

Course Title – Jazz Improvisation

Implement start year – 2015-2016

Revision Committee Members, email, extension

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Unit #2 – Chord/Scale Relationship

Transfer Goal –

Students will be able to independently use their learning of chord/scale theory to create solos on songs from The Real Book.

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 elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music

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

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.

- Social and Cross-Cultural Skills
- Productivity and Accountability
- Leadership and Responsibility

<p><u>Enduring Understandings:</u> <i>Students will understand that . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • chord symbols are shorthand for specific collections of notes. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • modes and scales have specific relations to chord symbols. <p><i>EU 3</i></p> <ul style="list-style-type: none"> • a mastery of performing scales and chords is crucial to successful improvisation. 	<p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • In which instances are chord/scale relationships arbitrary due to a particular harmonic setting? • How are the voicings of chords on piano or guitar dictated by chord function and instrumentation? • What do chord symbols mean to a bass player? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • How can chords be made up using scales? • What purpose does fermata practicing have? <p><i>EU 3</i></p> <ul style="list-style-type: none"> • How have master jazz musicians utilized scalar ideas in their improvisational repertoire? • How do master musicians utilize scales in their practice routines? • In what ways can scale mastery lead to better solos?
<p><u>Knowledge:</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • how to interpret the shorthand of chord symbols. <p><i>EU2</i></p> <ul style="list-style-type: none"> • how the diatonic modes relate to chord symbols (MAJ7,Dom7,min7,min7b5). • altered harmonies come from outside the 7 major diatonic modes. <p><i>EU3</i></p> <ul style="list-style-type: none"> • various ways to alter specified chord changes through substitutions. 	<p><u>Skills:</u> <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • write notes on the staff that are indicated by chord symbols. • identify guide tones and extensions. • notate polychords. • label the same chord different ways using jazz notation (Maj7, M7, Δ7, etc.) <p><i>EU2</i></p> <ul style="list-style-type: none"> • perform the correct scales to the given chord on a lead sheet. • identify parent scales of altered harmonies. (Major, Melodic Minor, Harmonic Minor, etc.) • prioritize tones of modes for modal playing. <p><i>EU3</i></p> <ul style="list-style-type: none"> • play altered, diminished, and blues scales on their instrument and place them in an improvised solo. • apply tritone substitutions over a ii-V-I on the V chord. • use pentatonic scales outside of the key of a chord to alter its sound.

Stage 2 – Assessment Evidence

Recommended Performance Tasks:

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

- Quizzes on performing eighth note scales at various beats per around the circle of fifths demonstrating all modes, diminished and altered scales.
- Prompts on applying concepts to improvisation.
- Dialogues about different techniques and their attitudes towards them.

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 construction of modes. (A)
- Students will perform dorian modes in various keys on their instrument. (M)
- Students will listen to examples of dorian improvisations. (A)
- Students will improvise their own solo using only notes from the dorian scale. (T)
- Students will express three moods such as anger, joy and sorrow using only their dorian improvisations. (T)
- Using transcriptions of Miles Davis song “So What?” students will discuss the use of dorian and other tools in the creation of musical art. (M)
- Teacher – led discussion on Roman numeral analysis and mode order. (A)
- Students will improvise using mixolydian and Ionian mode over a V7-I progression. (M)
- Students will play corresponding chord/scales over Miles Davis “Tune Up” highlighting 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 the tritone substitution. (A)
- Students will apply the tritone substitution over the ii-V-I progression. (M)
- Students will improvise over a tune built in ii-V-I progressions and apply the tritone sub concept to those tunes. (T)
- Teacher – led discussion on playing on both sides of the changes. (A)
- Students will apply playing half step above and below chord progressions to “So What.” (M)
- Students will apply the both sides concept to a new modal tune. (T)