

# Pocket

**The Beginner's Joyful Universe**

Mobile, Tablet, & Desktop App

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

**Creativity from the onset of instrument learning**

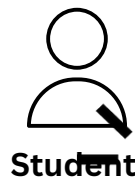
**Skill-application format (learn and practice a skill - > use it in context)**

**Black cultural music traditions joyfully highlighted and credited**

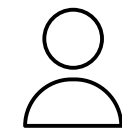
**High-quality, standards-based instruction with meaningful assessment**

**Attention- & retention-boosting learning experiences**

# Pocket



Student



Teacher



Pocket

Select Your Instrument



Flute

Oboe

Clarinet

Alto Sax

Tenor Sax



Pocket

SAMPLE USE ONLY

Pocket

Quest Mode

Skill Mode

Select Level

1 - Easy

2 - Medium

3 - Hard

Clarinet Corner

Assembly, Posture, Hand Position, Notable Black Clarinetists

QUEST: Ready for a challenge? Complete 10 Level 1 exercises with a score of 95% or higher.

Level 1 Quest

Order exercises by: Easiest to most difficult Shuffle

COME ON IN THE ROOM

Tuner ON Metronome ON

Musical notation for 'Come On In The Room' on a two-staff system.

Go back: First 6 Notes Practice

Go back: Level 1 Rhythms Practice

About Georgia Mass Choir

**Level 1 Quest**

Tuner  ON Metronome  ON

**LEAN ON ME**

SAMPLE USE ONLY

< Go back: First 6 Notes Practice

< Go back: Counting Ties

About Bill Withers

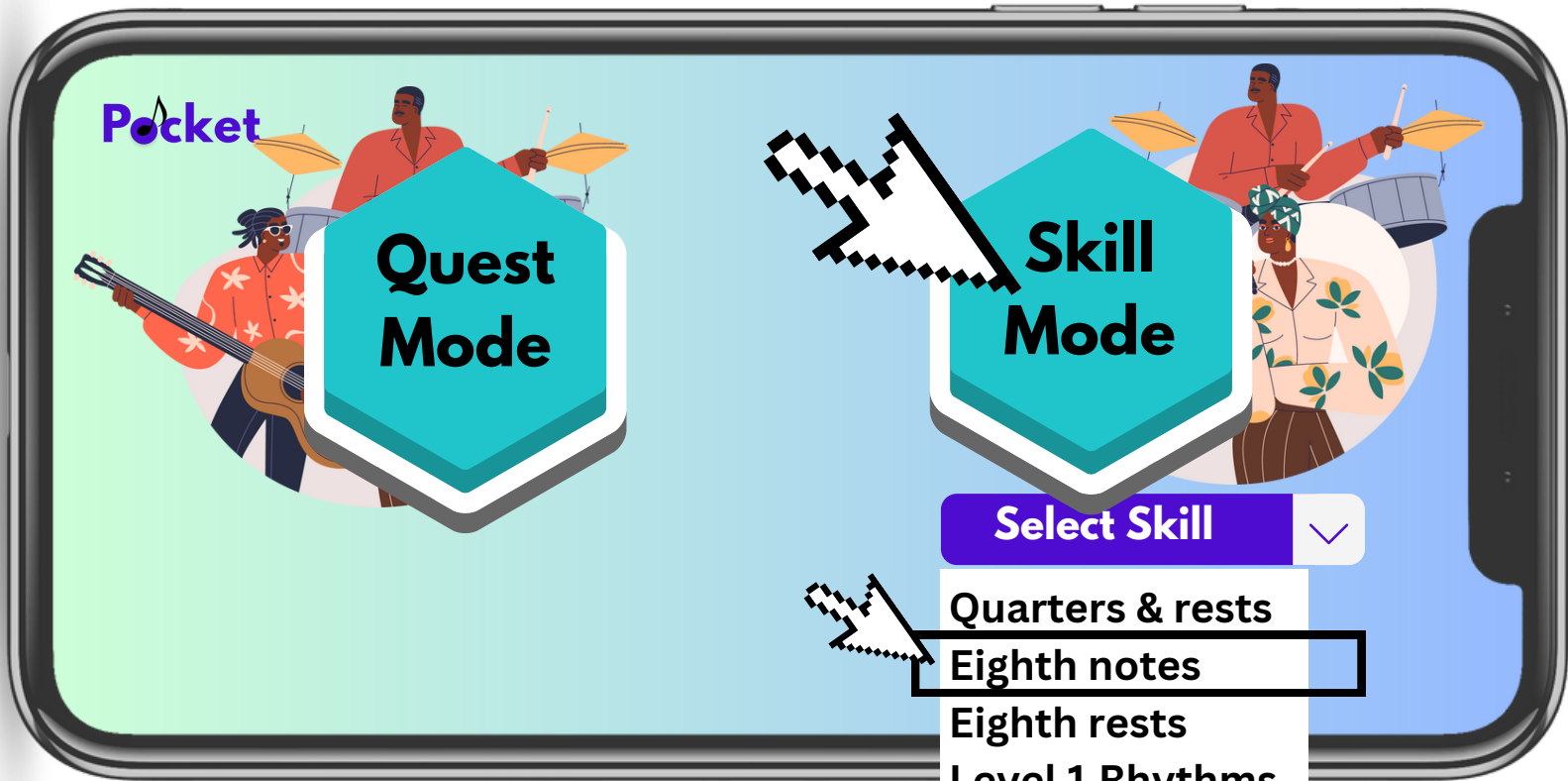
**Level 1 Quest**

**Exercises 3–10**

**Level 1 Quest Results**

**Results**

- Student reports from 10 exercises (pitch accuracy percentages, rhythmic accuracy percentages, scores)
- Results reported to teacher role (optional)



- Rhythm chart exercises
- Songs featuring eighth note patterns
- Exercises played infinitely
- Teacher-assignable exercises

SAMPLE USE ONLY



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CREATE

1

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: (Informal) Students play the response in time at the tutti marking 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"/> 3-6 pitches used <input type="checkbox"/> No use of pitch bank/key sig.	<input type="checkbox"/> Mostly whole notes and half notes <input type="checkbox"/> Quarter notes and eighth note explorations used
