

# **PLANNED INSTRUCTION**

**A PLANNED COURSE FOR:**

**Jazz Band**

**Curriculum writing committee: Richard Bullock**

**Grade Level: 9-12**

**Date of Board Approval: 2024**

## Course Weighting: Jazz Band

Playing Tests	20%
Written Assessments	20%
Performances	30%
Preparation and Participation	30%
Total	100%

## Curriculum Map

**Overview:** Jazz Band will provide a musical experience where students will expand on previously learned knowledge on their specific instrument. The course will develop jazz specific skills such as improvisation, jazz theory, expression, and soloing. Students will also learn the historical elements of jazz ranging from the beginnings of jazz to current jazz music, ensembles, and performers. Students will be exposed to a large range of repertoire covering the many styles under the jazz umbrella such as (but not limited to): Swing, Funk, Ballads, Bebop, Jazz Fusion, Big Band, Latin Jazz, and Free Jazz. Students will have many performance opportunities within our school, for the public (outside of school) as well as in small ensembles (combo groups).

**Time/Credit for Course:** ½ Credit Per Semester

### Goals:

1. Students are expected to develop advanced skills through jazz performance technique and jazz music theory and history.
2. Students will be able to perform jazz music between (music) grades 3 – 6 difficulty levels.
3. Students will understand the fundamentals of jazz music from different cultures, periods, and styles.
4. Students will use method books, solo literature, real books and both small and large jazz band compositions.
5. Students will demonstrate their knowledge of reading and notating music. Pitch, meter, dynamics, articulation, phrasing, key signatures, note values, and other musical elements will be modeled and demonstrated in an ongoing process.
6. Students will demonstrate their ability to listen, analyze, and describe music using proper music terminology.
7. Students will critique and evaluate jazz music by listening to live and recorded performances. Students will compare and contrast parts of the ensemble and discuss the elements of jazz within the context of the selected repertoire.

8. Students will learn to expand their knowledge of band to include solo literature and performance.

**Big Ideas:**

**1. Historical Context:**

- a. Understanding the historical development of jazz is crucial for appreciating its various styles and influences.
- b. Explore the evolution of jazz from its roots in African rhythms, blues and ragtime to different eras such as swing bebop and contemporary styles.

**2. Jazz Theory, Improvisation and Creative Expression:**

- a. Improvisation is a core element of jazz, allowing musicians to express themselves creatively.
- b. Provide opportunities for students to experiment with improvisation, emphasizing the importance of spontaneity and self-expression.
- c. Developing an understanding of chords and scale structure to utilize while improvising.

**3. Ensemble Interaction and Communication:**

- a. Jazz is a collaborative art form that thrives on effective communication among ensemble members.
- b. Focus on Developing listening skills, communication within the ensemble band understanding each instrument's role in creating a cohesive performance.

**4. Stylistic Diversity**

- a. Jazz Encompasses a wide range of styles and genres, each with its own unique characteristics.
- b. Explore diverse jazz styles such as New Orleans Jazz, Swing, Bebop, fusion, and contemporary jazz exposing students to the versatility within the genre.

**5. Individual and Collective Responsibility:**

- a. Each musician contributes to the overall sound of the ensemble, requiring balance and understanding of individual skill and collective responsibility.
- b. Emphasize the importance of individual practice, while also fostering a sense of ensemble unity, responsibility, and mutual support.

**6. Critical Listening and Analysis**

- a. Developing the ability to critically listen to and analyze jazz performances is essential for a jazz musicians' growth.
- b. Encourage students to analyze recordings, identifying elements such as harmony, rhythm, instrumentation, improvisational techniques, tone, and balance.

**Textbook and Supplemental Resources:**

There are no required texts for this course. Students will be provided with the following resources depending on their specific instrument and on the literature being studied:

1. Band in a Box (Computer Program)
2. Real Books
3. Instrument Fingering Charts
4. The Jazz Handbook by Jamey Aebersold

5. The Ultimate Guitar Chord Chart by Dirk Laurens
6. Jazz Guitar by Jody Fisher
7. The Reference for Jazz Theory by Michael Morangelli
8. Jazz Drumming 101 by Steve Salo
9. Scale Guides
10. Jazz Symbol sheet
11. Chord guides.

