

Understanding by Design Unit Template

Title of Unit	How to Blues	Grade Level	5
Curriculum Area	Music	Time Frame	2 weeks Blues component/2-4 weeks keyboard component
Developed By	Sarah Johnston		

Identify Desired Results

Content Standards

Expression of Music-

- 1.C Demonstrate proper care of instruments.
- 2.a. Echo clap and play patterns which include syncopated rhythms and/or ties.
- 2.c. Perform I, IV, V chords in the key of C.

Creation of Music-

- 1.b. Improvise instrumentally and/or vocally using I, IV, V chords in 12 bar blues form.

Theory of Music

- 2.b. Aurally identify 12-bar blues form.
- 3.b. Aurally identify SATB voices.
- 3.c. Aurally identify music from various historical periods and cultures.

Aesthetic Valuation of Music:

- 1.b. Develop and apply appropriate criteria to support personal preferences for specific musical works.
- 2.b. Explain how people in a particular culture use and respond to specific musical works from that culture.
- 2.c. Describe the means used to describe images or evoke feelings and emotions in musical works from various cultures.

Understandings	Essential Questions	
Overarching Understanding	Overarching	Topical
<p>Students will understand that the blues is a unique African American art form which is poetic in nature and was born out of a need to communicate one's feelings about a troubled situation, sharing troubles with others and being self-reliant in learning how to deal with your problems. Improvisation of music with style and flexibility in this art form can address the painful issues of discrimination, oppression, and personal discontent. Learning how to write a blues song after studying the art form and the contributions of some musical performers, will provide students with a voice to communicate their own feelings and ideas.</p>	<p>What makes music enjoyable? What is active listening? (What do I listen for?) How is music like a language that helps us communicate? How does performance in an ensemble encourage teamwork?</p>	<p>What is the Blues? Where did it come from? What are its "roots"? What do Africa, spirituals, and work songs have to do with the Blues? What is syncopation? How does syncopation affect the feel of the music? What important performers were associated with the Blues style? How do important historical events influence the creation of the Blues style? What are some of the connections between Blues and Jazz? What is the difference between acoustic and synthesized? What is the correlation between liking a piece of music and the importance of a piece of music?</p>
<p>Knowledge Students will know...</p> <p>Music Vocabulary: Blues, I IV V Chord, chord progression, 12-bar blues form, spiritual, work song, call and response, ostinato, polyrhythm, syncopation, a capella,</p> <p>The African "roots" of the Blues The Spiritual "roots" of the Blues The "roots" of the Blues in African American work songs such as "John Henry" Information about the Blues Performers Bessie Smith, Leadbelly, Muddy Waters, BB King, Louis Armstrong, Ella Fitzgerald and Duke Ellington The connections Blues has to Jazz The meaning/philosophy of the Blues</p>	<p>Skills Students will be able to...</p>	

	<p>Demonstrate or describe the form, instruments, vocal techniques, scale, rhythm and improvisation of African music</p> <p>Demonstrate or describe the form, instruments, vocal techniques, scale, rhythm and improvisation of African American spirituals</p> <p>Demonstrate or describe the form, instruments, vocal techniques, scale, rhythm and improvisation of African American Work Songs</p> <p>Describe and echo syncopated rhythm patterns</p> <p>Sing an African American spiritual, Work song, and Blues song as modeled by the teacher</p> <p>Describe the AAB form and 12 Bar Blues form</p> <p>Listen to, Identify, and Describe the musical contributions of Blues Performers Leadbelly, Muddy Waters, BB King, Louis Armstrong, Ella Fitzgerald and Duke Ellington to the Blues style</p> <p>Identify chord changes in a blues song</p> <p>Identify spoken improvisation</p> <p>Identify polyrhythms (from African roots) while listening to a blues song</p> <p>Perform the I, IV, and V chords in the key of C major</p> <p>Write a 3-line blues in 12-Bar Blues form</p> <p>Improvise a melody using the C pentatonic or blues scale</p> <p>Accompany a blues song using the chords C, F and G</p>
Situation	Students will be given the challenge of writing a 3-line blues song and performing the song on keyboards using the 12-bar-blues form in the key of C major.
Product/Performance	By performing alone and with others, students will act as composer/performer to demonstrate their knowledge of the blues.
Standards	Performance Rubric
Other Evidence	Teacher observation during activities, Self evaluation, Completion of Blues Packet, Keyboard performance assessment
Learning Plan	"The Process"

Teacher-Led Activities	See attached activities.
Student Centered Activities	
Resources	
Student Assessment Strategy	The student knowledge of the subject of The Blues will be assessed by...

