

Pedagogy & America's Roots Music

TEACHING THE BLUES EFFECTIVELY IN YOUR CLASSROOM

F e r n a n d o J o n e s



strategies



lesson plans



activities

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TEACHING
THE BLUES
EFFECTIVELY
IN YOUR CLASSROOM

Fernando Jones

Edited by Troy Norman & Lana Cromwell



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Foreword

Fernando Jones is a one-man Blues wrecking crew. He plays the Blues with a rare and beautiful intensity — as if he's not just representing himself, but every Bluesman that he ever learned from. He teaches the Blues with the energy and sheer joy of a shaman on a mission. The Blues is his sermon, and he spreads the joy of the Blues to anyone within earshot. He'll take the Blues to the most down-and-out neighborhoods of the inner cities. And he'll take his guitar and his mission to the wealthiest of the wealthy neighborhoods across the nation. He'll go anywhere and talk to anyone and teach them the importance of the Blues. Fernando knows, everybody needs to support the Blues.

For Fernando Jones, the Blues is in everyone. It's basic, it's primal, it's beautiful in it's simplicity. It's a divine, spiritual music created by African-Americans and given to the world. The Blues gives people of all races, colors and creeds a means to express themselves. We all have the Blues. Every culture plays the Blues. And it should be taught in the schools. Fernando Jones is on a mission to make sure it happens.

-Frank Alkyer, Downbeat Magazine Publisher

Teaching The Blues Effectively



Fellow educators this resource was created just for you. I would like to show you how to effectively teach the Blues in your classroom. These principles can easily transfer to other forms of music as well. You will find these strategies and techniques easy to implement, and the good news is that you don't even have to be musically inclined to be successful with these resources.

The mission here is to make the Blues accessible to kids everywhere in a user-friendly environment starting in your classroom. Feel free to use my other book entitled *I Was There When The Blues Was Red Hot* as a supplement to the activities in this book. You can also talk about the importance of the drum and how it is used in some cultures as a form of communication. During your musical activities have your students use their desks, chairs, pencils, and keys to make percussive sounds to complement the lesson. You can also make *shakers* by adding rice and dried beans into plastic soda bottles. As long as you care, you'll do just fine. *Feel free to visit the National Association of Music Educators (MENC.org) for the National Standards for Music Education.*

Teaching Philosophy

Every educator should have a teaching philosophy for this is his or her foundation and justification for practicing the craft of pedagogy. In over two decades of teaching I've learned that the *learning process* should be an exciting, fun and continually evolving experience for the teacher and the student. If I have to turn a basic lesson into a multimedia production to keep my students engaged then that's what I'll do. In his theory of multiple intelligences, Dr. Howard Gardner's asserts that people have different abilities (or intelligences) and learn differently as a result; he lists music as one of the intelligences.

As a teacher and mentor, I owe it to my students to be competent in the content area I am teaching. To ensure my growth as an educator and Lifelong Learner, I regularly participate in professional development seminars focused on the needs of the students I serve.

In closing, goals set for and by students should be attainable. Students' emotional and academic needs should be considered as well. In order for students to succeed they must feel safe, valued, cared about, respected, and protected by their teachers. Most of all, they must feel that what they care about musically and culturally is viewed as important by you. Your students have to feel that you *want* to understand them. My mother used to always say, "Understanding is the greatest thing in the world." She was right. I take those words of wisdom with me in every situation.

Share your teaching philosophy:

The Importance Of Music Education

The achievement gap is defined as the difference in academic performance between different ethnic groups. One proven way to help close this gap is through the arts. Scientific studies have shown that students who study music do better on standardized tests than those that do not. The findings are backed by data showing that music helps improve the cognitive development process in children.

McMaster University scientists found that 4 to 6 year old students who took music lessons for one year performed better on memory tests “designed to assess general intelligence skills such as literacy and math ability” (McMaster University).

In a study compiled by the Music Educators National Conference in 1998 and 1996, data showed that freshman and senior students who studied the arts scored significantly higher on the verbal and math sections of the SAT (The College Board).

Students of the Arts	SAT Verbal Section	SAT Math Section
Freshman Year	Scored 52% Higher Than non-Students of the Arts	Scored 37% Higher Than non-Students of the Arts
Senior Year	59% Higher Than non-Students of the Arts	41% Higher Than non-Students of the Arts

Classroom Culture

In most cases if students go to school they are bound to learn. In the classrooms of Walker and Brown we felt safe, smart, protected, and significant. Therefore, we learned. While designing the work space for your Blues program, make it as comfortable and inviting as possible. Consider adding a scented wall plug-in to make the environment welcoming. You may want to stay away from flowery smells because they might trigger allergies or cause other unwanted respiratory reactions for some. Try scents such as vanilla, orange or pumpkin spice because they are not as intrusive. Put those old LP covers to good use by hanging them on the walls. Dangle those old 45s from the ceiling. Do so and your “Blues Kids” will break the door down to get into your classroom. Music is filled with Language Arts, Mathematics, Social Studies, and Geography, and it can be mastered through the lens of the Blues. Your students should be engaged and challenged in the environment you design. Your students will also be able to apply their classroom knowledge in practical and professional settings.

As long as there is movement in the universe the element of music will exist. As long as human beings express themselves honestly through music, the keyword is *express*, the Blues will be present musically and culturally. Just as professional baseball, basketball and hockey organizations help ensure their sport’s future, vibrancy, integrity and popularity by cultivating “farm team” talent, we, too, as practitioners of Blues must follow suit. We must keep the educational component of this music and culture at the *vanguard*. The Blues is alive, but like all living things we have to keep it healthy; one way to ensure its health is through interdisciplinary classroom based programming. It can all start in *your* classroom.

