

JAZZ BAND

LENGTH OF TIME: one semester, 90 minutes, 3 days per 6 day cycle

GRADE LEVEL: 9-12

COURSE STANDARDS:

Students will:

1. Perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6. (NMCS 2, 5, 8, 9; PA Std 9.1 a, b, c, d; 9.2 a, b)
2. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills. (NMCS 1, 2, 5, 6; PA Std 9.1 a, b, c, d; 9.3; 9.4)
3. Perform solos in small combo ensembles. (NMCS 1, 2, 5, 6; PA Std 9.1 a, b, c, d)
4. Improvise original melodies over given chord progressions, each in a consistent style, meter and tonality. (NMCS 3; PA Std 9.1 a, b, c, d)
5. Demonstrate the ability to read a jazz band instrumental score of up to four staves by describing how the elements of music are used. (NMCS 5; PA Std 9.3 a)
6. Sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6. (NMCS 3, 4, 5; PA Std 9.1 a, b, c, d)
7. Demonstrate extensive knowledge of the technical jazz vocabulary of music. (NMCS 5, 6, 8, 9; PA Std 9.1 a, c; 9.2 k; 9.3 c)
8. Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music. (NMCS 7; PA Std 9.3 e, f; 9.4 a, b, d)
9. Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models. (NMCS 2, 6, 7; PA Std 9.3 e, f; 9.4 a, b, d)

NATIONAL MUSIC CONTENT/ACHIEVEMENT STANDARDS (9-12)

* - indicates advanced level of achievement of standard

1. Singing, alone and with others, a varied repertoire of music
Students
 - a. sing with correct expression and technical accuracy (Level 4 Literature)
 - b. sing music in 4 parts
 - c. demonstrate well-developed ensemble skills
 - *d. sing with correct expression and technical accuracy (Level 5 Literature)
 - *e. sing music in more than 4 parts with and without accompaniment
 - *f. sing in small ensembles with one on a part
2. Performing on instruments, alone and with others, a varied repertoire of music
Students
 - a. perform with correct expression and technical accuracy (Level 4 Literature)
 - b. demonstrate well-developed ensemble skills
 - c. perform in ensemble with one on a part
 - *d. perform with correct expression and technical accuracy (Level 5 Literature)
3. Improvising melodies, variations, and accompaniments
Students

- a. improvise stylistically appropriate harmonizing parts
 - b. improvise rhythmic/melodic variations on pentatonic melodies and melodies in major and minor keys
 - c. improvise original melodies over given chord progression
 - *d. improvise stylistically appropriate harmonizing parts in variety of styles
 - *e. improvise original melodies over given chord progression in variety of styles
4. Composing and arranging music within specified guidelines
Students
- a. compose music in several distinct styles demonstrating creativity in achieving expressive effects
 - b. arrange piece for different instrumentation or voice parts; preserve or enhance original expressive effect
 - c. compose/arrange for voices, acoustic and electronic instruments demonstrating knowledge of ranges and traditional usages of sound sources
 - *d. compose music demonstrating imagination and technical skill in applying principles of composition.
5. Reading and notating music
Students
- a. demonstrate ability to read instrumental or vocal score up to 4 staves
 - b. sight-read in an instrumental ensemble with correct expression and technical accuracy (Level 3 Literature)
 - *c. demonstrate ability to read full instrumental or vocal score; explain transpositions and clefs
 - *d. interpret non-standard notation used in 20th century compositions
 - *e. sight-read in an instrumental ensemble with correct expression and technical accuracy (Level 4 Literature)
6. Listening to, analyzing, and describing music
Students
- a. analyze the uses of elements of music and expressive devices in music of different genres and cultures (presented aurally)
 - b. demonstrate extensive knowledge of technical vocabulary of music
 - c. identify and explain compositional devices/techniques used to provide unity/variety and tension/release in a musical composition; give examples of other works that use similar devices/techniques
 - *d. demonstrate ability to perceive and remember musical events in an aural example by describing significant events in detail
 - *e. compare use of musical materials between given example and other work of same style/genre
 - *f. analyze/describe elements of music that make a work unique, interesting, and expressive
7. Evaluating music and music performances
Students
- a. develop specific criteria for making informed, critical evaluations of the quality and effectiveness of musical events and then apply to personal participation in music
 - b. evaluate musical event by comparing to similar or exemplary model
 - *c. evaluate musical event in terms of aesthetic qualities and explain the musical means it uses to evoke feelings and emotions
8. Understanding relationships between music, the other arts, and disciplines outside the arts

Students

- a. explain similar and distinct use of artistic process, organizational principles, and characteristic elements in various arts (cite examples)
 - b. compare characteristics of 2 or more arts within historical period or style (cite examples from various cultures)
 - c. explain the ways in which principles and subject matter of other disciplines are interrelated to those of music
 - *d. compare the use of artistic process, organizational principles, and characteristic elements in various arts in different historical periods and in different cultures
 - *e. compare/contrast role of creators/performers/those involved in production and presentation in various arts
9. Understanding music in relation to history and culture

