

Title: *What can we do with the 12 bar blues?*

Starting Point:

Blues in E
Easy version with rests

I Bartle

Musical notation for the first system (measures 1-3) of the easy version. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a guitar TAB with fret numbers. Measure 1: Treble clef has a quarter note E4, quarter note G4, quarter note A4, quarter note B4. TAB has fret numbers 2, 2, 0, 2. Measure 2: Treble clef has a quarter rest, quarter rest, quarter rest, quarter rest. TAB has fret number 2. Measure 3: Treble clef has a whole rest. TAB has a whole rest. Both staves end with a double bar line and repeat dots.

Musical notation for the second system (measures 4-7) of the easy version. Measure 4: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 1, 3. Measure 5: Treble clef has a quarter rest, quarter rest, quarter rest, quarter rest. TAB has fret number 2. Measure 6: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 0, 2. Measure 7: Treble clef has a quarter rest, quarter rest, quarter rest, quarter rest. TAB has fret number 2. Both staves end with a double bar line and repeat dots.

Musical notation for the third system (measures 8-11) of the easy version. Measure 8: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 0, 0, 0, 2. Measure 9: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 2, 2. Measure 10: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 0, 2. Measure 11: Treble clef has a quarter rest, quarter rest, quarter rest, quarter rest. TAB has fret number 2. Both staves end with a double bar line and repeat dots.

Medium version without rests

Musical notation for the first system (measures 1-4) of the medium version. Measure 1: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 0, 2. Measure 2: Treble clef has a slash. TAB has a slash. Measure 3: Treble clef has a slash. TAB has a slash. Measure 4: Treble clef has a slash. TAB has a slash. Both staves end with a double bar line and repeat dots.

Musical notation for the second system (measures 5-8) of the medium version. Measure 5: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 1, 3. Measure 6: Treble clef has a slash. TAB has a slash. Measure 7: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 0, 2. Measure 8: Treble clef has a slash. TAB has a slash. Both staves end with a double bar line and repeat dots.

Musical notation for the third system (measures 9-12) of the medium version. Measure 9: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 0, 0, 3, 0. Measure 10: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 1, 3. Measure 11: Treble clef has quarter notes E4, G4, A4, B4. TAB has fret numbers 2, 2, 0, 2. Measure 12: Treble clef has a quarter rest, quarter rest, quarter rest, quarter rest. TAB has fret number 2. Both staves end with a double bar line and repeat dots.

Using flattened 5th

1

Musical notation for measures 1-4. The key signature has one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, followed by a double bar line, then G4, A4, B4, C5, and finally Bb4, A4, G4, F#4. The guitar tablature below shows fret numbers: 2 2 0 2, a double bar line, 2 2 0 2, and 3 2 0 2.

5

Musical notation for measures 5-8. The melody consists of quarter notes: G4, A4, B4, C5, followed by a double bar line, then G4, A4, B4, C5, and finally Bb4, A4, G4, F#4. The guitar tablature below shows fret numbers: 2 2 1 3, a double bar line, 2 2 0 2, and 3 2 0 2.

9

Musical notation for measures 9-12. The melody consists of quarter notes: G4, A4, B4, C5, followed by a double bar line, then G4, A4, B4, C5, and finally G4, A4, B4, C5. The guitar tablature below shows fret numbers: 0 0 3 0, 2 2 1 3, 2 2 0 2, and 2 followed by a double bar line.

Blues in E

Easy version with rests

Arrangement by I Bartle

1

Musical notation for measures 1-3. The key signature has one sharp (F#). The melody consists of quarter notes: E4, E4, E4, E4, followed by a quarter rest, then a double bar line. The guitar tablature below shows fret numbers: 0 0 3 5 0, a quarter rest, and a double bar line.

5

Musical notation for measures 4-6. The melody consists of quarter notes: E4, E4, E4, E4, followed by a quarter rest, then quarter notes: E4, E4, E4, E4, followed by a quarter rest. The guitar tablature below shows fret numbers: 0 0 3 5 0, a quarter rest, 0 0 3 5 0, and a quarter rest.

9

Musical notation for measures 7-9. The melody consists of quarter notes: E4, E4, E4, followed by a quarter rest, then quarter notes: E4, E4, E4, E4, followed by a quarter rest, then quarter notes: E4, E4, E4, E4, followed by a quarter rest. The guitar tablature below shows fret numbers: 7 7 7, 5 5 5, 0 0 3 5 0, and a quarter rest.

