

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL
MUSIC DEPARTMENT**

JAZZ IMPROVISATION
#VPY0009/VPS0024

Curriculum Guide

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP)

Approved by the Berkeley Heights Board of Education
at the regular meeting held on 9/20/07.

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PHILOSOPHY/RATIONALE

Throughout history, people in all regions of the world have felt the need to communicate to those around them. One way in which people have communicated has been through the arts, and in particular, through music. Music is an important key to understanding one's history, as well as the foundations of other cultures. With the idea of music as a universal language, students are able to reinforce learning and knowledge of the social and cultural influences that have shaped civilizations throughout history and around the world. They are exposed to ways of developing their own creativity, as well as the development of a variety of skills.

Music can serve as a mode of self-expression allowing for creativity and individuality. Students participating in the study of music gain a greater awareness of their own uniqueness by drawing upon their own multi-varied backgrounds and ethnic origins. Music fosters self-expression and contributes to the formation of well-rounded individuals via the growth of the creative side of their human development. Music education develops mental discipline through a spiral sequence of learning experiences. It includes the taxonomy of learning: knowledge, comprehension, application, analysis, synthesis, and evaluation. It also nurtures an appreciation of music's aesthetic qualities.

An excellent vehicle for self-expression is through the idiom of Jazz. Jazz is America's own unique art form that fosters expression through improvisation. The study of Jazz provides opportunities to develop a number of learning processes and skills such as listening, analyzing, interpreting, composing, and improvising to help achieve the aims of music education. Implementing the Jazz Improvisation course into the high school music program offers students with a music background the opportunity to develop the skills necessary to understand and perpetuate the great music of the jazz genre. Students will work in a combo setting, as well as the large group big band setting, performing music from the 1930's and 1940's, Latin Jazz, Bebop, and Contemporary music including composers such as Duke Ellington, Miles Davis, Charlie Parker, and Herbie Hancock, just to name a few. This course will allow students to continue the study of music and to participate in music related activities, not only in high school but into their adult lives.

Jazz Improvisation is a one or two semester course offering earning 2.5 or 5 credits. It is open to students in grades 9-12 who have a music background. This course can be repeated for credit. The course is designed to address the New Jersey Core Curriculum Content Standards for the Visual and Performing Arts, as well as standards from Technology Literacy and Career Education and Consumer, Family and Life Skills. The New Jersey Core Curriculum Content Standards can be accessed at www.state.nj.us

COURSE PROFICIENCIES

COURSE OBJECTIVES

1. To enhance the skills of each student to perceive, perform, and respond to music. (1.1/12A1,2,3; 1.2/12B1,2,3,4,6; 1.3/12B1)
2. To expose the students to a variety of musical styles from the various historical periods of jazz. (1.3/12B1; 1.5/12B1,2; 8.2/12A3; 8.2/12A3)
3. To develop listening skills and the use of appropriate music terminology. (1.1/12A1,2,3)
4. To develop the ability to evaluate individual and group performances and to use critiquing skills. (1.4/12A1,2,3 B1,2; 9.2/12A2)
5. To introduce and develop musical composition skills of each individual student. (1.1/12B1; 1.3/12B2; 9.2/12A3, B2)
6. To instill an understanding of the elements of jazz music theory. (1.3/12B2)
7. To develop each student's musical ability on their individual instruments. (1.1/12B1; 1.2/12B1,2,3,4)
8. To develop an ability to read and write music in standard musical notation. (1.1/12B1; 1.2/12B1,2,3,4)
9. To develop an understanding of computer use and the procedures to be used with computer music programs. (1.2/12B5; 1.3/12B3,9; 8.1/12A5,7,8,9, B1,2,3,4,7,9,10,12; 8.2/12A1, B2,5, C2; 9.1/12A1,2,3,5)
10. To promote independent study, self-management, and organizational skills in a big band and small group setting. (9.1/12A1,2,3,4; 9.2/12B2,3)

STUDENT PROFICIENCIES

Students will be able to:

