Course Title – Jazz Band
Implement start year – 2018-2019
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Unit #1 – Developing a Jazz Concept
Transfer Goal – Students will be able to independently use their learning to perform compositions and arrangements in both a traditional and jazz style.

Stage 1 – Desired Results

Established Goals

2014 NJCCC Standard(s), Strand(s)/CPI #
(**http://www.nj.gov/education/cccs/2009/final.htm**)

1.1.12.B.1 - Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

1.2.12.A.1 – Determine how dance, music, theatre, and visual art influenced world cultures throughout history.

1.2.12.A.2 - Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

1.3.12.B.2 - Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3 - Improvise works through the conscious manipulations of the elements of music, using a variety of traditional and nontraditional sound

21st Century Themes
(www.21stcenturyskills.org)

__Global Awareness
__Financial, Economic, Business and Entrepreneurial Literacy
__Civic Literacy
__Health Literacy
__Environmental Literacy

21st Century Skills

Learning and Innovation Skills:
☒Creativity and Innovation
☒Critical Thinking and Problem Solving
☒Communication and Collaboration

Information, Media and Technology Skills:
☒Information Literacy
☐Media Literacy
☐ICT (Information, Communications and Technology) Literacy

Life and Career Skills:
☒Flexibility and Adaptability
☒Initiative and Self-Direction
☐Social and Cross-Cultural Skills

sources, including electronic sound-generating equipment and music generation programs. 1.3.12.B.4 – Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software. 1.4.12.A.1 – Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art. 1.4.12.A.2 – Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. 1.4.12.A.3 – Develop informed personal responses to an assortment of artworks across the four arts disciplines, using historical significance, craftsmanship, cultural context, and originality as criteria for assigning the value to the works. 1.4.12.A.4 – Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. 1.4.12.B.1 - Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. 1.4.12.B.2 - Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. 1.4.12.B.3 - Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.	☒Productivity and Accountability ☐Leadership and Responsibility
Enduring Understandings: *Students will understand that . . .* *EU 1* producing a full, expressive, colorful tone on your instrument is essential for developing a jazz conception.	**Essential Questions:** *EU 1* • Who possesses a tone on your specific instrument that you would like to emulate? • Are musicians ever satisfied with their tone?

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EU 2
syncopation and swing are essential rhythmic components that define the jazz style.

EU 3
jazz musicians will often use special phrasing ideas and articulations that are idiomatic to their specific instruments to enhance their solo performance.

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- Is good tone more important than playing in tune?
- Can musicians be great without playing with good tone?

EU 2
- How does one know when they are "swinging?"
- How can syncopation be practiced using the metronome?

EU 3
- What instrument-specific articulations do you possess on your instrument and how can they provide ideas for your jazz conception?
- What expressive techniques exist in music and how can they be incorporated in your jazz conception?
- How can you identify what famous musician is playing just by hearing them?
- What benefits come from copying the jazz conception of a particular artist/ensemble?

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Knowledge:
Students will know. . .

EU 1
- the effect of playing long tones on their instrument.
- the purpose and use of a tuner and how it relates to their overall intonation on their instrument in an ensemble setting.

EU 2
- that their ability to play syncopation with a metronome will build their own sense of internal time and the ensemble's time.
- that using a metronome at various speeds will help build dexterity and swing feel on scales and arpeggios.

EU 3
- how to identify the style of a legendary jazz ensemble by focusing on phrasing and articulation through active listening.
- the development of their individual jazz conception broadens as they study a variety of jazz ensembles' approaches and as they themselves become more diverse musicians.

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Skills:
Students will be able to . . .

EU 1
- perform long tones in various ranges on their instrument while maintaining proper intonation.
- adjust their intonation, if necessary, while performing in an ensemble setting.

EU 2
- improvise music in a given key a cappella while maintaining a consistent tempo.
- perform various scales and arpeggios at differing speeds in time with a metronome and/or the rhythm section.
- incorporate swing and traditional styles while sight reading in an ensemble setting.

EU 3
- properly perform jazz ensemble repertoire while implementing stylistically appropriate phrasing and articulation.
- apply stylistically appropriate phrasing and articulations to a piece of music they've never played before.

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Stage 2 – Assessment Evidence

Other Recommended Evidence:

- Quizzes and tests on long tones, scales, arpeggios
- Self-Assessment on tone
- Class discussions about famous musicians/ensembles and their jazz conception
- Observations about famous jazz ensemble recordings
- "Downbeat Blindfold Listening Test"

Stage 3 – Learning Plan

Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections:

- Teacher–led discussion on the construction of modes. (A)
- Teacher–led discussion on the importance of long tones. (A)
- Teacher–led discussion on ways to incorporate long tones into a practice routine. (A)
- Develop a practice regimen that addresses benchmark levels for long tones. (M)
- Playing basic scales, arpeggios, etudes along with the metronome. (M)
- Performing basic rhythms, with a metronome, on a drum set. (M)
- Teacher–led discussion and demonstration of syncopation. (A)
- Performing basic scales and arpeggios in a "syncopated" style. (M)
- Improvising while playing in a straight and syncopated style. (T)
- Listening to jazz ensembles and discussing phrasing and articulations. (A)
- Develop a listening regimen that addresses benchmark levels for hearing nuances between ensembles being studied. (M)
- Generate a list of expressive devices such as articulations and dynamics that you are able to hear and implement into an ensemble setting. (A)
- Sight read and rehearse ensemble music utilizing the various expressive devices you've listed. (M, T)
- Performing charts at various adjudicated jazz festivals and competitions. (T)