Routine & Structure

It’s important to have a routine in your class. In my class, we begin by holding hands in a circle followed by a call-and-response chant. You can use ours if you want to or create your own. The chant helps to build character, reinforces teamwork, sets the tone, and gets everyone on the *same page*. Sometimes class ends this way, too. Once again, call-and-response simply means someone says a word or phrase then everybody else repeats it.

Call (Teacher)	Response (Student)
<i>I am</i>	<i>(Repeat)</i>
<i>Somebody.</i>	<i>(Repeat)</i>
<i>I am</i>	<i>(Repeat)</i>
<i>A musician.</i>	<i>(Repeat)</i>
<i>A musician is a person that makes music,</i>	<i>(Repeat)</i>
<i>And good musician listens.</i>	<i>(Repeat)</i>

Make up a call-and-response chant for your own Blues Kids session:

Call (Teacher)	Response (Student)
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>

My classroom gives me an opportunity to participate in the shaping of tomorrow's players. The classroom is a hands-on, user friendly, nurturing, educational, and entertaining environment. Faculty, family, friends and community members are welcome to observe our sessions. This policy affords my students multiple opportunities to perform in front of diverse, non-biased audiences at any given time. These experiences enhance the learning process and helps to build confidence.

• An inspirational quote by Michelangelo:

“Every block of stone has a statue inside it and it is the task of the sculptor to discover it.”

• My inspirational quote to teach by based on Michelangelo's:

“Every **student** has a **scholar** inside **them** and it is the task of the **teacher** to discover it.”

• Now it's your turn to write your own inspirational quote to teach by:

Teaching The Blues Effectively

The secret to keeping the attention of students studying the Blues is simple. Catch them where they are musically then take them where you want them to go. This is important because in order to teach effectively you have to know the subject matter you are teaching inside and out, and you have to connect with your students. By connecting with them you will demonstrate an interest in what they deem as being important.

As a child on Saturdays I'd watch cartoons and play the guitar along with the groups on *American Bandstand* and *Soul Train*. While reflecting on my youth, I was about to unfairly compare my glory days with those of the students I teach today. My students have VH1, MTV and BET, but a notable difference between our generations is that today's kids lack exposure to live musicians. Without getting into a one-sided debate, much of the music that the students we will service listen to is generated by computers, MIDI keyboards and drum machines. Today, a song can be written, arranged, produced and performed by one person digitally, whereas in our day that same song would have taken an entire band plus a team of engineers and producers to create. Knowing this, we have to do three things to be successful in our efforts to promote the Blues in our classrooms:

1. **Assess** where our students are musically.
2. **Incorporate** what you want them to learn with what they already know musically.
3. **Reference** similarities between songs they know with ones you are teaching.

American music has been a soundtrack to the world for over fifty years, and the Blues is at the core of its molecular structure. When most Americans think of this music stereotypical images of Southern African American musicians appearing to have taken an oath of poverty, while playing off-brand guitars in smoke-filled rooms will undoubtedly come to mind. The last thing some might ever think of when discussing education on any level is the use of the Blues to help improve literacy. Today we live in a global village where we can communicate with friends and family across the world in real time via the Internet. This is why we have to embrace technology and use it purposefully and responsibly.

Unfortunately, some school administrators view the arts as senseless, dispensable, extra curricular activities instead of forums where students can express themselves. President Obama said, "Part of what arts education does is it teaches people to see each other through each other's eyes. It teaches us to respect and understand people who are not like us, and that makes us better citizens, and it makes our democracy work better. That's something that I believe in" (Campaign Speech).

In my 20 years as an educator I've had the opportunity to train administrators, teachers and students (pre-kindergarten through college) throughout the country on how to use the Blues as a tool to improve literacy through my Blues Learning and Understanding Education Systems (B.L.U.E.S.) via the Blues Kids of America program. Any educator will tell you that the most effective teachers are the ones who teach the subjects they are most passionate about. How passionate are you about teaching the Blues to your students? Let's face it, learning something new in some cases can be as boring as watching paint dry. Something I started doing at four years old has given me a career.

The Blues Kids of America program was created in 1989 when I was a substitute teacher in Chicago Public Schools. One day I finished the lesson plans left by the absent instructor ahead of schedule. I had my guitar with me and the rest is history. Neither the students nor I had any idea that a program would be created from this moment. I was just thinking on my feet. By the mid 1990s, principals were recruiting me to implement my program in schools throughout the nation. From those experiences I learned that if you execute these five basic steps in your Blues class you will be OK:

Step 1: Share your music experiences and secure student trust.

Step 2: Listen to what your students have to say about modern music and the Blues.

Step 3: Choose age appropriate music.

Step 4: Engage students at-all-times by having them be part of the creative process.

Step 5: Compliment your students on their progress.

These steps even worked when my program was implemented in juvenile detention centers. We chose songs that were popular (without profanity and violence, of course),

and allowed students to express themselves by reciting poetry, rapping and singing R&B songs. You'd be surprised how many of them wanted to sing songs that their grandparents listened to such as "Last Two Dollars" by Johnny Taylor and "Wang Dang Doodle" by KoKo Taylor. At the end of the program cycle their sentiments were always the same ". . . *but only if we had an outlet to express ourselves creatively in a structured, safe environment before we got locked up.*"

One of the keys to getting and keeping your students interested in the Blues is to cross reference it with popular culture through mediums such as MTV, the radio, films, sitcoms, commercials, cartoons, iTunes and YouTube. For example, if your students like Hip-hop, design a mini music lineage lesson on popular artists with whom they are familiar with such as these:

<i>Naz</i>	<i>Son of Jazz and Bluesman Olu Dara.</i>
<i>Syleena Johnson</i>	<i>Daughter of Bluesman Syl Johnson.</i>
<i>Shawwna</i>	<i>Daughter of Bluesman Buddy Guy.</i>

Once this mission has been accomplished you can teach your students anything and their attention won't wane because you will have established a bond of *coolness*, a bond of trust. By embracing rather than lambasting the music they listen to will show your students that you are interested in something they deem as important and sacred.