1. Improvise using scales and modes in all keys.
2. Improvise using the blue scale and pentatonic scale.
3. Improvise using chord soloing.
4. Improvise using target tones and melodic development.
5. Follow jazz forms – 12 bar blues, modal AB, AABA and rhythm changes.
6. Play in a small group setting.
7. Interpret a lead sheet and follow the changes without getting lost.
8. Play in a 1930's and 1940's big band style.
9. Apply jazz articulations and phrasing to various repertoire.
10. Develop an understanding of, and perhaps an appreciation for, the various jazz styles and the elements of jazz music theory.
11. Develop a routine that fosters practice on a consistent basis.
12. Express music according to the intent of the composer.
13. Transcribe solos from famous jazz recordings.
14. Develop their own solo and transcribe it.
15. Achieve balance and blend within the individual sections, as well as throughout the ensemble.
16. Understand and use correct music terminology, as well as develop listening skills.
17. Critique performances of famous performers to develop critiquing skills that they can use for their own performances.
18. Learn proper rehearsal and concert protocol.
19. Perform a Jazz Ballad, Latin, Swing, and Pop Rock arrangement with the appropriate stylistic approach.

STUDENT PROFICIENCIES (continued)

20. Be able to identify and use appropriate music software.

METHODS OF EVALUATION

The primary area of evaluation is in measuring skill development and performance objectives. These objectives include:

1. Rhythmic accuracy
2. Jazz articulation
3. Tone quality
4. Jazz phrasing
5. Correct stylistic improvisation
6. Overall musicality

The evaluation is done by the jazz music teacher based on classroom observations, teacher tests (scales, modes, lesson material, listening tests, and performance repertoire), and observed progress toward these objectives. Appropriate performance rubrics for evaluation and feedback will be used.

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

The student will be able to:

NJ Core Curriculum Standards/ Grade	Strands & Indicators	Course Outline/Student Objectives
1.1/12 1.2/12 1.3/12 1.4/12 1.5/12 8.1/12 9.1/12 9.2/12	A1,2,3 B1,2,3,4 A8 B2 A2,3 C2	I. Technique And Sole Concepts A. Play and Improvise With all Major and Minor Scales B. Play and Improvise Using the Blues Scales in the Following Keys: F, Bb, C, and E C. Play and Improvise Using Bebop Scales in Keys of C, F, G, Bb and Where it Appropriately Fits Into Tunes D. Improvise Using the Dorian, Lydian, and Mixolydian Modes as Pertains to Tunes E. Improvise Using Chord Tones (Major Seventh, Minor Seventh, Dominant, Half Diminished, and Diminished) F. Melodic Development G. Target Notes of Soloing Reference Points H. Play in the Correct Swing Style and Feel by Swinging the Eighth Notes and Playing Them Straight Within the Latin and Contemporary Repertoire I. Have Understanding of Composing and Voicing for Piano and Guitar J. Jazz Articulations (Shake, Doit, Lifts, Gliss Up and Down, Etc.)
1.1/12 1.2/12 8.1/12 9.1/12 9.2/12	A1,2,3 B1,2,3,4 A8 B2 A2,3 C2	II. Jazz Forms – Students Will Play In A Big Band Setting And Small Group Setting Using The Following Forms: A. Twelve Bar Blues and Sixteen Bar Blues B. Modal C. Rhythm Changes D. AABA
1.5/12 9.1 9.2	A1,2,3 A1,2 B2 C2	III. Musical Culture – Music Selected For This Course Can Follow The Sequence Of The Development Of Jazz History A. 1890’s Ragtime Develops B. Early 1900’s – Marching Band Music, Ragtime and the Blues Begin to be Fused Into Early Jazz Roots C. 1910-1920 – Jazz is Born in New Orleans Via a Combination of Black and Creole Music D. 1920’s – New Orleans Jazz is the Thing. The Jazz Age is Born E. 1930’s – Swing is in Its Prime and This is the Only Time That Jazz and Popular are the Same Thing