## Curriculum Plan

### Unit 1: Jazz Theory, Harmony, and Improvisation

Time/Days: 5 Days a

week/Ongoing

**Standards (by number):** [Microsoft Word - B.ARTS AND HUMANITIES - IRRC.doc \(pa.gov\)](#)

*PA Academic Standards for Arts and Humanities*

Standards Addressed: 9.1.12.A; 9.1.12.B; 9.1.12.C; 9.1.12.G

[2014-Music-Standards-Ensemble-Strand.pdf \(nafme.org\)](#)

*NAFME National Standards*

Standards Addressed: MU:Cr1.1.E.IIIa; MU:Cr2.1.E.IIIa; MU:Cr3.2.E.IIIa; MU:Pr4.2.E.IIIa;

MU:Pr4.3.E.IIIa; MU:Cr6.1.E.IIIa; MU:Re7.2.E.IIIa; MU:Cr1.1.E.IIIa

#### **Anchors:**

#### **Eligible Content:**

1. Application of proper notes within a given chord while improvising.
2. Understanding and adapting to the style and rhythm while improvising.
3. Reading, understanding, and utilizing key signatures, common chords, tall chords, and inverted chords while writing and improvising.

#### **Objectives:**

1. Examine and identify the structures of jazz, such as AABA, 12-bar blues, and modal forms. (DOK 2)
2. Demonstrate an understanding of major, minor, blues, and modal scales and apply them in improvisational contexts. (DOK 2)
3. Analyze and evaluate the harmonic progressions within jazz compositions, identifying key, substitutions, and extended chords. (DOK 3)
4. Solo showcasing advanced harmonic concepts and creative use of style and embellishments. (DOK 4)
5. Critically analyze and compare the improvisational styles of renowned jazz musicians, considering harmonic choices, phrasing, and melodic development. (DOK 4)

#### **Core Activities and Corresponding Instructional Methods:**

1. Teacher modeling
2. Reciprocal learning strategies
3. Peer Coaching
4. Direct instruction
5. Guided Practice
6. Cooperative learning
7. Students will experiment with jazz chords while improvising.
8. Students will be able to identify correct notes for soloing based on given chords.
9. Students will write soloing scales based off given chords.
- 10.

**Assessments:**

1. **Diagnostic:** Teacher evaluation of musical elements while student improvises as well as written chordal evaluations.
2. **Formative:** Continual written and oral evaluations through the school year in ensemble rehearsals and performances.
3. **Summative:** Concert performance

**Unit 2: Critical Listening, Analysis and Jazz History**      **Time/Days:** 5 Days a week/Ongoing

**Standards (by number):** [Microsoft Word - B.ARTS AND HUMANITIES - IRRC.doc \(pa.gov\)](#)

*PA Academic Standards for Arts and Humanities*

Standards Addressed: 9.1.12.F; 9.2.12.A; 9.2.12.D; 9.2.12.J; 9.2.12.L; 9.3.12.A; 9.3.12.C

[2014-Music-Standards-Ensemble-Strand.pdf \(nafme.org\)](#)

*NAFME National Standards*

Standards Addressed: MU:Pr4.2.E.IIIa; MU:Pr4.3.E.IIIa; MU:Re7.2.E.IIIa; MU:Re8.1.E.IIIa;

MU:Re9.1.E.IIIa

**Anchors:**

**Eligible Content:**

1. Introduction to Jazz Music: Elements of Jazz, Major Jazz Genres/styles.
2. Key Figures in Jazz History
3. Stylistic Analysis of Jazz Musicians, Jazz Standards and Jazz Ensembles.

**Objectives:**

1. Identify/Recognize the various elements of jazz and major jazz styles while listening to recordings. (DOK 1)
2. Classify Key figures throughout jazz history and be able to distinguish stylistic interpretations in each. (DOK 2)
3. Compare and Contrast various jazz artists on approach to soloing, feel, sound quality and stylistic approach to each song. (DOK 3)
4. Critique various jazz artists and create written/verbal evaluations of each. (DOK 4)

**Core Activities and Corresponding Instructional Methods:**

1. Teacher modeling
2. Reciprocal learning strategies
3. Direct instruction
4. Guided Practice
5. Cooperative learning
6. Students will listen to a specific list of jazz greats.
7. Students will be encouraged to find more artists to expand on the teacher given list of jazz greats.
8. Students will be able to identify stylistic approaches, sound quality, and feel while listening to various jazz artists.
9. Students will be able to connect various jazz artists to a period, location, and other major historical events.
10. Students will be encouraged to incorporate found stylistic approaches to their own soloing.