If necessary design an Individualized Education Program (IEP) for each student or you can ask them to write on an index card two or three things they'd like to achieve musically from this experience. This will be your own little GPS device that will keep you and the group on task for the duration of the session.

Assessment

Learners should be assessed and evaluated based on their individual growth and performance. Individual needs are identified, addressed, and supported using Gardner's Multiple Intelligences theory. Your classroom will then become a resource onto itself supporting students' needs that can't be addressed outside the classroom environment.

Interdisciplinary Strategies

Songs can be downloaded legally from internet sources such as itunes.

Grade Level	Song	Artist	Social	Subject
Pre-K – 3	Bo Diddley	Bo Diddley	<ul style="list-style-type: none"> • Collaboration • Fun 	<ul style="list-style-type: none"> • American History
4 – 12	Route 66	Nat King Cole	<ul style="list-style-type: none"> • Travel • Maps Reading • Sight Seeing • Vacation 	<ul style="list-style-type: none"> • Current Events • American History • Math • Geography • Modern History • Social Studies
6 - Adult Ed.	Chicago (Has Got Everything You Need)	Fernando Jones	<ul style="list-style-type: none"> • City Pride • Sight Seeing • City History 	<ul style="list-style-type: none"> • Current Events • American History • Communication • Geography • Modern History • Social Studies
6 – Adult Ed.	It Don't Make Sense (You Can't Make Peace)	Willie Dixon	<ul style="list-style-type: none"> • Non-Violence • World Peace • Civil Rights 	<ul style="list-style-type: none"> • Current Events • American History • Communication • Geography • Political Science • World History
6 – Adult Ed.	Wang Dang Doodle	KoKo Taylor	<ul style="list-style-type: none"> • Friendly Fun • Gathering • Party 	<ul style="list-style-type: none"> • Creative Writing • Poetry
6 – Adult Ed.	Let The Good Times Roll	B. B. King	<ul style="list-style-type: none"> • Friendly Fun • Gathering • Party 	<ul style="list-style-type: none"> • Social Studies
9 – Adult Ed.	At Last	Etta James	<ul style="list-style-type: none"> • True Love • Friendship • Peacefulness 	<ul style="list-style-type: none"> • Current Events • Social Studies • Modern History

Strategies, Lesson Plans & Other Resources

Teachers

What are the top five musical wants of the group of students you are serving?

1. _____
2. _____
3. _____
4. _____
5. _____

What are the top five musical needs of the students you are serving?

1. _____
2. _____
3. _____
4. _____
5. _____

List five things you know and like about the Blues:

1. _____
2. _____
3. _____
4. _____
5. _____

What are five things you'd like to know about the Blues?

1. _____
2. _____
3. _____
4. _____
5. _____

Why is it important to teach the Blues to this group of students? Pick three reasons:

Example: *It is important to teach the Blues to this group of students because we are studying American history and the role music has played in it.*

- 1. _____
- 2. _____
- 3. _____

Go online and find three verified statistics illustrating the power music has on the cognitive development process resulting in an increase in standardized tests scores. Cite the sources.

- 1. _____
- 2. _____
- 3. _____

Choose age appropriate songs for your students to learn:

Grade	Song	Theme	Artist
Pre-K - 2	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
3 - 5	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
6 - 8	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
9 & Up	_____	_____	_____
	_____	_____	_____
	_____	_____	_____

Blues Characters

Here is a strategy that you can use to get your students interested in reading, writing and doing research papers. Assign each student a character. Add more characters if you'd like. Then have your students present their characters with zeal in front of each other. Play an instrumental song in the background. They can go in any order. This exercise works well with other entertainers and historical figures, too. Photo copy these characters on card stock, cut them out and make placards.

My Name Is **Gertrude "Ma" Rainey**, The First Queen Of The Blues.

©BluesKids.com

I'm **William Christopher "W.C." Handy** & They Call Me Father Of The Blues.

©BluesKids.com

Do You Know Me? I'm The Beale Street Blues Boy Better Known As **B.B. King**.

©BluesKids.com

I'm **Willie Mae "Big Mama" Thornton**, & You Aint Nothin' But A Hound-Dog.

©BluesKids.com

I Am **Willie Dixon** The One That Said, 'The Blues Are The True Facts Of Life.'

©BluesKids.com

I'm **Fruteland Jackson** & The Blues Is All I Crave.

©BluesKids.com

I Took The Blues To Carnegie Hall & To France. My name is **Josephine Baker**.

©BluesKids.com

I'm **Ida Cox**. Wild Women Never Worry, Wild Women Never Get The Blues.

©BluesKids.com

Chester Burnett Is My Real Name, But They Call Me **Howlin' Wolf**. What The Men Don't Know The Little Girls Understand. I Am The Backdoor Man.

©BluesKids.com

I'm **KoKo Taylor** & We-Gonna Pitch A Wang Dang Doodle All Night Long!

©BluesKids.com

I **Am Little Walter** & My Babe Don't Stand No Cheating.

©BluesKids.com

I'm **Little Ruthie Brown** & Mama, He Treats Your Daughter Mean.

©BluesKids.com

I'm **Etta James** & I'd Rather Go Blind Than To See You Walk Away.

©BluesKids.com

I Am **Aretha Franklin**, The Queen Of Soul.