1 Medium version without rests

5

9

1 Using flattened 5th

5

9

Generative topic:

Building a 12 bar blues piece for players and dancers

Rewritten as a question:

How do we create a 12 bar blues?

Overview:

Students learn a riff with three levels of difficulty that form a 12 bar blues piece. The riffs can be combined to form a multi-layered piece or played in sequence to create a piece with developing structure.

Intended grades: 5/6

Standard: 2

Duration: 6 x 30 min lessons

Connections with Cognitive, Personal and Social Development:

- Understands how the basic elements of arts forms are used to communicate meanings in everyday life
- Understands the need for constructive personal and social relationships

Throughlines	Understanding goals
Chord patterns can be used to create order in a piece.	1. Music is created by pattern.

This unit makes provision for:

- ✓ establishment and consolidation of prior learning
- ✓ whole class activity
- ✓ small group activity
- ✓ individual activity
- ✓ guided / scaffolded activity
- self-assessment
- peer-assessment
- ✓ small group demonstration of understanding.

Development of understanding of these concepts:

Concept	Specific aspects
	Students can:
Beat	
✓ Rhythm	develop a swing feel
Meter	
Tempo	
✓ Melody	learn to play riffs and develop answering phrases
✓ Harmony	change chords in the correct place for 12 bar blues
✓ Tonality	identify major / minor tonalities, pentatonic scale and I, V, IV chords
Dynamics	
Tone Colour	
✓ Texture	layer different riffs and responses
✓ Structure	identify patterns in riffs
✓ Style / Context	explore the blues genre.

Development of these skills:

Skill	Specific aspects
	Students can:
✓ Vocal	sing blues songs
✓ Instrumental	play riffs and chords
✓ Movement	perform simple dance steps and actions to match chords I IV V
✓ Reading Notation	follow guitar tablature notation
Writing Notation	
✓ Listening / Aural Discrimination	listen to chord changes listen to the blues style
✓ Improvising	use chords and riffs to improvise further melodies
Composing	
✓ Arranging / Transcribing	work in small groups to perform a blues piece.
Commenting	

Warming up / Tuning in: engaging the students in the inquiry

UGs	Learning experiences	Ongoing assessment and feedback
	Students sing a 12 bar blues song e.g. <i>Mary had a little Blues</i> .	Discuss the similarities and differences of <i>Mary had a little Blues</i> with the well-known nursery rhyme.
	Students listen to the lyrics of other blues songs.	Provide students with a template for lyrics and ask them to complete a cloze activity, writing their own lyrics.
	Students follow a dance pattern that shows the 12 bar pattern with different actions for the chord changes (1=clapping 4=stamping, 5=nodding).	Discuss the patterns that make up a 12 bar blues.

Guided / scaffolded inquiry: enabling students to acquire, process and represent information, to further develop understanding and challenge thinking

UGs	Learning experiences	Ongoing assessment and feedback
	Students play allocated parts according to their individual ability.	Students play one line each and refine their performance.
	Add other instrumentation to the melodic line e.g. percussion to add a triangle on chord changes, drum to add straight eight or swing feel on cymbal.	Observe students' ability to maintain part and beat integrity.
	Encourage students to improvise with different rhythm patterns over the chord changes.	
	Students write lyrics to the blues pattern and perform the arrangement.	

Culminating performances: enabling students to demonstrate insights and demonstrate their understanding

UGs	Learning experiences	Ongoing assessment and feedback
	Students perform a 12 bar blues with tutti sections (all playing together), solo sections, (reflecting the appropriate level of skills) and lyrics.	Students watch a playback of a videoed performance to assess their performance according to a class developed rubric.

Tips for teachers

This is an open-ended activity that enables students to perform at a level suited to their ability, from the easiest bass riff to improvising and song writing.

When students are starting on improvising, encourage them to use the same pitch but alter the rhythm.

When they are comfortable with this they can change the pitch.

Resources and references

Blue Suede Shoes **ABC Sing 1991**, song 34, page 74

Cut Lunch Blues **ABC Sing 1991**, song 24, page 50

Monday Morning Blues **ABC Sing**, song 47, page 66

Mary Had a Little Lamb **ABC Sing 2001**, song 18, page 32

Daddy Cool **ABC Sing 2004**, song 49, page 87

Birthday **The White Album** The Beatles

Fun, fun, fun Beach boys

Turn up your Radio Master's Apprentices

Backyard Blues Susie Davies-Splitter