

Course: *Jazz Improvisation*
Unit #3 - History and Repertoire

Year of Implementation: 2023-2024

Curriculum Team Members

Grady Barber - gbarber@lrhsd.org

Earl Phillips - ephillips@lrhsd.org

Stage One - Desired Results

Link(s) to New Jersey Student Learning Standards for this course:

<https://www.state.nj.us/education/cccs/2020/>

- **Unit Standards:**

- **Content Standards**

- **1.3B.12prof.Cr1a:** Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- **1.3B.12prof.Cr2a:** Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- **1.3B.12prof.Cr2b:** Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). New Jersey Department of Education 78 June 2020Accomplished
- **1.3B.12adv.Pr6a:** Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
- **1.3B.12adv.Re7b:** Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.
- **1.3.C.12int.Cr1a:** Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- **1.3C.12int.Cr2a:** Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

- **1.3C.12int.Pr4b:** Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
 - **1.3C.12int.Pr5a:** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
 - **1.3C.12int.Re7b:** Describe how understanding context and the way the elements of music are manipulated inform the response to music.
 - **1.3D.12adv.Cr1a:** Create melodic, rhythmic and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.
 - **1.3D.12adv.Cr2a:** Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies.

- **21st Century Life & Career Standards**
 - **9.2.12.CAP.4:** Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.
 - **9.2.12.CAP.6:** Identify transferable skills in career choices and design alternative career plans based on those skills.
 - **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

- **English Companion Standards**
 - RH.11-12.9.** Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
 - NJSLSA.W2.** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

- **NJ Statutes:** NJ State law mandates the inclusion of the following topics in lesson design and instruction as aligned to elementary and secondary curriculum.

Amistad Law: N.J.S.A. 18A 52:16A-88 Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28 Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35 A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A. 18A:35-4.36) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Diversity and Inclusion (N.J.S.A. 18A:35-4.36a) A board of education shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district's implementation of the New Jersey Student Learning Standards.

Asian American and Pacific Islanders (AAPI) P.L.2021, c.410 Ensures that the contributions, history, and heritage of Asian Americans and Pacific Islanders (AAPI) are included in the New Jersey Student Learning Standards (NJSL) for Social Studies in kindergarten through Grade 12 (P.L.2021, c.416)

For additional information, see

NJ Amistad Curriculum: <http://www.njamistadcurriculum.net/>

Diversity and Inclusion: <https://www.nj.gov/education/standards/dei/index.shtml>

- (Sample Activities/ Lessons): <https://www.nj.gov/education/standards/dei/samples/index.shtml>

Asian American and Pacific Islanders:

- [Asian American and Pacific Islander Heritage and History in the U.S.](#)

A Teacher's Guide from EDSITEment offering a collection of lessons and resources for K-12 social studies, literature and arts classrooms that center around the experiences, achievements and perspectives of Asian Americans and Pacific Islanders across U.S. history.

Transfer Goal: Students will be able to independently use their learning to broaden their connection with jazz history through transcription and analysis.

Department Goals:

- apply acquired knowledge to make sense of unfamiliar music in order to persevere in listening to, performing, and/or composing independently and collaboratively
- analyze the performing arts and their effects on the life-long learner

Enduring Understandings

Students will understand that. . .

EU 1

jazz is America's true folk music as it blends the African - American and Western European traditions of music.

EU 2

the music industry expects jazz musicians to have mastery of a standard repertoire.

Essential Questions

EU 1

- 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?

EU 2

- How does the basic jazz songbook vary from region to region in the US?

EU 3

proper performance etiquette is expected when performing in a small group with regards to introductions, solos, and endings.

EU 4

the standard jazz repertoire is made up of a small number of song forms and their variations.

EU 5

different generations of jazz musicians are categorized into sub-genres based on the marriage of specific musical elements, societal norms, and the time period they were active.

- How much has corporate interference and copyright availability affected the standard repertoire?

EU 3

- How could five musicians who spoke five different languages exclusively, perform a version of "Take the A Train" without verbal communication?
- What common intros, endings, or vamps should be a part of every jazz musician's repertoire?
- How is solo order determined?

EU 4

- 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?

EU 5

- Why were the different jazz genres much shorter in length as compared to classical music genres?
- Who is considered the Beethoven of jazz, in your opinion?
- What genre of jazz was the most influential to the development of jazz?

Knowledge

Students will know . . .

EU 1

Skills

Students will be able to . . .

EU 1

- iconic jazz musicians by name and instrument. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12adv.Pr6a)
- landmark jazz recordings and their personnel. (1.3B.12prof.Cr2a, 1.3B.12adv.Pr6a)

EU 2

- a basic repertoire of memorized melodies to jazz standards. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12prof.Cr2b,)
- chord progressions to jazz standards. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a,)
- improvised solo length is measured in complete cycles of the song's form. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a,)

EU 3

- the standard format for performance of small jazz ensembles. (1.3B.12prof.Cr2a, 1.3C.12int.Pr4b)
- various ways to add introductions and common endings/vamps into songs that usually don't have them. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a,)

- identify instrumentalists by timbre, stylistic traits and time period specific phrasing. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12adv.Pr6a, 1.3B.12adv.Re7b, 1.3C.12int.Re7b, 9.2.12.CAP.6, 9.4.12.CI.2)
- use ideas in their solos that are stylistically similar to a specific instrumentalist. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12adv.Pr6a, 1.3B.12adv.Re7b, 1.3C.12int.Re7b:)