Samantha Hauser	<input type="checkbox"/> 1-2 pitches used <input type="checkbox"/> 3-6 pitches used <input type="checkbox"/> No use of pitch bank/key sig.	<input type="checkbox"/> Mostly whole notes and half notes used <input type="checkbox"/> Quarter notes and eighth note explorations used
Martin Bell	<input type="checkbox"/> 1-2 pitches used <input type="checkbox"/> 3-6 pitches used <input type="checkbox"/> No use of pitch bank/key sig.	<input type="checkbox"/> Mostly whole notes and half notes used <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>



Teacher Resources  
 Curriculum pacing guides  
 Activities  
 Assessments  
 Student progress data

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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 world have used 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 story (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 singing, call and response, and hollering, enslaved African people coordinated their labor, communicated with one another across adjacent fields, bolstered weary spirits, and communicated their needs. 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/>

# Teacher Resources

Curriculum pacing guides

Activities

Assessments

Student progress data

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

(see pilot PDF)

Clarinet in Bb

The image shows four staves of musical notation for Clarinet in Bb. Each staff begins with a 'Solo' marking and ends with a 'Tutti' marking. The notation consists of a series of notes and rests on a five-line staff, with a key signature of one flat (Bb) and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. The 'Tutti' sections appear to be more rhythmic and melodic than the 'Solo' sections.

# 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



**How can this app be the best  
for your students?  
Please let us know!**

**Take the 3-minute survey:**

**[https://forms.gle/vPWgfUc9FMHA  
3VHU7](https://forms.gle/vPWgfUc9FMHA3VHU7)**

### **Features Exclusive to the App**

- Multi-exercise quests by skill, key signature, or difficulty level
- Progress data sent to classroom teacher
- Teacher-assigned exercises
- Toggle articulation & expression markings