©BluesKids.com

They Call Me Cousin Peaches [But] **Jimmy Reed** Is My Name. Some Call Me Boss Man But It All Means The Same Because I'm Just A Po' Country Boy.

©BluesKids.com

I'm **Foree Superstar** & I Walked From The Westside To The Southside Of Town. I Went Looking For My Baby & My Car Broke Down.

©BluesKids.com

I'm Lady Day, **Billie Holiday**, & You Don't Know What Love Is Until You Learn The Meaning Of The Blues.

©BluesKids.com

I, **Robert Johnson**, Fell On My Knees & Picked My Guitar At The Crossroads.

©BluesKids.com

My Name Is **Memphis Minnie** & I Play The Guitar As Mean As Any Man!

©BluesKids.com

I am **Albert King** & I'll Play The Blues For You.

©BluesKids.com

I'm **Muddy Waters** Father Of The Electric Blues. The Blues Had A Baby & They Named It Rock & Roll.

©BluesKids.com

I'm The Swamp Boogie Queen, But You Can Call Me **Katie Webster**.

©BluesKids.com

Thomas A. Dorsey Is My Name & I'm The Father Of Gospel Music.

©BluesKids.com

I'm **Buddy Guy**. The First Time I Met The Blues I Was Walking Through The Woods.

©BluesKids.com

Call It What You Wanna, But I Call It Messin' With The Kid! I Am **Junior Wells**.

©BluesKids.com

Heaven Please Send Me, **Percy Mayfield**, Someone To Love.

©BluesKids.com

I'm **Fernando Jones** & I Was There When The Blues Was Red Hot!

©BluesKids.com

You've Got To Help Me Because I Can't Do It All By Myself. If You Don't Help Me I've Got To Find Me Somebody Else. I'm **Sonny Boy Williamson**.

©BluesKids.com

I'm **Screamin' Jay Hawkins**. I Put A Spell On You Because You're Mine!

©BluesKids.com

I'm **Nellie "Tiger" Travis** & I've Tried All The Tricks Still Oil & Water Don't Mix.

©BluesKids.com

Lesson Plan: Chicago

Rationale

This hands-on lesson is designed to effectively teach the 12-bar Blues pattern through the lens of Chicago via the pairing of the call-and-response and the “C” harmonica. As a team building exercise, Learners will role play as “Blues” characters. All Learners will participate by singing, clapping, and playing their harmonicas in an interactive setting. Chicago has many crown jewels and the Blues is the city’s ambassadorial tool of goodwill to the world. Through lyrics this great city will be toured. This lesson plan can also be modified to spotlight other American cities.

Learning Outcomes

Learners will be able to:

- Analyze and discuss lyrics of a song.
- Make a connection between song and place.
- Recognize the 12-bar Blues pattern and AAB (call-and-response).
- Identify instrument(s) when listening to a recording.
- Recognize similes and metaphors.
- Perform a song by singing and playing the harmonica.

Target Level

4th - 8th grade (but could be modified for most K-12 classroom situations).

Time Frame

1-2 class periods.

Materials Needed

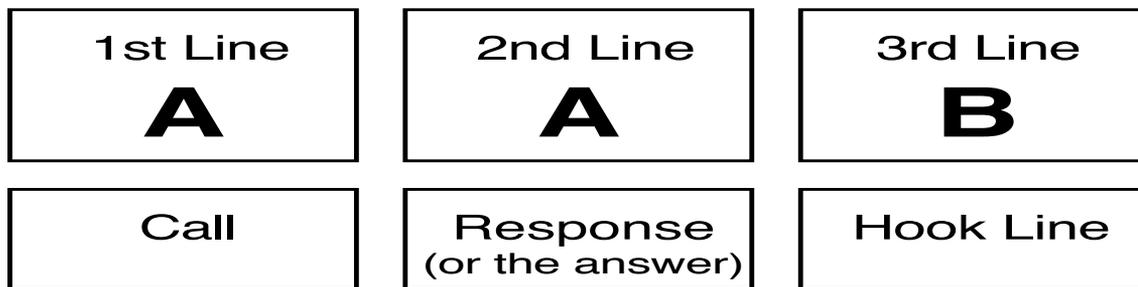
“Chicago (Has Got Everything You Need)” audio file and lyrics.

(Download from www.BluesKids.com).

“C” Harmonicas.

CD Player or MP3 player w/speakers.

One of the fundamentals of Blues music is call-and-response. Though an Africanism, call-and-response can be found in everything from nursery rhymes to Country & Western music. Harvard University Professor Henry Louis Gates, Jr. said the following in a December 12, 1996 *New York Times* article written by Dinitia Smith: “Embedded in all aspects of this oral tradition is the pattern of call-and-response. It is the structured principle of worship, the unbroken center of secular and sacred forms. It’s never not been there.” Below is a sample of call-and-response using the AAB structure from my song *The Blues Spares None*.



(A) The Call (person 1)

*I tumble like a tumbleweed,
And roll like a rollin’ stone.*

(A) Response (repeated by the group)

*I tumble like a tumbleweed,
And roll like a rollin’ stone.*

(B) Hook Line (everybody together)

*You’ll never see, see me crumble.
And you’ll never know the Blues I’ve known.*

Procedures: Have students share images and people that come to mind when they think of Chicago. Then write the remarks on the black board.

