

**Course Title – Jazz Improvisation**

**Implement start year – 2015-2016**

**Revision Committee Members, email, extension –**

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**Unit #1**

**Topic – Developing a Jazz Concept**

**Transfer Goal –**

Students will be able to independently use their learning to perform a standard from the “Standards Real Book” in both a traditional and jazz style.

### Stage 1 – Desired Results

#### Established Goals

**2009 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

#### 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

elements of music, using a variety of traditional and nontraditional sound 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.

- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- 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 jazz conception.

*EU 2*

syncopation and swing are two of the main 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.

**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?
- Is good tone more important than playing in tune?
- Can improvisers 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 improvisations?
- What expressive techniques exist in music and how can they be incorporated in your improvisations?
- 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?

**Knowledge:**

*Students will know that. . .*

*EU 1*

- playing long tones will develop your tone on your instrument.
- practicing with a tuner will improve your overall intonation on your instrument.

*EU 2*

- their ability to play in time with a metronome will build their own sense of internal time.
- using a metronome at various speeds will help build dexterity on scales and arpeggios.

**Skills:**

*Students will be able to . . .*

*EU 1*

- perform long tones in various ranges on their instrument while maintaining proper intonation.
- rhythmically embellish folk songs or classical melodies to give them a swing feel.

*EU 2*

- improvise music in a given key a cappella while maintaining a consistent tempo.
- perform major scales and arpeggios at various speeds in time with a metronome.

*EU 3*

- copying the style of a jazz legend means to copy their phrasing and articulation along with the melodies they play.
- the development of their individual jazz conception broadens as they study more jazz artists' approaches and as they themselves become more creative musicians.

*EU 3*

- properly perform melodies with jazz improvisers while copying their phrasing and articulation ideas.
- improvise or interpret a piece of music in a jazz style.

## **Stage 2 – Assessment Evidence**

**Recommended Performance Tasks:**

**Other Recommended Evidence:** *Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.*

- Quizzes and tests on long tones, scales, arpeggios
- Self-Assessment on tone
- Class discussions about famous musicians and their jazz conception
- Observations about famous jazz improvised solos

### Stage 3 – Learning Plan

**Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections:** *Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.*

- 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 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 over a particular chord, using a single mode, while playing in a straight and syncopated style. (T)
- Listening to jazz solos and discussing phrasing and articulations. (A)
- Generate a list of expressive devices that you are able to execute and implement into an improvisation. (A)
- Perform improvisations on chord vamps utilizing the various expressive devices you’ve listed. (M, T)