EU 2

- play the melodies of the basic LRHSD (see addendum) song list and improvise on their changes. (1.3B.12prof.Cr2a, 1.3B.12adv.Re7b, 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr2a)
- identify by title an even broader base of tunes upon hearing them. (1.3B.12prof.Cr1a,2a; 1.3B.12adv.Re7b, 1.3C.12int.Cr2a, 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr2a)
- improvise on tunes from the real book that they have never played by transferring knowledge of theory and era. (1.3B.12prof.Cr1a,2a; 1.3B.12adv.Re7b, 1.3C.12int.Cr1a,2a; 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr2a)

EU 3

- how to start and stop a tune. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b, 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr1a,2a)
- pedal on a V chord. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b; 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr1a&2a)
- decide how and when to use a ii-V-iii-VI turnaround vamp. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b; 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr1a,2a)
- perform and aurally recognize Basie's ending. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b; 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr1a,2a)

EU 4

- blues form. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a,)
- AABA and ABAC form. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12prof.Cr2b,)
- how to listen to form and visualize form on a lead sheet.(1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12prof.Cr2b,)

EU 5

- the major jazz movements that have occurred throughout history. (1.3B.12prof.Cr2a, 1.3B.12prof.Cr2a, 1.3B.12adv.Pr6a,)
- major jazz musicians by genre and their followers. characteristics of bop, modal, and fusion that differentiate them from each other. (1.3B.12prof.Cr2a, 1.3B.12adv.Pr6a,)

- perform and aurally recognize Duke's ending. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b; 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr1a,2a)
- perform a fade out ending. (1.3B.12prof.Cr1a, (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b; 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr1a,2a)
- execute fermata/cadenza on V ending. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b; 1.3C.12int.Pr4b,5a; 1.3D.12adv.Cr1a,2a)

EU 4

- spell the chord progressions and identify the form lengths to the blues progression and rhythm changes. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b, 1.3C.12int.Pr4b, 1.3D.12adv.Cr1a,2a)
- explain the difference between AABA and ABAC forms and several variations of those forms. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b, 1.3C.12int.Pr4b, 1.3D.12adv.Cr1a,2a)
- visually and aurally identify form. (1.3B.12prof.Cr1a, (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b, 1.3C.12int.Pr4b, 1.3D.12adv.Cr1a,2a)
- perform in a 2 feel and 4 feel in rhythm section to differentiate form sections. (1.3B.12prof.Cr1a,2a,2b; 1.3B.12adv.Re7b, 1.3C.12int.Pr4b, 1.3D.12adv.Cr1a,2a)

EU 5

- perform bebop solos from the Omnibook. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12adv.Re7b, 1.3C.12int.Pr5a)
- analyze the Miles Davis solo on "So What" for an approach to modal improvisation. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12adv.Re7b, 1.3C.12int.Pr5a)

- apply and improvise using the Coltrane matrix to a ii-V-I progression. (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12adv.Re7b, 1.3C.12int.Pr5a)
- improvise on opposite sides of the changes (half step above and below). (1.3B.12prof.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12adv.Re7b, 1.3C.12int.Pr5a, 1.3D.12adv.Cr2a)

Stage Two - Assessment

Stage Three - Instruction

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. The following color codes are used to notate activities that correspond with interdisciplinary connections and 21st Century Life & Career Connections (which involves Technology Literacy): Red = Interdisciplinary Connection; Purple = 21st Century Life & Career Connection

- Teacher - led demonstration and performance of basic LRHSD song list. (A, EU2)
- Spell proper chord/scales and harmony to all chords in the song list. (M, EU2)
- Memorize melodies and chord progressions. (A, EU2)
- **Teacher - led discussion on iconic recordings of basic LRHSD song list.** (A, EU1)
- Sight Read a lead sheet in a small group performance (T EU 2)
- Create a bass line, piano or guitar accompaniment from chord changes. (M, EU2)
- **Pass a playing test on five tunes per marking period for memorization of melody and chords.** (M, EU2)
- **Improvise on a full cycle of chord changes of any song in the Real Book.** (T, EU3)
- **Teacher – led discussions on constructing and identifying blues and rhythm changes form.** (A, EU4)
- **Teacher – led discussions on constructing and identifying AABA and ABAC forms.** (A, EU4)
- **Write a melody to go with blues and rhythm changes form.** (T, EU4)
- **Write a new melody over the chord changes to a pre-existing AABA or ABAC tune.** (T, EU4)
- **Teacher – led discussions on various genres of jazz and iconic recordings.** (A, EU1 / EU5)
- **Written review and presentation of an artist who the students individually identify with.** (M, EU1 / EU5)

- Perform one transcription (already transcribed) from that artist. (M, EU1)
- Transcribe solos from an important jazz musician for class comparison. (M,T EU1)
- Perform a full length tune from count-off to cut-off using non-verbal cues. (T, EU3)
- Perform a solo in the style of Louis Armstrong, Miles Davis, and Ornette Coleman and then have fellow students identify the stylistic elements used to depict each one. (T, EU1 / EU5)

Pacing Guide

<i>Unit #</i>	<i>Title of Unit</i>	<i>Approximate # of teaching days</i>
1	Fundamental Jazz Concepts	60
2	Chord / Scale Relationships	60
3	History and Repertoire	60

Instructional Materials

- Transcription Books
- Jamey Aebersold's Jazz Handbook
- Access to music streaming service
- iReal Pro app

Accommodations

Special Education: The curriculum will be modified as per the Individualized Education Plan (IEP). Students will be accommodated based on specific accommodations listed in the IEP.

Students with 504 Plans: Students will be accommodated based on specific accommodations listed in the 504 Plan.

English Language Learners: Students will be accommodated based on individual need and in consultation with the ELL teacher.

Students at Risk of School Failure: Students will be accommodated based on individual need and provided various structural supports through their school.

Gifted and Talented Students: Students will be challenged to enhance their knowledge and skills through acceleration and additional independent research on the subject matter.