Students

- a. using unfamiliar, but representative aural musical examples - classify by genre, style, historical period or culture; explain reasoning behind classification
- b. using American music - identify genre, trace evolution of genre, and cite well-known musicians associated with genre
- c. identify variety of roles performed by musicians, cite examples of specific musicians, describe their activities and achievements
- *d. identify/explain stylistic features of work that define aesthetic tradition and historical/cultural context
- *e. identify/describe music genres/styles that show influence of 2 or more cultural traditions; identify cultural source of each influence and trace historical condition that produced synthesis of influences

RELATED PA ACADEMIC STANDARDS FOR ARTS AND HUMANITIES

- 9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts
 - A. Elements and principles in each Art Form
 - B. Demonstration of Dance, Music, Theatre and Visual Arts
 - C. Vocabulary Within each Art Form
 - D. Styles in Production, Performance and Exhibition
- 9.2 Historical and Cultural Contexts
 - A. Context of Works in the Arts
 - B. Chronology of Works in the Arts
 - K. Traditions within works in the arts
- 9.3 Critical Response
 - A. Critical Processes
 - C. Classifications
 - E. Types of Analysis
 - F. Comparisons
- 9.4 Aesthetic Response
 - A. Philosophical Studies
 - B. Aesthetic Interpretation
 - D. Artistic Choices

PERFORMANCE ASSESSMENTS:

Students will demonstrate achievement of the standards by:

1. Performing at concerts and studying class selections. (Course Standard 1, 2, 3, 7)
2. Performing three diverse works. The works vary in level of difficulty from 3 to 5. Each work has been rehearsed previously. (Course Standard 1, 2)
3. Individual performing in a small jazz combo of three to eight players. (Course Standard 3)
4. Demonstrating in performance or test format, terminology commonly used in jazz and standard music. (Course Standard 5, 7, 9)
5. Sight-reading in large class or individually at a basic level. (Course Standard 1, 2, 3, 6, 7)
6. Improvising basic solos over given chord changes in ensemble literature. (Course Standard 4)

DESCRIPTION OF COURSE:

The objective of the Jazz Band class is to provide jazz ensemble instruction to brass, woodwind, and rhythm section students. Instruction in jazz music reading, jazz theory, phrasing and ensemble performance is provided during intensive study of a large variety of jazz based music. Some selections will be prepared for performance but the primary objective of the class is not performance but instruction in individual jazz improvisation skills.

The students will study various styles of jazz music including the major developmental areas of jazz. The program of study follows a three year style rotation with each year focusing upon a particular historically significant developmental style of jazz. The three major areas studied over a three year period are swing, Latin and funk. Students prepare for a spring concert. Membership in the ensemble is by audition.

TITLES OF UNITS – these units are all on-going

1. Jazz Band literature (includes historically significant players and developments)
2. Breath support/intonation
3. Sight-reading
4. Jazz terminology
5. Jazz combo literature
6. Individual instrument skill development
7. Jazz improvisation development

SAMPLE INSTRUCTIONAL STRATEGIES:

1. Study and perform a variety of jazz band compositions
2. Develop individual student practice plan based upon student/teacher developed goals
3. Develop knowledge of chord symbols as related to improvisational skills
4. Development of proper breathing skills through a well developed warm up process
5. Listening to a variety of recordings to develop the modeling of high quality improvisation

MATERIALS:

1. Real Book Jazz Method, Sher Music Company, Petaluma, CA, 1998
2. Amadie Jazz Improvisation Method, Thorton Publications, Bala Cynwyd, PA, 1991
3. Recordings of the ensemble
4. Professional recordings of music being performed
5. Individual practice plan books
6. Abersole improvisation recordings

METHODS OF ASSISTANCE AND ENRICHMENT:

1. Class instruction
2. Festival adjudications
3. Guest conductors/clinicians
4. Specific instrument clinics for skill development
5. Listening library of jazz recordings available for student use

PORTFOLIO DEVELOPMENT:

1. Rehearsal assessment sheet
2. Tapes
3. Student reflection sheets

METHODS OF EVALUATION:

Students will demonstrate mastery of assigned standards through a combination of individual and group performance and written work.

INTEGRATED ACTIVITIES:

1. Problem Solving
 - A. Identifying performance errors and recommending appropriate solutions
 - B. Independently maintaining and caring for instrument, music and portfolio
2. Communication Tools and Techniques
 - A. Rehearsal assessment sheets and other assigned written work
 - B. Personal and group expression in music performance and rehearsal
3. Tools and Techniques for Working with Others
 - A. Ensemble practice
 - B. Demonstration of blend, balance, breathing through performance