

**Course Title – Jazz Band**

**Implement start year – 2018-2019**

**Revision Committee Members**

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**Unit # 3 – Composition and Arranging**

**Transfer Goal –**

Students will be able to independently use their learning of jazz theory to create arrangements and compositions for a Jazz Ensemble.

**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

**21<sup>st</sup> Century Themes**

[www.21stcenturyskills.org](http://www.21stcenturyskills.org)

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy
- Environmental Literacy

**21<sup>st</sup> 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**

the evolution of jazz composition and arranging is dependent upon new composers adding to the existing canon.

**Essential Questions:**

**EU 1**

- Does society influence artistic creation?
- How has the concept of Jazz composition and arranging changed over the years?

<p><i>EU 2</i> modes and scales can be used melodically and harmonically to influence the desired emotion of an arrangement or composition.</p> <p><i>EU 3</i> modeling iconic composers and arrangers in conjunction with your own unique ideas leads to the creation of your own style.</p>	<ul style="list-style-type: none"> <li>• Who was the largest influence on Jazz composition and arranging over the 20th century?</li> </ul> <p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>• In which instances are chord/scale relationships arbitrary due to a particular harmonic setting?</li> <li>• How can the voicings of chords be approached by arrangers?</li> <li>• What alterations and extensions do arrangers use in their arsenal?</li> <li>• How have master jazz composers and arrangers utilized scalar ideas in their compositional repertoire?</li> </ul> <p><i>EU 3</i></p> <ul style="list-style-type: none"> <li>• How have master jazz composers and arrangers utilized sectional and ensemble voicings in their compositional repertoire?</li> <li>• How do master jazz composers and arrangers utilize scales in their practice routines?</li> <li>• How can studying iconic composers and arrangers influence your own style?</li> </ul>
<p><b><u>Knowledge:</u></b> <i>Students will know. . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> <li>• iconic Jazz composers and arrangers such as Duke Ellington, Gill Evans and Thad Jones</li> <li>• the influences of these jazz composers and arrangers.</li> <li>• the ensembles these writers have worked for.</li> </ul> <p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>• modes of the major scale and the harmony they generate.</li> <li>• various voicing styles (triadic, 4<sup>th</sup>s, cluster, mixed) and the emotional responses they elicit.</li> </ul> <p><i>EU 3</i></p> <ul style="list-style-type: none"> <li>• specific techniques and interpretations used in the rhythm section by iconic composers.</li> <li>• doubling techniques used by the woodwinds in orchestration.</li> <li>• mute colors used in the brass sections.</li> <li>• idiosyncrasies of the various sections and instruments of the Jazz Ensemble.</li> </ul>	<p><b><u>Skills:</u></b> <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> <li>• voice passages in the style of various iconic composers and arrangers.</li> <li>• rearrange pre-existing passages in the style of different composers and arrangers.</li> </ul> <p><i>EU 2</i></p> <ul style="list-style-type: none"> <li>• compose harmonies from given modes and/or chord symbols.</li> <li>• alter and/or add extensions to pre-existing harmonies.</li> <li>• arrange given chords in various voicings/orchestrations.</li> <li>• create unique voicings and/or unique modes to develop your own harmonic palette.</li> </ul> <p><i>EU 3</i></p> <ul style="list-style-type: none"> <li>• notate tutti rhythm section passages to compliment ensemble figures.</li> <li>• rewrite saxophone passages as doubles.</li> <li>• orchestrate a pre-existing passage for brass in various mutes.</li> <li>• compose musical passages that take advantage of specific idiosyncrasies for the various instruments in the ensemble.</li> </ul>

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**Stage 2 – Assessment Evidence**

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**Other Recommended Evidence:**

- Quizzes on voicing techniques
- Listening prompts identifying various compositional and arranging techniques.

**Stage 3 – Learning Plan****Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections:**

- Teacher-led discussion on the construction of modes of the major scale. (A)
- Students will compose harmonies from studied modes. (M)
- Students will listen to examples of large ensemble writing. (A)
- Students will compose their own ensemble voicings using only notes from the given chord symbols. (T)
- Students will express three moods such as anger, joy and sorrow utilizing their knowledge of voicings and harmony. (T)
- Using music being performed in the class, students will discuss the compositional and arranging tools in the creation of musical art. (M)
- Students will compose and arrange using Mixolydian and Ionian mode over a V7-I progression. (M)
- Students will arrange Miles Davis "Tune Up" for 3 horns highlighting the appropriate harmonies relating to the ii-V-I progression. (T)
- Write the corresponding scale for each chord of a jazz standard. (M)
- Compose an original tune using the ii-V-I progression. (T)
- Teacher-led discussion on backgrounds and countermelodies. (A)
- Compose / Arrange a counter melody to accompany the melody of a jazz standard. (M&T)
- Compose / Arrange ensemble backgrounds to accompany a jazz standard. (M&T)
- Teacher-led discussion on re-harmonization techniques. (A)
- Re-harmonize, using lead-sheet symbols, a jazz standard. (M)
- Arrange a 3-part re-harmonization of a jazz standard. (T)
- Teacher-led discussion on pacing and shout chorus. (A)
- Compose the peak chord of a chart. (M)