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STAGE THREE PROCESS:

HOOK: Read "I See the Rhythm" by Tyomi Igus. Talk about the roots of Blues and the imagery and poetry of the blues. Share essential questions.

Objective One:

Students will learn the roots of the blues in African culture, and demonstrate or describe the form, instruments, vocal techniques, scale, rhythm and improvisation.

Activity 1:

Students will read about music in African society. (5)

Music is a vital part of African life from the cradle to the grave and covers the widest possible range of expression, including spoken language and all manner of natural sounds. It means poetry, singing, dancing and playing on instruments which is shared by, and serves the whole community. Music marks the special events of life, as well as being a comprehensive preparation for life.

Vocal music is center of such music. The utilization of the voice includes its different qualities obtained by such means as stopping the ears, pinching the nose, vibrating the tongue, and producing echoes. The objective is to translate everyday experiences into living sound. Anyone can sing, and everyone does; it is not a specialized affair. This is the essence of the collective aspect of African music. People perform it everyday of their lives as a confirmation of the importance it has in their society.

A great variety of musical instruments are used, all hand made. Children even make their own instruments at an early age. Instruments, critical to African music, are primarily used to support the spoken or sung language. The xylophone and drum are especially important. Drums are always present in this music, or hand clapping and stamping as a substitute. They are even used to communicate messages from one place to another. The types of drums used differ in construction and techniques from region to region.

African music is structured to promote participation of all peoples, such as in call and response song. Improvisation (to make up as you go along) is encouraged and individual contributions are welcomed; thus from a young age, as children learn traditional songs, they also learn to improvise around these songs, both with their voices and instruments.

Activity 2:

Students will read a definition of improvisation. Selected students will demonstrate improvisation on three African types of percussion instruments—the conga drum, agogo bells, and affouche, and the pentonic scale on the xylophone.

Activity 3:

Students will learn an African call and response song “Kye Kye Kule” (6) by repeating each short phrase with movement after it is demonstrated by the teacher. It is a very popular motion game played by young children in Ghana. The words do not have specific meaning, and the emphasis is on mastering the traditional movements. A student leader will then sing the call alone, followed by the student response.

Activity 4:

Students will read definitions of ostinatos—short repeated patterns. and polyrhythms—contrasting rhythms heard at the same time. They will then create ostinatos and play them together to create polyrhythms on African type instruments for a musical accompaniment to the African song.

Objective Two:

Students will learn the roots of the blues in spirituals, the church music of early African Americans, and demonstrate or describe the form, instruments, vocal techniques, scale, rhythm and improvisation.

Activity 5:

Students will read about the history and musical practice of African-American spirituals.(7)

Slaves were brought from West Africa to the United States from around 1600 to the 1800’s, especially from Senegal, the Guinea coast, the Niger delta, and the Congo. The first expressions of these enslaved peoples in music were limited to the spirituals—church songs, and work songs. As African vocal performance practices included slides, slurs, notes slightly flatted or sharpened, whistles, yodels and changes in rhythm and types of sound, when they combined their musical style with the church hymns of white people, a whole new type of music was created—the spiritual.

There was always tension in the words of the spirituals, and, despite the troubles they faced and the wish to leave, the early African Americans expressed an affirmation of life in that there was always a hope, a faith in the ultimate justice of things. The spirituals were a striving for humanity in a society of oppression and racial hatred For example, in the spiritual “This Little Light of Mine,” (8) the hope of people was symbolized by a light that was going to shine or endure through the pain of the black experience in this society. Improvising the music as a solo singer or collectively with the group was a way through by which each person could express his or her joys and sorrows, and somehow get the courage and strength to make it through. The music united them as a community. and gave them power; the music was functional in their life, as in their home in Africa.

The African American tradition of singing these spirituals was in a cappella (without instrumental accompaniment) style using the pentatonic or five tone scale, commonly used in Africa. As a part of congregational hymn singing, the call and response form that was used would include a proposition or call by a lead singer, with the congregation responding to the soloist in the same convincing tone, mood and emotion. A strong beat was kept throughout the singing. Each singer would be encouraged to improvise to better express the lyrics, and improvisation was collective—a group of singers simultaneously asserted itself within a group. There was space for innovation; this caused a healthy competition. Foot stomping and clapping with up beat tempos were sometimes used in this religious music.

