

Pocket

The Beginner's Joyful Universe


Paper Sample

Through Black gospel's captivating music and undeniable history in the fabric of America, Pocket transforms beginning instrumental music learning for students and teachers.

Goals:

- Creativity from the onset of instrument learning
- Skill-application format (learn and practice a skill - > use it in context)
- Black cultural music traditions joyfully highlighted and credited
- High-quality, standards-based instruction with meaningful assessment
- Attention- & retention-boosting learning experiences

Additional notes:

- Songs included are either public domain works or are under review for licensing permissions. Do not share this packet with any unauthorized schools or audiences.
- Skill drills and tunes will be individual exercises in sequence or a la carte on the Pocket app.
- The tambourine symbol  indicates a play-along track (available soon).

Pocket

What's Covered

Rhythm

Whole notes & rests
Half notes & rests
Quarter notes & rests
Eighth notes & rests
Syncopation
Sixteenth note patterns
Triplet patterns
Simple & Compound Meter

Creativity

Improvisation
Call & Response
Composition
Student-led activities

Pitch

First 6 Notes:
Concert Bb Scale

Major Scales:
Bb, F, G, C, Ab

Minor Scales:
Gm, Cm, Dm

Expression

Articulation
Style
Dynamics
Social & Emotional Learning
Connections

Song Samples

Quarter notes & rests

Come on in the Room

Georgia Mass Choir

Two staves of musical notation in 4/4 time, key of Bb. The first staff contains a melody with quarter notes, quarter rests, and a half rest. The second staff contains a bass line with quarter notes.

Lean on Me

Bill Withers

Two staves of musical notation in 4/4 time, key of Bb. The first staff contains a melody with quarter notes and half notes. The second staff contains a bass line with quarter notes.

I Know I've Been Changed

LaShun Pace

Two staves of musical notation in 4/4 time, key of Bb. The first staff contains a melody with quarter notes and half notes. The second staff contains a bass line with quarter notes.

Joy

Kirk Franklin

Two staves of musical notation in 4/4 time, key of Bb. The first staff contains a melody with quarter notes, quarter rests, and half notes. The second staff contains a bass line with quarter notes and a half note.

Extended Exercise Sample

I Know I've Been Changed - Improvisation around the room

Pitch Bank: Concert C Minor Scale (your D minor)

A diagram showing six staves, each with a single note. The notes are labeled D, E, F, G, A, and C from left to right. The notes are placed on the following lines of the staves: D on the first line, E on the second line, F on the third line, G on the fourth line, A on the fifth line, and C on the first line of the sixth staff.

Four staves of musical notation in treble clef with a key signature of one flat (Bb). Each staff begins with a repeat sign. The first four measures of each staff are marked 'Solo' and contain whole rests. The remaining measures are marked 'Tutti' and contain a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (half). The fourth staff ends with a double bar line and repeat dots.

See CREATE lesson activity below for ideas to use this exercise.

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CREATE

Activity: I Know I've Been Changed

National Standard: MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

How did the singer vary her solo parts before the audience responded? How did her musical choices align with the text of the song?

Objectives:

1. The student will improvise a 4-bar solo in the style of "I Know I've Been Changed" using the first 5 pitches of the C minor scale.
 - a. Assessment: (Formal) Each student will play a 2-bar solo in the **Improvisation Around the Room** exercise.

4-Bar Improvisation Rubric (see full table end of document)

Student Name	Pitch Range	Rhythmic Variation/Style
Lyric Johnson	<input type="checkbox"/> 1-2 pitches used	<input type="checkbox"/> Mostly whole notes and half notes used
	<input type="checkbox"/> 3-6 pitches used	<input type="checkbox"/> Quarter notes and eighth note explorations used
	<input type="checkbox"/> No use of pitch bank/key sig.	<input type="checkbox"/> Quarter notes and eighth note explorations used
Samantha Hauser	<input type="checkbox"/> 1-2 pitches used	<input type="checkbox"/> Mostly whole notes and half notes used
	<input type="checkbox"/> 3-6 pitches used	<input type="checkbox"/> Quarter notes and eighth note explorations used
	<input type="checkbox"/> No use of pitch bank/key sig.	<input type="checkbox"/> Quarter notes and eighth note explorations used
Martin Bell	<input type="checkbox"/> 1-2 pitches used	<input type="checkbox"/> Mostly whole notes and half notes used
	<input type="checkbox"/> 3-6 pitches used	<input type="checkbox"/> Quarter notes and eighth note explorations used
	<input type="checkbox"/> No use of pitch bank/key sig.	<input type="checkbox"/> Quarter notes and eighth note explorations used

2. The student will demonstrate understanding of call and response form.
 - a. Assessment: (Informal) Students sing or play the response in time at the tutti marking in the Improvisation Around the Room exercise.