**Assessments:**

1. **Diagnostic:** Teacher led discussion on jazz history, historical connections, and guided listening.
2. **Formative:** Continual written and verbal evaluations through the school year.
3. **Summative:** Written and verbal listening evaluations as well as incorporation of found styles into each students soloing.

### Unit 3: Rehearsal and Practice Techniques.

Time/Days: 5 Days a week/Ongoing

**Standards (by number):** [Microsoft Word - B.ARTS AND HUMANITIES - IRRC.doc \(pa.gov\)](#)

*PA Academic Standards for Arts and Humanities*

Standards Addressed: 9.1.12.A; 9.1.12.B; 9.1.12.G; 9.2.12.C; 9.2.12.D; 9.2.12.E; 9.2.12.L

[2014-Music-Standards-Ensemble-Strand.pdf \(nafme.org\)](#)

*NAFME National Standards*

Standards Addressed: MU:Pr4.1.E.5a; MU:Pr4.1.E.8a; MU:Pr4.1.E.1a; MU:Pr4.2.E.5a;

MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr4.3.E.8a; MU:Pr5.3.E.5a; MU:Pr6.1.E.5a; MU:Pr6.1.E.5b;

MU:Pr6.1.E.8a; MU:Pr6.1.E.5b

#### **Anchors:**

#### **Eligible Content:**

1. Creating strong intonation, balance, blend, and phrasing to individual and ensemble cohesiveness.
2. Advanced sightreading techniques (including style and feel) will be utilized during solo and group sessions.
3. Understanding of scales and arpeggios to incorporate in soloing.

#### **Objectives:**

1. Students will recognize, identify, recall, and memorize various major, minor and blues scales. (DOK 1)
2. Students will recall practice methods and utilize them in and outside of jazz band. (DOK 1)
3. Students will identify scale patterns and be able to distinguish flats, sharps needed for each major, minor and blues scale. (DOK 2)
4. Students will assess and compare individual and ensemble sounds based off recordings made in class as well as recorded playing evaluations. (DOK 3)
5. Students will apply pedagogical concepts based off individual needs. (DOK 4)
6. Students will analyze ensemble sound and be able to create individual changes to improve overall success of the ensemble. (DOK 4)

#### **Core Activities and Corresponding Instructional Methods:**

1. Review of prior knowledge.
2. Weekly sight-reading activities.
3. Warm-up/Scale Packet for ensemble focus.
4. Scale Based playing evaluations.

#### **Assessments:**

4. **Diagnostic:** Evaluation based on sight-reading, musical knowledge and scale understanding will be given at the start of the semester.
5. **Formative:** Assessments will be given in an ensemble format. Students will be evaluated in sight-reading sessions during class.
6. **Summative:** Playing Evaluations: Based on scales and percussion styles focused on throughout the unit. Ensemble assessment will be based off the concert including written/verbal evaluation (after watching concert recording).



**Unit 4: Ensemble Performance Skills.**

**Time/Days:** 5 Days a week/Ongoing

**Standards (by number):** [Microsoft Word - B.ARTS AND HUMANITIES - IRRC.doc \(pa.gov\)](#)

*PA Academic Standards for Arts and Humanities*

Standards Addressed: 9.1.12.A; 9.1.12.B; 9.1.12.G; 9.2.12.C; 9.2.12.D; 9.2.12.E; 9.2.12.L; 9.3.12.A; 9.3.12.C; 9.3.12.E; 9.3.12.F; 9.3.12.G; 9.4.12.D

[2014-Music-Standards-Ensemble-Strand.pdf \(nafme.org\)](#)

*NAFME National Standards*

Standards Addressed: MU:Pr4.1.E.IIIa; MU:Pr4.2.E.IIIa; MU:Pr4.3.E.IIIa; MU:Pr5.3.E.IIIa; MU:Pr6.1.E.IIIa; MU:Pr6.1.E.IIIb; MU:Re7.2.E.IIIa; MU:Re8.1.E.IIIa; MU:Re9.1.E.IIIa; MU:Pr4.1.E.IIIa; MU:Pr4.3.E.IIIa; MU:Re7.1.E.IIIa; MU:Pr6.1.E.IIIb; MU:Re9.1.E.IIIa

**Anchors:**

**Eligible Content:**

1. Understanding of proper rehearsal and practice techniques.
2. Quality of sound production and analyzation will continue to be a focus for each student.
3. Alternate fingerings, various percussion grips and inverted chords (guitar) will be implemented in our music.
4. Students will be introduced to transpositions.
5. Student understanding of emotional aspects of the music while focusing on tonality, texture, and musical nuances.
6. Students will gain an understanding of professionalism and concert etiquette during performances as well as at competitions.