Chicago (Has Got Everything You Need)

Words & Music by Fernando Jones
©1998 Bluefunkjazzroll Music, BMI

*Chicago's got everything you need.
I said, 'Chicago's got everything you need.'
We've got a Great Lake and gold plated streets.*

*We've got hot dogs and championship teams.
I said, 'We've got Soul Food and championship teams.'
We're the city that works with a skyline that's mean.
We've got theaters and movie shows.
For a couple of bucks go where you want to go.
I said, 'Chicago's got everything you need.'
We've got a Great Lake and gold plated streets.*

*Whenever I need a reason, a reason to smile.
I said, 'Whenever I need a reason, a reason to smile.'
I go window shopping on the Magnificent Mile.*

*Chicago's got everything you need.
I said, 'Chicago's got everything you need.'
We've got a Great Lake and gold plated streets.*

*Chicago's got something for you.
Chicago's got something new.
Chicago! Welcomes you.*

Explain that songs are simply poems set to music. While listening to the CD, have students write out metaphors and similes in the song in their notebooks. Have Learners use a log sheet to collect data. Get students to sing along to the call-and-response pattern. When finished, break Learners into groups of 3-4 and have them write and sing additional verses to the song based on information they already know about Chicago using the instrumental track. Learners can also use the internet to search for other popular “Chi-Town” tourist attractions.

Evaluation

Learners will perform their verse/song/poem.
Journals will be reviewed and graded.

Worksheet

Fernando Jones • Author • Educator • Musician

Fernando Jones, a self taught musician, is one of the world's most complete Bluesmen and scholars of his generation. Mr. Jones started "fooling around" with his brother Greg's guitar and bass when he was four years old. When most kids his age were watching Sesame Street he was performing in his parents' living room and writing songs. Two years later, his uncle, Jackson, bought him his first guitar the day before his 6th birthday from Goldblatt's Department Store in Chicago located at 47th & Ashland. The guitar was an electric sunburst Fender Stratocaster look-a-like with a psychedelic shoulder strap, curly black guitar cable, and a shoe box sized amplifier. Fernando has been playing ever since. Today, he plays Fender Telecasters exclusively.

From concerts to books to films to theatrical productions, his contributions to the Blues have been paramount, and his incomparable body of work speaks for itself. In his hometown of Chicago, he's the go-to-guy for all things Blues. For this young man the Blues is a piece of peace. He has taken great pride in lobbying for the proper recognition of this music and culture.

While refuting the many negative stereotypes that haunt this music, Mr. Jones is on a global mission to show people the joy and beauty of the Blues through academic implementations, and lectures as well as concert performances. As a result, his hands were photographed by *National Geographic Magazine*. His book, *I Was There When The Blues Was Red Hot*, has even been used as a resource by *Newsweek*, *Living Blues*, *the London Times*, and *Al Jazeera TV*.

Like W. C. "Father of the Blues" Handy, Fernando Jones is a college music teacher, too. At Columbia College Chicago, he is the director of what is believed to be the nation's first and only Blues ensemble at an accredited college or university.

Career Highlights

- Was mentored by Willie Dixon (1988).
- Became a BMI songwriter and publisher (1990).
- Joined the American Federation of Musicians (1990).
- Founded Blues Kids of America, Ltd. (1990).
- Released “The Slaves Eat First” CD.
- Published *I Was There When The Blues Was Red Hot* (1990).
- February 7, 1964, the day the Beatles came to America for the first time, Fernando Jones was born.
- Appointed Columbia College Chicago’s Blues Ensemble Director (2005).
- Rock & Roll Hall of Fame + Museum Guest Lecturer and Performer (2005 - Present).
- Wrote the song “Mr. Hobo” that inspired an animated short film (2007).
- Won the Keeping the Blues Alive Award (2008).

Test Your Memory

1. Put these events in order from 1 to 4:

_____ Mr. Jones started teaching at Columbia College Chicago.

_____ *National Geographic* photographed Mr. Jones’ hands.

_____ Uncle Jackson purchased a guitar at Goldblatt’s.

_____ The Beatles came to America for the first time.

2. Mr. Jones’ birthday: _____

3. In what season was he born? _____

4. Share the main idea of the last paragraph of the worksheet:

5. The homophones in the second paragraph are _____ & _____

6. What type of music do you enjoy? _____

7. What brand of guitar does Mr. Jones play? _____

Enrichment Resources

Benefits of the Blues Kids of America Program

1. Improves & Promotes Literacy
2. Boosts Self-Esteem
3. Increases Attendance
4. Builds Character
5. Champions Discipline & Teamwork
6. Builds Social Skills
7. Excellent Alternative To Athletics
8. Interdisciplinary: Across The Curriculum
9. You Don't Have To Be Musically Inclined To Participate
10. Promotes Global Citizenship

List of Terms:

Improvisation • Lump • Shuffle • Rhythm • Groove • Tempo • Blues • Ensemble • Digital Jazz • Power Trio • Acoustic • Electric • Sound Recording • Discipline • Dynamics • Track

Online Education Resources Endorsed By Our Program:

menc.org • The National Association of Music Educators
ed.com • U.S. Department of Education

blueskids.com • Blues Kids of America

fernandojones.com • Fernando Jones

rockhall.com • Rock and Roll Hall of Fame + Museum

deltabluesmuseum.org • The Delta Blues Museum

sunstudio.com • Sun Records (Studios)

soulsvilleusa.com • Stax Museum of American Soul Music

motownmuseum.com • Motown Historical Museum

downbeat.com • Downbeat Magazine

bbkingmuseum.org • B.B. King Museum and Delta Interpretive Center

fruteland.com • Fruteland Jackson

colum.edu • Columbia College Chicago

rhymingtorepect.com • William "Flip" Clay

educationisfreedom.com • Education is Freedom

smithsonianeducation.org • The Smithsonian

kennedy-center.org • The Kennedy Center

themathtparty.com • Dr. Stephanie Pasley

Blues Kids Workshop FAQ

Q: *Do you have to be able to read music to make great music?*

A: No.

Q: *Should you practice if you want to be a good musician?*

A: Yes, because the more you practice the better you get.