The philosophy and style of this singing as a powerful and unique expression of early oppressed African Americans provided the roots for the later blues and jazz.

Activity 6:

Students will read a definition of syncopation—shifting the rhythmic accent to a normally weak beat of music, and sing a cappella the familiar spiritual “This Little Light of Mine,” (8) with clapping on the second and fourth beats of the measure to demonstrate this element, important in African rhythm. They will tell what the words mean to them.

Activity 7:

Students will improvise the pentatonic scale on small xylophones.

Activity 8:

Students will learn to sing “Swing Low, Sweet Chariot,”(9) as well as other spirituals. Students will sing each phrase after it is modeled by the teacher, and then sing the whole spiritual. A selected student will sing the verses in an improvised style, followed by the group singing the response “Comin’ for to carry me home.”

Objective Three:

Students will learn the roots of the blues in early African American work songs, and demonstrate or describe the form, instruments, vocal techniques, scale, rhythm and improvisation.

Activity 9:

Students will learn about the history and practices of African American work songs through a group reading.(11)

Songs were a natural part of group work in the African tradition. Early African American slaves in the South developed songs to help lighten the load, and keep up the pace. They cleared and ploughed the land, as well as harvested crops on plantations and prison farms. They also built roads and railroads, and worked on the boats.

The work songs had a steady rhythm and short rhymed phrases, and were sung in a call and response style between a leader and the work team. Often the leader would holler in a higher type voice, in order to be heard. The song had to engage the imagination of the workers in order to get the work done, and keep up the spirit. The leader had to be able to improvise on topical events; being a lead singer meant being excused from the regular labor. The early blues came out of this tradition, particularly in the Mississippi Delta region. “Take this hammer—huh! (in a growl) Carry it to the captain—huh! (3 times). Tell him I’m goin’ —huh! Tell him I’m goin’ —huh!” (2 times) (12)

Activity 10:

Students will read about John Henry. (14)

John Henry was a famous folk hero; there are many songs and stories about him. He was a six foot African American who could outsing and out-drive any other man on the job. He worked on the Big Bend Tunnel in the West Virginia mountains for the C & O Railroad. When the newly invented automatic steam drill was brought to the Big Bend, a contest was staged between the man and the machine. John Henry was said to have swung 20 lb. hammers for thirty-five minutes of the test, and beat the machine.

Activity 11:

Students will sing the work song “John Henry” in a call and response style. SOM p.146

Objective Four:

Students will learn the meaning of the blues through its philosophy, history and definition, and demonstrate or describe the word form and content and the musical elements of form, scale and chords.

Activity 12:

Students will read a definition, philosophy and history of the blues. (16)

Around the turn of the century, a unique African-American music and poetry was born—the blues. The early blues singer, with guitar accompaniment, confronted his life situation, shared his troubles with others, and learned to deal with the problems in his world through improvisation in this special form of song which had a length of twelve bars using three basic chords, such as C F and G.

The roots of this music lay in Africa, where music was at the core of daily life, and in the early African slave music of the spirituals and work songs. After the Civil War, as African Americans looked for employment, they wandered from one migrant labor to another, facing discrimination and difficult lives. The blues came about as a response to this life; they affirmed the essential worth of African Americans, and expressed through words and music their strength to survive.

The form of the text was AAB, with the first line of text (A) a statement which was then repeated (A), and followed by a comment, (B) often humorous, or with an ironic twist. The musical style, coming from African roots, included what is known as blue notes, high cries, hums, growls, moans and shouts. The singer improvised with his voice or on his instrument in the “break,” the space between each line of text, which later evolved into jazz, America’s unique contribution to music in this century. The pentatonic or five tone scale was used with blue notes, the flattened third and seventh notes of the common major scale, such as E and B flat of C major scale.

Activity 13:

Students will read three blues verses, find the repetition. and explain the problem and how it is addressed.

