

Noelle McCarthy

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Jazz Methods

Lesson Plan-Watermelon Man

- I. History Background (5 min)
 - a. Herbie Hancock arr. John Edmondson
 - b. “Hancock said the rhythmic sound of the wheels on cobblestone became the opening piano groove, and the sound of ladies leaning over their back porch yelling, “Hey, watermelon man,” eventually became the recognizable A section melody”
- II. Stylistic Considerations (10-15 min)
 - a. “Students will need to understand the 16-bar blues form and funk style, which includes emphasis on rhythmic groove.”
 - b. Go over the 16-bars with the band. Though an easier piece, the ensemble should know it really well. Have a relaxed and laid back feel as of people in the summer wanting their watermelon.
- III. Musical Elements
 - a. Melody
 - i. “Melody rhythms should be vocalized and leaned on a single note for articulation consistency and unified release.”
 - ii. “the beat 1 rest found in several measures. Placing a breath mark and/or foot tap in the space will assist with rhythmic accuracy.”

1. Have students feel the rhythm of the piece. Work on entrances and cut offs

b. Harmony

- i. 16-bar blues with no modulation
- ii. The piano has blocked chords and the guitar has strumming passages

c. Rhythm

- i. Syncopated rhythm along with themes
- ii. Count and position notes on the instruments
 1. Students are expected to count confidently
 2. Count and have students echo if rhythm is consistently missed
- iii. Vocalize and position notes on the instruments
 1. Students should use correct jazz articulation when vocalizing rhythms and accent sounds
- iv. Play notes on the instruments
 1. Students are expected to play all notes with a clear tone and correct articulation
 2. If notes and rhythms are challenging, have students play all rhythms on one note.”