Q: *Name the three Blues Regions.*

A: The Delta, Piedmont, East Texas.

Q: *Where is the Blues Capital of the world?*

A: Chicago.

Q: *Who is the Queen of the Blues?*

A: KoKo Taylor.

Q: *Who is the Father of the Electric Chicago Blues?*

A: Muddy Waters.

Q: *Who is the Queen of Soul?*

A: Aretha Franklin.

Q: *Who is credited as being the "Father of the Blues?"*

A: William Christopher "W. C." Handy.

Q: *Blues legend Buddy Guy has a famous daughter that Raps with Ludacris. What is her name?*

A: Shawnna.

Q: *How many strings does a traditional electric bass have?*

A: Four.

Q: *Who composed Chicago (Has Got Everything You Need)?*

A: Fernando Jones.

Q: *What does improvisation mean?*

A: Playing what you feel and making it up as you go along.

Blues Kids Workshop FAQ (2)

Q: *In Africa, the drum is used as a form of communication. Today, how do we communicate with each other?*

A: The telephone, email, cellular phone, fax, etc.

Q: *Who is called the King of the Blues?*

A: B.B. King.

Q: *Who is the Godfather of Soul?*

A: James Brown.

Q: *What do we call it when we go from being loud to soft?*

A: Using dynamics.

Q: *What does R & B stand for?*

A: Rhythm and Blues.

Q: *How many bars does 12-bar Blues have?*

A: Twelve.

Q: *What is the traditional 12-bar Blues pattern?*

A: 1-4-5.

Q: *In Rap music, what is a sample?*

A: A *sample* is a particular section of music taken from an existing sound recording. Then that *sample* is generally looped or repeated throughout the new recording. Sometimes other instruments and arrangements may be added to the *sample*. For example, MC Hammer's song *You Can't Touch This* uses a *sample* from Rick James' song *Super Freak*. When using sound *samples* based on the works of others, you must give proper credit to the songwriters and/or secure a license to use it.

Q: *How many holes does a diatonic harmonica have?*

A: Ten.

Q: *How many strings does the electric guitar have?*

A: Six.

Q: *Is it ever too late to learn to play an instrument?*

A: No, because you can always learn something new.

Student Reflective Essay On The Blues Worksop

Write a reflection on the concert using these prompts as a guide.

■ After today’s program, I have a different impression of the Blues because . . .

■ The harmonica demonstration was interesting because . . .

■ I like crowd participation because . . .

■ The bass and guitar compliment each other because . . .

■ When instruments play together, it’s like friends playing together because . . .

■ The thing that makes a professional musician “professional” is . . .

■ I never considered playing an instrument before, but now I want to play the . . .

■ The highlight of the show for me was when . . .

■ I’d like to recommend this performance to . . .

■ The drum is more than just an instrument because . . .

Harmonica Chart

Rationale

Use this chart with the “C” diatonic (10 hole) harmonica that you got in the workshop. Now you are ready for the 12-bar Blues. Keep a steady beat repeating a four count: 1, 2, 3, 4 . . . 2, 2, 3, 4 and so forth. Rest your mouth gently in the middle of your harmonica covering holes 4 through 7 for this exercise. Green = Play and Red = Rest.

Bar 1	Bar 2
Draw, Draw	Rest, 2, 3, and
Bar 3	Bar 4
Draw, Draw	Rest, 2, 3, and
Bar 5	Bar 6
Blow, Blow	Rest, 2, 3, and
Bar 7	Bar 8
Draw, Draw	Rest, 2, 3, and
Bar 9	Bar 10
Draw & Wiggle Head	Blow & Wiggle Head
Bar 11	Bar 12
Draw, Draw	Rest, 2, 3, 4

12-Bar Blues in G: Guitar & Piano Line

1
4
7
10

12-Bar Blues in G: Bass Line

1
4
7
10

Song & Artist Data Sheet

Artist	Song	Year of Release	Theme	Other Data

Town: Chicago

1. Breakout into five equally divided groups. Pick an area, town or neighborhood.
2. Fill in the chart with as much information as possible. (10 - 15 minutes)
3. Synthesize this data and write one to three verses for your song. (10 minutes)
4. Finally, perform your verse(s) in front of each other. (4 minutes each)

Town Names	Popular Attractions	Famous People	Industry	Climate	Slogan
Chi-Town	Lake Michigan	Oprah	Music Festivals	Windy	City that Works
Second City	Skyline	Michael Jordan	Construction	All Four Seasons	City of Big Shoulders
The Windy City	Hot Dogs and Deep Dish Pizza	Bonnie Hunt	Education	Cold Winters Hot Summers	Blues Capital

Song Ideas and Notes	Finished Verse(s)
<ul style="list-style-type: none"> • Chicago has one of the Great Lakes • Foods - Pizza, hot dogs, Soul food • Has everything you need to be happy person • White Sox, Bulls and Bears have had championship teams in recent memory • The Oprah Show is filmed here • Windy downtown in the wintertime • Really hot in the summertime • Friendly people • Promotes multiculturalism • Has live music and theatre productions • President Obama's town • Streets "paved with gold" • The City of Big Shoulders • Line dancing & home of Stepping and Bopping • The City that Works 	<p>Chicago has got everything you need. Chicago has got everything you need. We've got a Great Lake & gold plated streets.</p> <p>We've got hot dogs & championship teams. We've got Soul food & championship teams. We are the City that Works. With a skyline that's mean.</p> <p>Whenever I need a reason to smile. Whenever I need a reason to smile. I go window shopping On the Magnificent Mile.</p>

Town or Area: _____

1. Breakout into five equally divided groups. Pick an area or town.
2. Fill in the chart with as much information as possible. (10 - 15 minutes)
3. Synthesize this data and write one to three verses for your song. (10 minutes)
4. Finally, perform your verse(s) in front of each other. (4 minutes each)

Town Names	Popular Attractions	Famous People	Industry	Climate	Slogan

Song Ideas and Notes	Finished Verse(s)

Bonus Material

Blues Character Clues

Use the Characters (on pages 18 - 21) to help answer the clues to this puzzle.