Activity

Context: 1990s Black Church

Characteristics: Call & Response of the melody led by the solo voice, LaShun Pace

Watch LaShun Pace – I Know I've Been Changed
 Call & Response begins at 0:27 (chorus)
 Variation of musical phrasing in solo-- 1:21-2:21(verse)

<https://www.youtube.com/watch?v=UzMKZcoFTrM>



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Discuss

- What part do you hear the audience singing? Does it change?
(In the chorus: “know I’ve been changed”; In the verse: “angels in heaven done signed my name”)
- How does the soloist change her part before the audience joins? Does it get more varied or less varied as the verse continues? Why?
- Why did the audience sing the response, “know I’ve been changed,” the same time each time? What did this allow the singer to be able to do? How did the singer’s melodic line change in the solo sections?
- Listen to the singer’s musical choices when she sang about stepping in the water (water was cold). Why do you think she sang it this way?

History of Call & Response

Many musical traditions across the continent of Africa incorporate improvisation and the nuanced and explosive call and response, or participation, as a basis for powerful human expression. Call and response forms involve a caller, or soloist, who “raises the song,” and the community chorus who respond, or “agree underneath the song.” In the case of the Igbo (Nigeria), the storyteller calls out the story in lines; the audience or chorus responds at regular intervals to the storyteller’s calls with a sala (the chorus’ response). In some cases, the Igbo sala is amanye, roughly equivalent to American English expressions of agreement such as “amen” or “right on!”

On southern United States plantations, the roots of gospel and blues were introduced in work songs and “field hollers” based on the musical forms and rhythms of Africa. Through singing, call and response, and hollering, enslaved African people coordinated their labor, communicated with one another across adjacent fields, bolstered weary spirits, and commented on the oppressiveness of their masters. Spirituality and improvisation (“letting go and letting God”) were integral to the music. Call and response are still firmly entrenched in jazz and African American culture today—from blues to gospel, to R&B, to bebop, to reggae, to rap music, and more. Virtually every jazz genre has been influenced by these roots.

Source: “Call and Response,” The Jazz History Tree. <https://www.jazzhistorytree.com/call-and-response/>

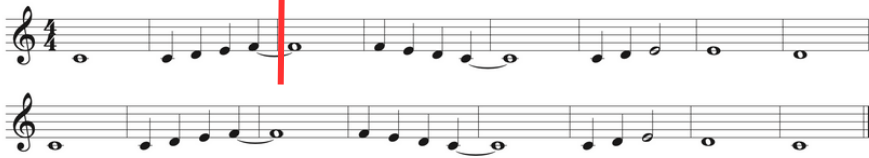
Improvisation Around the Room Exercise – “I Know I’ve Been Changed”

Clarinet in Bb

The image shows four staves of musical notation for a Clarinet in Bb. Each staff begins with a treble clef and a key signature of one flat (Bb). The notation is divided into two sections: 'Solo' and 'Tutti'. The 'Solo' section consists of four measures of whole rests. The 'Tutti' section consists of four measures of music, with the first measure containing a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a half note C5, a quarter note Bb4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note Bb3. The piece concludes with a double bar line.

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Lean on Me



Trumpet in Bb Quarter notes & rests

About Bill Withers



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I Know I've Been changed



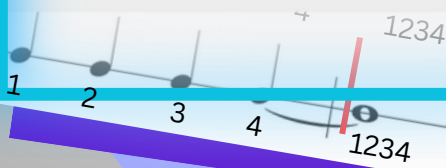
About LaShun Pace



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Digital launch coming soon.

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Tuba

Quarter Notes Ties

Try it: I Know I've Been

Pocket

Skill Drill: D Minor scale (Concert C Minor)



Clarinet in Bb

Try it: I Know I've Been Changed"

**Like the great educator
you are,
please give us feedback!**

Take the 3-minute survey:

**[https://forms.gle/vPWgfUc9FMHA
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