		<p>III. Musical Culture – Music Selected For This Course Can Follow The Sequence Of The Development Of Jazz History (continued)</p> <p>F. 1940’s Bebop is Born. It is Later Called Simply Bop</p> <p>G. 1950’s Hard Bop or Funk, Latin, and Cool Jazz</p> <p>H. 1960’s Modal and Free Jazz Develops</p> <p>I. 1970’s Jazz Fuses with One of Its Derivatives (Rock) to Form Jazz-Rock or Fusion</p> <p>J. 1980’s Contemporary Jazz Age Begins</p> <p>K. 1990’s Hip-Hop and Other Forms Emerge</p> <p>L. Hard Bop Revival</p> <p>M. Students Will Perform and Improvise in the Aforementioned Styles of Jazz and Develop an Appreciation for the Repertoire</p>
<p>1.1/12</p> <p>1.2/12</p> <p>1.3/12</p>	<p>A1,2,3</p> <p>B1,2,3,4</p> <p>B1,2,3</p>	<p>IV. Ensemble Skills</p> <p>A. Balance to the Melody</p> <p>B. Phrase Within the Section Together</p> <p>C. Incorporate Correct Articulations</p> <p>D. Create a Good Jazz Feel Throughout the Ensemble</p> <p>E. Reinforce Correct Rehearsal Techniques in Order to be the Most Productive in Rehearsals</p> <p>F. Each Student Should Know Their Role in the Ensemble and Perform With That in Mind</p>
<p>1.4/12</p>	<p>B1,2,3</p>	<p>V. Analysis</p> <p>A. Reflect and Critique on Their Own Performance as Well as Performance of Others</p> <p>B. Analyze and Transcribe Jazz Solos</p> <p>C. Listen and Critique CD’s and DVD/VCR Recordings of Legendary Jazz Performers</p>
<p>1.2/12</p> <p>1.3/12</p> <p>8.2</p> <p>9.1</p> <p>9.2</p>	<p>B5</p> <p>B3</p> <p>B2</p> <p>A1,2</p> <p>B2</p> <p>C2</p>	<p>VI. Career Opportunities</p> <p>A. Composing</p> <p>B. Arranging</p> <p>C. Teaching</p>

Note: The New Jersey Core Curriculum Standards can be accessed at www.state.nj.us

NEW JERSEY CORE CURRICULUM CONTENT STANDARDS
CODE SHEET

Standards:

1. Visual and Performing Arts
2. Comprehensive Health & Physical Ed.
3. Language Arts Literacy
4. Mathematics
5. Science
6. Social Studies
7. World Languages
8. Technological Literacy
9. Career Education and Consumer, Family and Life Skills

Strands:

A, B, C, D

CPI (Cumulative Progress Indicators):

1, 2, 3, 4, 5, etc.

Sample:

From the Visual and Performing Arts Core Curriculum Content Standards –

First Standard, then Grade level, then Strand, and last CPI #s

1.1/4A1,2,4

RESOURCES/ACTIVITIES GUIDE

Bouchard, G. Intermediate Jazz Improvisation, A Study Guide for Developing Soloists. Albany: James Abersold Jazz, Inc., 2001.

Sweeney, M. and M. Steinel. Essential Elements, Jazz Play Along. Milwaukee: Hal Leonard, 2004.

Pearson, B. Standards of Excellence, Jazz Ensemble Method. San Diego: Neil A. Kjos Music Company, 1998.

Ellington, et al. The Real Book. 6th ed. Milwaukee: Hal Leonard, 2005.

Henery, R. The Jazz Ensemble, A Guide to Technique. Englewood Cliffs: Prentice-Hall, Inc., 1981.

Blair, P. Jazz Basics, the Fundamentals of Improvisation for the Young Musician. Dayton: Heritage Music Press, 2004.

Lawn, R. the Jazz Ensemble Director's Manual. Oskaloosa: C. L. Barnhouse Company, 1981.

SUGGESTED AUDIO VISUAL/COMPUTER AIDS

Selection of Jazz classic recordings (audio and/or visual)

Appropriate recordings of revival jazz recordings (audio and/or visual)

Software

Finale

Sebeleius

Band-In-A-Box

The Amazing Slow Downer

SUGGESTED MATERIALS

Resources for Students

Rental, personal, or school instrument

Resource books and recordings

Sheet music

Big band charts

Computer software

Resources for Teacher

Resource materials and recordings

Computer software

Sheet music