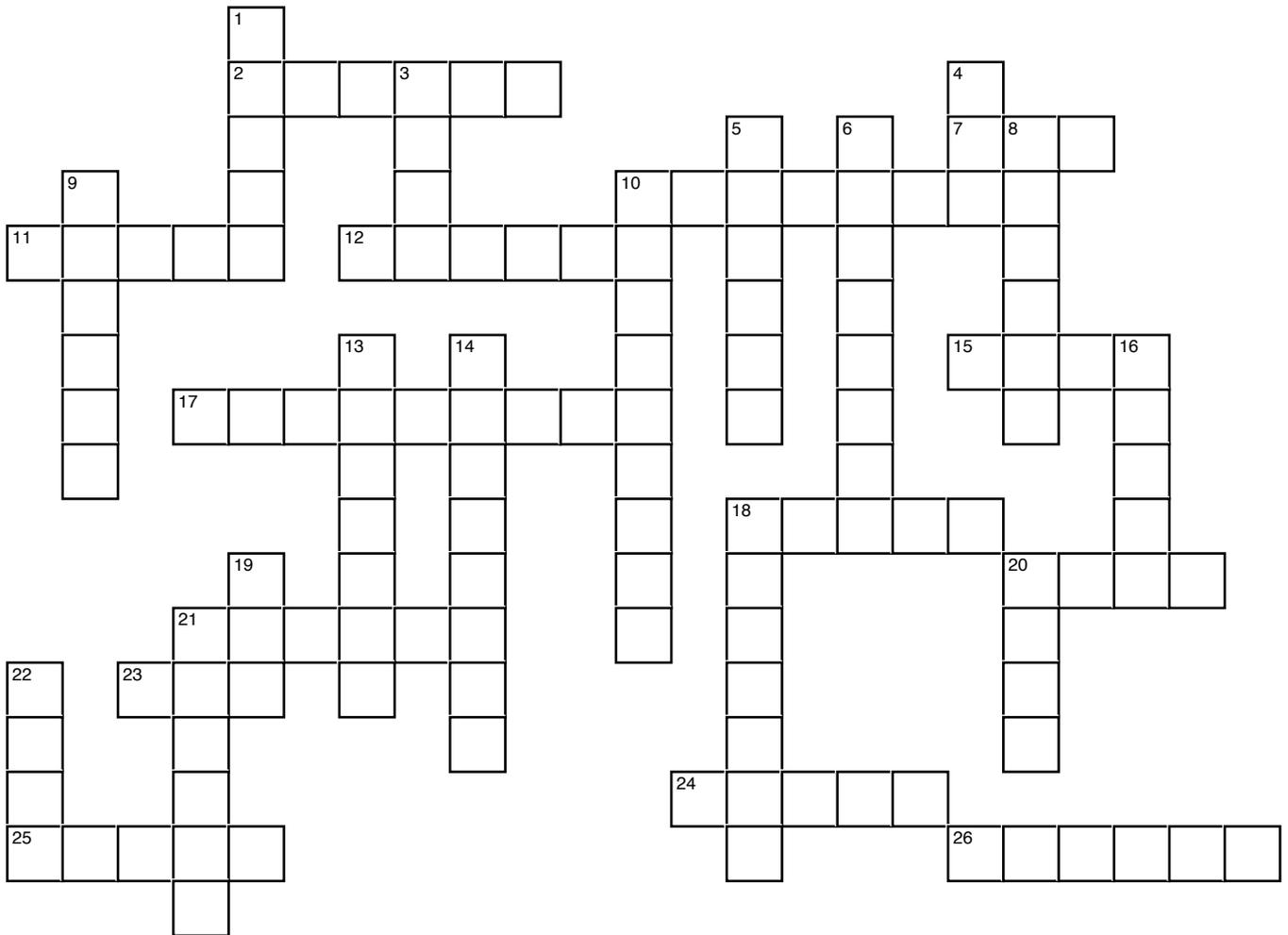
Across

2. The King that'll play the Blues for you.
7. Wild woman Cox.
10. _____ Jones.
11. I met the Blues in the woods.
12. My babe don't stand no cheating.
15. The Big Boss Man.
17. The Baker that played Carnegie Hall.
18. Dirty Waters.
20. The Beale Street Blues Boy.
21. Johnson at the Crossroads.
23. I put a spell on you.
24. Nellie "_____" Travis.
25. The Superstar.
26. The Lady Holiday.