1. “Good Morning, blues, Blues, how do you do? (2 x)
 Good morning, how are you?”
2. “Ain’t got nobody in all this world, Ain’t got nobody but ma self.
 Is gwine to quit my frownin,’ And put my troubles on the shelf.”
3. “De railroad bridge’s
 A sad song in de air. (2x)
 Ever time de trains pass
 I want to go somewhere”

Activity 14:

Students will learn to sing two verses of “Every Day I have the Blues” by imitating each phrase as modeled by the teacher. SOM pg.179.

Objective Five:

Students will learn about and demonstrate, identify or describe the form, instruments, vocal techniques, scale, rhythm and improvisation of the classic blues style as expressed by Bessie Smith in “Backwater Blues”.

Activity 15:

Students will read together short biography of Bessie Smith.

THE CLASSIC BLUES

Bessie Smith was born in Tennessee in 1894, and died in a car accident in 1937. She began to sing professionally in her early teens in what is called the classic blues tradition. These blues were in demand as a form of entertainment in the theater in the cities. She recorded over fifty records in the twenties, one record selling over a million copies. She was so successful that she was earning close to two thousand dollars for a personal appearance, and was known as “Empress of the Blues.” This type of blues was for a female singer, and accompanied by ragtime or stride style piano, or a New Orleans style jazz band.

Activity 16:

Students will listen to and identify the I, V, and IV chords in the song “Backwater Blues” SOM p.175.

Activity 17:

Students will sing the four verses of the “Backwater Blues” (21) by following the recording with and without accompaniment.

Activity 18:

Students will answer the following questions orally.

- a. What problem was expressed by the singer, and how was it addressed?
- b. Choose some of the following adjectives to best describe Bessie Smith’s voice. -soft-strong-loud-sweet-direct-entertaining.
- c. How did she improvise? Did she use few or many notes?
- d. Was the music slow or fast?
- e. Does an improviser repeat or constantly vary his or her musical lines?

Objective Seven:

Students will learn the role of the Leadbelly in the development of the blues and popular American music, and demonstrate, identify or describe the form, instruments, vocal techniques, scale, rhythm and improvisation as expressed in his “Good Mornin’ Blues.”

Activity 19:

Students will read together a short biography about Leadbelly, and the words to the first verse of “Good Mornin’ Blues.”SOM p.177.

Huddie Ledbetter, better known as Leadbelly, is one of the most influential figures in all of twentieth-century American popular music. He was born in 1889 in Louisiana, and performed all kinds of songs as he traveled around the area when he was young, even working with Blind Lemon Jefferson. He used a twelve string guitar which produced a stronger sound than the regular six string guitar. Unfortunately, he got into trouble with the law several times, and spent much time in prison. He was discovered and recorded in the Louisiana prison by John and Alan Lomax, who were recording and writing about African American folk music in the United States. He was released from prison, gave concerts around the country, married and went to live and perform in New York. He was the first folk blues singer to give concerts to white people, and even toured France. He initiated a revival in the country blues and other folk music, and many of his songs gained great popularity, such as “Good Night, Irene.”

Good Morning Blues

“Good morning blues, blues how do you do?
Good morning blues, blues how do you do?
I’m doing all right, good morning, how are you?”

Activity 20:

The blues use a particular harmonic structure in the twelve bars. Using the F, Bflat and C chords, Chord F would be used for bars one to four, and chords Bflat F C Bflat would alternate every two bars, with the last bar being a bridge for a return to the beginning. Students will identify the chord changes in “Good Mornin’ Blues” by raising their right thumb.

Activity 21:

Students will identify spoken improvisation by clapping their hands.

Activity 22:

Students will answer the following questions orally.

- a. What words does Leadbelly use to confront his troubles in a positive way?
- b. Does Leadbelly sing in a higher or lower voice?
- c. Describe his style of singing. Is it fast, loud, clear, slow, energetic or soft?
- c. How does he differ from Bessie Smith?
- d. Name the instruments that accompany him in a New Orleans jazz style.

Objective Eight:

Students will learn about the role of Muddy Waters and B.B. King in the Chicago and urban blues, and demonstrate, identify or describe the form, instruments, vocal techniques, scale, rhythm and improvisation as expressed in “Long Distance Call Blues.”

