- How do musicians generate creative ideas?

- How do musicians improve the quality of their creative work?

- How do musicians improve the quality of their performance?

- How do musicians make creative decisions?

- How do musicians make meaningful connections to creating, performing, and responding?

- How do performers select repertoire?

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

- How do we discern the musical creators' and performers' expressive intent?

- How do we judge the quality of musical work(s) and performance(s)?

- When is performance judged ready to present?

Enduring Understanding

- An introduction to the basics of Jamming.
- Student groups formalize their favorite jamming loops to write a giant jam piece.

- Student groups perform their giant jams for an audience and present their jamming grids.

- Students add their treble and found sounds jams to their foundation piece.

- Students arrange the loops for their giant jam piece.

- Students create a bass and rhythmical foundation on which they will build a good jam session.

- Students create a jam piece using drums.

- Students rehearse their giant jam and use the arranging grid to notate it.

- Students use found sounds to create a good jamming session.

- Students use the D minor pentatonic scale and Boomwhackers to create a treble jam.

Purpose

- The purpose of this lesson is to assist student groups as they begin to create a Giant Jam piece by arranging the loops from the loop bank on the Jamming Grid.

- The purpose of this lesson is to assist students as they follow the leader in an ensemble, improvise a jam using drums, (and other instruments), and record the best loops in their loop banks.

- The purpose of this lesson is to assist the five student groups as they arrange, complete, and practice the A section loops for their Giant Jam piece.

- The purpose of this lesson is to assist the five student groups as they arrange, complete, and practice the B section loops for their Giant Jam Piece.

- The purpose of this lesson is to assist the five student groups as they arrange, complete, and practice the C section loops for their Giant Jam piece.

- The purpose of this lesson is to expand jamming skills by using body percussion and found sounds and to reinforce the importance of listening.

- The purpose of this lesson is to help students develop a solid and steady bass and rhythm foundation on which to build a great jam.

- The purpose of this lesson is to introduce the concept of jamming and the elements needed for a successful jam.

- The purpose of this lesson is to introduce the concept of jamming melodic treble instruments.

- The purpose of this lesson is to invite combined student groups to perform their Giant Jam piece for a live audience.

Key Student Objectives

- Arrange the A section loops on the jamming grid and in project books.

- Arrange the B section loops on the jamming grid and in project books.

- Arrange the C section loops on the jamming grid and in project books.

- Arrange the four colored loops using the Jamming Grid.

- Convert two chanted phrases into drum rhythms.

- Create a Giant Jam piece with three sections, similar in form to the Giant Jam example.

- Create a one measure jam using drums, then write two favorite loops into the loop bank.

- Decide, as a class, on the loops to be used in the A section by all five groups.

- Decide, as a class, on the loops to be used in the B section by all five groups.

- Decide, as a class, on the loops to be used in the C section by all five groups.

- Define jamming.

- Describe how at least one key element of jamming is involved as Austin Otto and The Ref jam using found sounds.

- Describe how at least one key element of jamming is involved as Austin Otto and The Ref jam with Quaver who's playing a treble instrument.

- Evaluate our (and one other) group's performance based on predetermined criteria.

- Explain how simplicity is a fundamental element of good jamming.

- Explain the melodic boomwhacker parts of the Giant Jam example.

- Identify the four drum parts in the Giant Jam example piece.

- Improvise using found sounds and body percussion.

- Jam as a group starting with a one measure loop.

- Journal (write) a short paragraph about what we have learned in this Giant Jam project.

- List and describe the seven project goals.

- Listen to and echo one measure rhythm patterns presented aurally.

- Name the two foundational elements anchoring the jam of Quaver, Austin Otto, and The Ref.

- Perform our original Giant Jam piece for a live audience.

- Play sections A, B, and C to form a Giant Jam!

- Play the A and B sections of the piece.

- Practice the A section with the selected Jamming Board track.

- Practice the B section with the selected Jamming Board track.

- Practice the C section with the selected Jamming Board track.

- Recognize the Giant Jam process by selecting and practicing four colored loops.

- Use pitched bass instruments to jam along with a four measure loop.

- Use the D minor pentatonic scale to improvise during a four measure melodic loop.

- Write at least one favorite bass loop into the jamming loop bank.

- Write two favorite bass loops into the jamming loop bank.