

Course Title – Jazz Improvisation

Implement start year – 2015-2016

Revision Committee Members

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Unit # 3 - History and Repertoire

Transfer Goal –

Students will be able to independently use their learning to improvise solos in a variety of jazz styles.

Stage 1 – Desired Results

Established Goals

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

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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

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

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 generation programs.

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.

Life and Career Skills:

- Flexibility and Adaptability
- Initiative and Self-Direction
- 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"> • jazz is an indigenous art form created and continued by major and minor figures. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • it is an expectation in the music industry that jazz musicians will have mastery of a standard repertoire. <p><i>EU 3</i></p> <ul style="list-style-type: none"> • a performance etiquette exists when performing in a small group with regards to introductions, solos, and endings. <p><i>EU 4</i></p> <ul style="list-style-type: none"> • the standard jazz repertoire is made up of a small number of song forms and their variations. <p><i>EU 5</i></p> <ul style="list-style-type: none"> • like all art forms, the history of jazz has been defined by historians into epochs and that these have discernable characteristics and observable developments. 	<p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • Which elements in the development of early jazz can be attributed to European influence and which can be attributed to slaves? • What facets of jazz are purely American? • What four musicians would make up the “Mt. Rushmore” of jazz? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • How does the basic jazz songbook vary from region to region in the US? • How much has corporate interference and copyright availability affected the standard repertoire? <p><i>EU 3</i></p> <ul style="list-style-type: none"> • How could five musicians who spoke five different languages exclusively, perform a version of “Take the A Train” without verbal communication? • What common endings or vamps should be a part of every jazz musicians repertoire? <p><i>EU 4</i></p> <ul style="list-style-type: none"> • If Bob Dylan albums could swing, would they be jazz? • How many tunes should a jazz musician have in their repertoire? • What styles of tunes should a jazz musician have in their repertoire? <p><i>EU 5</i></p> <ul style="list-style-type: none"> • Why were the different jazz genres much shorter in length as compared to classical music genres? • Was John Coltrane the Beethoven of jazz? • What genre of jazz was the most influential to the development of jazz?
<p><u>Knowledge:</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • iconic jazz musicians by name and instrument. • landmark jazz recordings and their personnel. 	<p><u>Skills:</u> <i>Students will be able to...</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • identify instrumentalists by timbre, stylistic traits and time period specific phrasing. • use ideas in their solos that are stylistically similar to a specific

<p><i>EU 2</i></p> <ul style="list-style-type: none"> • a basic repertoire of memorized melodies to jazz standards. • chord progressions to jazz standards. • improvised solo length is measured in complete cycles of the song's form. <p><i>EU 3</i></p> <ul style="list-style-type: none"> • the standard format for performance of small jazz ensemble. • various ways to add introductions and common endings/vamps into songs that usually don't have them. <p><i>EU 4</i></p> <ul style="list-style-type: none"> • blues form. • AABA and ABAC form. • how to listen to form and visualize form on a lead sheet. <p><i>EU 5</i></p> <ul style="list-style-type: none"> • the major jazz movements that have occurred throughout history. • major jazz musicians by genre and their followers. • characteristics of bop, modal, and fusion that differentiate them from each other. 	<p>instrumentalist.</p> <p><i>EU2</i></p> <ul style="list-style-type: none"> • play the melodies of the basic LRHSD (see addendum) song list and improvise on their changes. • identify by title an even broader base of tunes upon hearing them. • improvise on tunes from the real book that they have never played by transferring knowledge of theory and era. <p><i>EU3</i></p> <ul style="list-style-type: none"> • how to start and stop a tune. • pedal on a V chord. • decide how and when to use a ii-V-iii-VI turnaround vamp. • perform and aurally recognize Basie's ending. • perform and aurally recognize Duke's ending. • perform a fade out ending. • execute fermata/cadenza on V ending. <p><i>EU4</i></p> <ul style="list-style-type: none"> • spell the chord progressions and identify the form lengths to the blues progression and rhythm changes. • explain the difference between AABA and ABAC forms and several variations of those forms. • visually and aurally identify form. • perform in a 2 feel and 4 feel in rhythm section to differentiate form sections. <p><i>EU5</i></p> <ul style="list-style-type: none"> • perform bebop solos from the Omnibook. • analyze the Miles Davis solo on "So What" for an approach to modal improvisation. • apply and improvise using the Coltrane matrix to a ii-V-I progression. • improvise on opposite sides of the changes (half step above and below).
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Stage 2 – Assessment Evidence

Recommended Performance Tasks:

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

- Quizzes on periods of jazz
- Performance tests on jazz standards in multiple keys
- Class performance grades on daily performance with concern to the role in ensemble.

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 demonstration and performance of basic LRHSD song list. (A)
- Spell proper chord/scales and harmony to all chords in the song list. (M)
- Memorize melodies and chord progressions. (A)
- Teacher - led discussion on iconic recordings of basic LRHSD song list. (A)
- Create a bass line, piano or guitar accompaniment from chord changes. (M)
- Pass a playing test on five tunes per marking period for memorization of melody and chords. (M)
- Improvise on chord changes of any song in the Real Book. (T)
- Teacher – led discussions on constructing and identifying blues and rhythm changes form. (A)
- Teacher – led discussions on constructing and identifying AABA and ABAC forms. (A)
- Write a melody to go with blues and rhythm changes form. (T)
- Write a new melody over the chord changes to a pre-existing AABA or ABAC tune. (T)
- Teacher – led discussions on various genres of jazz and listening to iconic recordings. (A)
- Written review and presentation of an artist who the students individually identify with. (M)
- Perform one transcription (already transcribed) from that artist. (M)
- Transcribe solos from an important jazz musician for class comparison. (M & T)
- Solo in the style of Louis Armstrong, Miles Davis and Ornette Coleman and have his fellow students identify the stylistic elements used to depict each one. (T)