Activity 23:

Students will read about Muddy Waters, B.B. King and the Chicago and urban blues, and the words to the “Long Distance Call Blues.”(25)

McKinley Morganfield, known as Muddy Waters, was born in Mississippi in 1915. As a country blues singer, he was recorded in 1941 by Alan Lomax, a researcher of African American folk music in the United States. He migrated to Chicago in the mid 40’s like many African Americans from that area, and at first found work in a paper mill. He aggressively sought out club jobs, and eventually won fame with his first recorded blues hit “I Can’t Be Satisfied” in 1948. As an important leader in the development of the Chicago electric blues, so called because of the use of electronic amplification, he made this music very popular in the postwar era.

In the Chicago and urban blues style, a male singer led an instrumental group. The composed lyrics often told a story. They expressed the group experiences of rootlessness and anxiety of the city. Marvelous improvisations were heard by the harmonica, piano and electric guitar players with such blues singers as Muddy Waters, showing the influence of gospel music. The form was the regular blues form, but with the drums and bass establishing strong dance rhythms with ostinatos or repeated patterns. In the urban blues as represented by the famous blues singer of today, B.B. King, saxophones or brass sustain chords and play riffs (short melodic ideas or motives) in the accompaniment, thus sounding closer to the jazz band style. The words of the “Long Distance Call Blues” are “You say you love me, Darlin,’ please call me on the phone sometime.(2x) When I hear your voice, Hear that word of mine.”

Activity 24:

Students will clap a steady beat to “Telephone Conversation Blues;” they will identify each line of words by raising their hand.

Activity 25:

Students will identify the polyrhythms (layered patterns of rhythm, deriving from African musical practices) in the improvisations by the harmonica, guitar and bass players by raising their right thumb.

Activity 26:

Students will answer the following questions orally.

- (a) What is the problem expressed by the singer? What is he going to do to solve it?
- (b) What instruments besides the guitar are used in this blues?
- (c) How does the singer improvise the words in music? Does he shout, hold and change notes, or speak?
- (d) Does he use a high or low voice?
- (e) How would you describe the quality of his voice—rough or smooth, and how does he compare to Bessie Smith, Blind Lemon Jefferson and Leadbelly?

Activity 27:

Students will see a short video of B.B. King.

Objective Nine:

Students will learn about the development of jazz from the blues, and demonstrate, identify or describe the form, instruments, vocal techniques, scale, rhythm and improvisation of the “West End Blues,” a jazz masterpiece by Louis Armstrong.

Activity 28:

Students will read together about jazz, blues and Louis Armstrong.

Jazz can mean a style of playing, or a piece of music. It developed from the pauses or breaks between the lines of the blues, which were filled in with improvisations by the singer or instrumentalists, and were called “the jazz.” (3) In the blues played by the instrumentalists in the band led by W. C. Handy, such as “The Memphis Blues,” these breaks developed into solo variations on the theme with the repeat of each chorus (the twelve bar blues), and were called hot jazz, and became standard technique with all the bands traveling up and down the Mississippi. Such improvisations provided an outlet for individual expression, as well as dialoguing and competing with each other, in the framework of set parameters, such as musical form and chords, and improvising together. An important element of jazz, besides the polyrhythms and syncopation (African roots), is the unpredictable music (improvisation), which can surprise, shock, or provide a grim humor for the listener. In addition, unusual instrumental tone qualities and sounds are utilized, as in the solo blues singer’s style.

Louis Armstrong, a trumpet player, was one of the greatest jazz musicians. He was born in a New Orleans slum in 1900, and was raised by his mother. He got into some trouble as a young boy, and was sent to a special home for boys where he learned the cornet (like a trumpet). He joined Kid Ory’s Jazz Band in his late teens, and, following the closing of many of the clubs in New Orleans, in 1922 he joined King Oliver’s Creole Jazz Band in Chicago. He became famous and toured across the United States; later he performed in Europe. He also appeared in many films. He made significant recordings from 1922-28 with his “Hot Five” and “Hot Seven” bands, one of the most famous of which is “West End Blues.” He became famous for his “scat” singing—using nonsense syllables and other peculiar vocal effects, which can be heard in this recording showing a dialogue (call and response) with the clarinet.

Activity 29:

Students will identify the chord changes in “West End Blues” by Louis Armstrong’s Hot Five Band by raising their right hand.

Activity 30:

Students will identify the order of instruments by placing a number one to five beside the correct instrument. Trumpet _ Trombone _ Vocal _ Clarinet _ Piano _

Activity 31:

Students will answer the following questions orally.