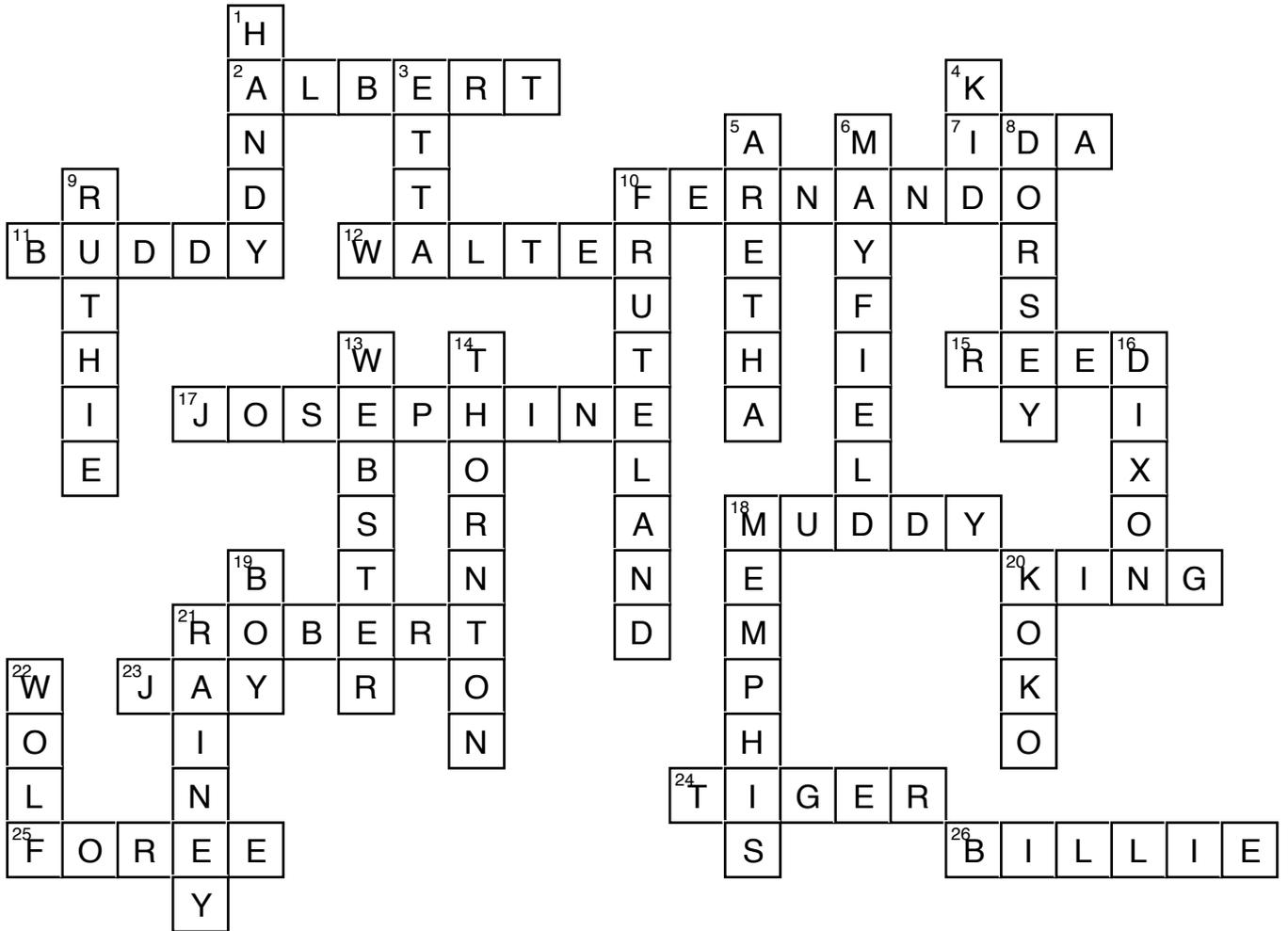
Down

1. The Father of the Blues.
3. The James that would rather go blind.
4. Messin' with the _____.
5. The Queen of Soul.
6. Please send me someone to love.
8. The Father of the Gospel Music.
9. The little Brown.
10. The Blues is all I crave.
13. The Swamp Boogie Queen.
14. Big Mama.
16. I said, 'The Blues are the true facts of life.'
18. Guitar playing Minnie.
19. Sonny _____ Williamson.
20. The Taylor that pitches a wang dang doodle.
21. The first Queen of the Blues.
22. Chester Burnett howls.

Blues Characters' Puzzle



Answers



Cultural Currency Brain Storm Exercise

Use this rubric to collect data supporting each prompt

The Role Your Culture Plays in the Global Village	Importance of Bilingual Households	The Role Ethnic Music Plays in Social Settings	Academic Pride & Cultural Connection	Neighborhood Pride & Cultural Connection	What is an <i>American</i> ?

References



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BBC News and McMaster University, Canada. *Music Training Boosts the Brain*. 6 September 2006 <<http://news.bbc.co.uk/2/hi/health/5362670.stm>>.

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Ideas

Notes

Ideas

Notes

BluesKids.com

Taken from Jones' popular professional development workshops, this guide includes strategies, activities and lesson plans that you can use in your classroom. With "Pedagogy and America's Roots Music" you will have these resources right at your fingertips. These materials can be used to complement any American music appreciation course or *Blues in the Schools* program. These materials have been used successfully throughout the United States (including the Rock & Roll Hall of Fame + Museum, the LA Unified School District, and the annual NABSE Conference) to train teachers and administrator on how to use the Blues to help improve literacy while closing the achievement gap; the good news is that you don't have to be musically inclined to successfully use this product.

Fernando Jones is a creative, gifted, and multitalented individual whose love for the Blues has permeated his being. His energy and enthusiasm easily transmit that love to others. His unique style of translating the Blues into an educational experience has enhanced the learning of thousands of school age children across our nation.

Dr. Frances G. Carroll,
University of Illinois, Board of Trustees Member

You hold in your hands an outgrowth of Fernando Jones's Blues outreach. You see, there are plenty of print music books about the Blues, plenty of play-along CDs and DVDs. But what about how to teach the Blues, a Blues pedagogy? You need a true Bluesman and a true educator to lay that down. Jones is both.

If you ever get to meet Fernando Jones, you'll understand why he wrote this book. You see, he fully and rightfully believes that everyone should know, love and play the Blues — EVERYONE. By picking this book up, you're part of the mission. You're part of the Blues army. You've enlisted. So take this book and spread the word. Say it loud — the Blues is coming to your school.

Frank Alkyer,
Publisher, DownBeat Magazine