**Objectives:**

1. Students will recognize intonation and recall how to adjust pitch based on embouchure and air. (DOK 1)
2. Students will use proper concert etiquette in ensemble, small group, and solo environments. (DOK 1)
3. Students will be able to distinguish ensemble quality based off professionalism, sound quality and uniformity. (DOK 2)
4. Students will assess and critically evaluate notes being played individually as well as an ensemble. (DOK 3)

**Core Activities and Corresponding Instructional Methods:**

1. Review of prior knowledge.
2. Weekly sight-reading activities.
3. Warm-up/Scale Packet for individual focus.
4. Student modeling of proper concert etiquette.
5. Student etiquette evaluation of other ensembles (school aged through professional).
6. Proper sound production.
7. Utilizing alternate fingerings/chord charts to create musical cohesiveness.
8. How to transpose using the circle of 5<sup>th</sup> sheet.

**Assessments:**

- 1. Diagnostic:** Evaluation based on sight-reading, musical knowledge and scale understanding will be given at the start of the semester.
- 2. Formative:** Assessments will be given in an ensemble format. Students will be evaluated in sight-reading sessions during class. Transpositions will be continually evaluated during sight-reading sessions.
- 3. Summative:** Playing Evaluations: Based on scales and percussion styles focused on throughout the unit. Ensemble assessment will be based off the concert including written/verbal evaluation (after watching concert recording).

## Unit 5: Stylistic Diversity

Time/Days: 5 Days a week/Ongoing

**Standards (by number):** [Microsoft Word - B.ARTS AND HUMANITIES - IRRC.doc \(pa.gov\)](#)

*PA Academic Standards for Arts and Humanities*

Standards Addressed: 9.1.12.A; 9.1.12.C; 9.1.12.F; 9.2.12.A; 9.2.12.B; 9.2.12.C; 9.2.12.D; 9.2.12.E; 9.2.12.G; 9.2.12.H; 9.2.12.I; 9.2.12.J; 9.2.12.L; 9.3.12.A; 9.3.12.C; 9.3.12.D; 9.3.12.E; 9.3.12.F

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*NAFME National Standards*

Standards Addressed: MU:Cr3.1.E.IIIa; MU:Pr4.2.E.IIIa; MU:Pr4.3.E.IIIa; MU:Cr6.1.E.IIIa; MU:Re7.1.E.IIIa; MU:Re7.2.E.IIIa; MU:Re8.1.E.IIIa; MU:Re9.1.E.IIIa

### **Anchors:**

#### **Eligible Content:**

1. Introduction to key stylistic elements
  - a. Rhythm, harmony, instrumentation
2. Exploration and historical backgrounds of traditional Jazz Styles
  - a. New Orleans Jazz, Swing Era, Bebop, Hard Bop, Latin Jazz, Fusion and Contemporary Jazz, Afro-Cuban, World Jazz.
3. Reflection and Integration of key elements of jazz
4. Guest Artists and Collaborations.
5. Jazz in Pennsylvania

#### **Objectives:**

1. Students will recognize various styles based on traditional jazz styles. (DOK 1)
2. Students will be able to distinguish and classify styles based on listening assignments. (DOK 2)
3. Students will compare various excerpts and be able to explain the key differences. (DOK 3)
4. Students will critique professional recordings and categorize them based on style. (DOK 4)

#### **Core Activities and Corresponding Instructional Methods:**

1. Overview of styles and genres within Jazz Music.
2. Introduction to key elements of Jazz.
3. Historical backgrounds of each era and location.
4. Comparisons of American based jazz to World Jazz.
5. Pennsylvania Jazz history and its current state.
6. Guest artists representing different jazz styles.
7. Listening Logs and teacher lead discussions on what students should be listening for.

#### **Assessments:**

1. **Diagnostic:** Evaluation based on historical, locational and stylistic knowledge for each region's key elements of (their specific) style of jazz.
2. **Formative:** Assessments will be given as on-going listening logs as well as class discussions.
3. **Summative:** Written and or verbal assessment dealing with jazz history and key jazz elements based on location and time-period.