(a) What is the main function of the banjo and drums in this piece? (b) Describe the trumpet solo. (c) New Orleans jazz style is referred to as Dixieland jazz, and features everyone improvising together. How is this achieved in West End Blues? (d) Could you describe the styles of improvisation used, whether slow or fast, energetic or calm, direct or timid? (e) Where is scat singing heard in this piece?

Objective Ten:

Students will learn the contributions of Duke Ellington to the development of jazz, and demonstrate, identify or describe the form, instruments, vocal techniques, scale, rhythm and improvisation of his “C Jam Blues” with jazz singer Ella Fitzgerald.

Activity 32:

Students will read together about Duke Ellington and Ella Fitzgerald.

Edward Kennedy Ellington, known as “Duke,” is considered the most important jazz composer, band leader and pianist. His greatest genius was in his ability to produce distinctive, inventive sounds in his orchestra. He was able to use the individual qualities in each of his instrumentalists and vocalists and weave them together into a unique musical sound. He was a visual artist, and thought of each of his musicians as a particular color on his palette; he liked to mix them in startling combinations. He became a world figure, receiving 119 awards and citations from nations around the world, including fifteen honorary degrees from colleges!

He was born in Washington, D.C. in 1899, and died in 1971. His parents provided a comfortable life style for the family, and he was raised a Christian. He began taking piano lessons after he had been hit with a baseball bat, and formed his own band in high school with himself being the agent. In 1923 he went to New York, and was hired by the Kentucky Club. Later he played at the Cotton Club. He increased the size of his orchestra from nine to fifteen pieces in order to realize his arrangements. He was in a movie and appeared onstage in New York. He made many recordings, and toured Europe several times; he was especially famous for his “Take the A-Train.” He attracted the greatest

instrumentalists of his day, and they stayed in the band normally for decades. He paid them all very well, even when he had to use his own funds.

Ella Fitzgerald was the most well-known jazz vocalist. She was born in 1918, and died recently. She was an orphan at 15, and tried out in talent shows; she became a star at a young age, and sang with many important jazz bands. She made many recordings of jazz, show tunes and popular songs. She is most famous for her scat singing.

Activity 33:

Students will clap a steady beat to “C Jam Blues” by Duke Ellington, and improvise scat-singing with Ella Fitzgerald.

Activity 34:

Using the numbers one to five, the students will indicate the order in which they hear a featured instrument or the famous Ella Fitzgerald jazz singer.

Trumpet ___ Piano ___ Ella Fitzgerald ___ Saxophone ___ Clarinet ___

Activity 35:

Students will answer the following questions orally.

- (a) What is the problem expressed? How is it addressed? How are the words varied?
- (b) How does the musical style help convey the meaning of the words?
- (c) What type of vocal improvisations does Ella Fitzgerald use? Circle the appropriate ones. Scat singing-shouts-bending-slurs-speaking voice-held notes-wide range/volume
- (d) Which instrument s(or voice) improvised alone, then were accompanied by a band?

KEYBOARD COMPONENT:

Objective Eleven:

Following a curriculum book, students will learn how to perform the keyboard accompaniment for the blues, using the chords C F and G and pentatonic scale and blues notes, as well as to sing both a traditional and an original blues to such accompaniment.

Activity (a): Students will play/improvise the C major and pentatonic scales and blues notes E and B flat.

Activity (b): Students will play the C, F and G chords.

Activity (c): Students will play and improvise the C, F and G chords in the following twelve bar blues form. Each bar or measure has four beats.

Activity (d): The class will be divided into two sections; one will improvise the accompaniment of chords or melody, and the other will sing the “St. Louis Blues,” beginning the second and third lines when the F and G chords are played. Selected students will add the drums and bass part to complete the musical sound.

Activity (e): All students will write a three line blues, and a selected student will improvise one vocally with the chord and melodic accompaniment as performed by the class. They will begin by finishing the lines “I hate..... (2x), ‘Cause....., and then write their own, based on this model.

Activity (f): A final “Blues Book” will include all the students’ verses.

OPTIONAL***Activity (h): A music program in March will include a presentation of original blues by one or more selected students; if possible, a blues singer will be invited to participate.

**This unit was adapted from and inspired by the unit “How To Blues” written by Patricia M Bissell. The entire original unit can be found at <http://www.yale.edu/ynhti/curriculum/units/1997/5/97.05.03.x.html/>.