

Course: Jazz Band
Unit #3: Composition and Arranging

Year of Implementation: 2024-2025

Curriculum Team Members:

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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**

- 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
- 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities
- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12adv.Pr4b: Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance
- 1.3D.12int.Cr1a: Create melodic, rhythmic and harmonic ideas for melodies over specified chord progressions or AB/ABA forms as well as two to three-chord accompaniments for given melodies.
- 1.3D.12nov.Cr3b: Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.

- **21st Century Life & Career Standards**

- 9.4.5.Cl.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).
- 9.4.5.Cl.4: Research the development process of a product and identify the role of failure as a part of the creative process (e.g., W.4.7, 8.2.5.ED.6).

- **Interdisciplinary Content Standards**
 - 6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.
 - 7.1.AL.PRSNT.2: Create a research-based analysis of a current global problem/issue showing cultural perspectives associated with the target culture(s) and another world culture.
- **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 (NJSLS) for Social Studies in kindergarten through Grade 12 (P.L.2021, c.416)

For additional information, see

NJ Amistad Curriculum: <https://www.nj.gov/education/amistad/about/>

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 compose original music for their school ensemble, as well as arrange popular jazz standards in new and creative settings.

As aligned with LRHSD Long Term Learning Goal(s): <https://www.lrhdsd.org/Page/6163>

1. develop creative thinking and problem-solving skills
2. understand the principles that govern the elements of music
3. apply acquired knowledge to make sense of unfamiliar music in order to persevere in listening to, performing, and/or composing independently and collaboratively
4. critique and be critiqued in a helpful and ethical manner
5. communicate creative responses, processes, and works about themselves, their culture, and society
6. analyze the performing arts and their effects on the life-long learner

Enduring Understandings

Students will understand that . . .

EU 1

Essential Questions

- Does society influence artistic creation?

the evolution of jazz composition and arranging is dependent upon new composers adding to the existing canon.

EU 2

modes and scales can be used melodically and harmonically to influence the desired emotion of an arrangement or composition.

EU 3

modeling iconic composers and arrangers in conjunction with your own unique ideas leads to the creation of your own style.

- How do compositional choices change the mood of a piece?

Knowledge

Students will know . . .

EU 1

- iconic Jazz composers and arrangers (1.3B.12adv.Pr4b)
- the influences of these jazz composers and arrangers (1.3B.12adv.Pr4b)

EU 2

- modes of the major scale and the harmony they generate. (1.3A.2.Cr1a)
- various voicing styles (triadic, 4ths, cluster, mixed) and the emotional responses they elicit. (1.3A.2.Cr1a)

EU 3

- specific techniques and interpretations used in the rhythm section by iconic composers. (1.3A.2.Re8a)
- doubling techniques used by the woodwinds in orchestration (1.3B.12prof.Pr4b).
- mute colors used in the brass sections (1.3B.12prof.Pr4b).

Skills

Students will be able to . . .

EU 1

- compose passages in the style of various iconic composers and arrangers (1.3D.12int.Cr1a).
- rearrange pre-existing passages in the style of different composers and arrangers (1.3D.12int.Cr1a).

EU 2

- compose harmonies from given modes and/or chord symbols. (1.3A.2.Cr1a)
- alter and/or add extensions to pre-existing harmonies. (1.3A.2.Cr1a)
- arrange given chords in various voicings/orchestrations (1.3A.2.Cr1a).
- create unique voicings and/or unique modes to develop your own harmonic palette (1.3B.12adv.Pr4b).

EU 3

- notate tutti rhythm section passages to compliment ensemble figures.(1.3B.12adv.Pr4b)

- idiosyncrasies of the various sections and instruments of the Jazz Ensemble (1.3B.12prof.Pr4b).

- rewrite saxophone passages as doubles. (1.3B.12adv.Pr4b)
- orchestrate a pre-existing passage for brass in various mutes. (1.3B.12adv.Pr4b)
- compose musical passages that take advantage of specific idiosyncrasies for the various instruments in the ensemble. (1.3D.12nov.Cr3b)

Stage Two - Assessment

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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. All knowledge and skills must be addressed in this section with a corresponding lesson/activity which teaches each concept. 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

- Discussion on the construction of modes of the major scale. (A, EU2)
- Discussion on backgrounds and countermelodies. (A, EU 3)
- Discussion on reharmonization techniques. (A, EU3)
- Discussion on pacing and shout chorus. (A, EU1, EU3)
- Students will listen to examples of large ensemble writing. (A, EU1)
- Students will compose harmonies from studied modes. (M, EU2)
- Using music being performed in the class, students will discuss the compositional and arranging tools in the creation of musical art. (M, EU1, EU3)
- Students will compose and arrange using Mixolydian and Ionian mode over a V7-I progression. (M, EU 2)
- Write the corresponding scale for each chord of a jazz standard. (M, EU 2)
- Compose / Arrange a counter melody to accompany the melody of a jazz standard. (M,T, EU3)

- Compose / Arrange ensemble backgrounds to accompany a jazz standard. (M,T, EU 3)
- Re-harmonize, using lead-sheet symbols, a jazz standard. (M, EU 2, EU 3)
- Compose the peak chord of a chart. (M, EU 1)
- Students will arrange Miles Davis “Tune Up” for 3 horns highlighting the appropriate harmonies relating to the ii-V-I progression. (T, EU2)
- Arrange a 3-part re-harmonization of a jazz standard. (T, EU1,3)
- Compose an original tune using the ii-V-I progression. (T, EU2)
- Students will compose their own ensemble voicings using only notes from the given chord symbols. (T, EU2)
- Students will express three moods such as anger, joy and sorrow utilizing their knowledge of voicings and harmony. (T, EU 2)

Pacing Guide

{This chart will be identical in all of the units for this course.}

<i>Unit #</i>	<i>Title of Unit</i>	<i>Approximate # of teaching days</i>
1	Developing a Jazz Concept	40
2	Improvising in a Jazz Ensemble	45
3	Composing and Arranging Jazz Music	50

Instructional Materials

- Additional purchases for music library
- Equipment based on ensemble need
- Sight reading factory
- Access to historically significant recordings

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.