

I. Outline

- a. Jazz band students will be introduced to several different musical styles including but not limited to: swing, rock, latin, bebop, blues, and funk. They will identify melodic and harmonic parts of their music.
- b. Students will learn to read music and apply their skills to furthering their abilities on their chosen instrument.
- c. Students will be able to read and play new parts of the music on their own.
- d. Technical expectations include scale performance from memory, to include major scales and blues scales.
- e. Students are offered performance opportunities using assigned parts in moderately easy to moderately difficult literature.
- f. Students will be introduced to jazz improvisation such as simple 12 bar blues heads as a music medium.
- g. They will receive instruction in theory to understand the chord structures they are using.
- h. Content strands: C4IMI.1, C4IMI.2, C4IMI.3, C4IMI.4, C4IMI.5, C4IMI.6, CA.3.IMI.1, CA.3.IMI.2, CA.3.IMI.3, CA.3.IMI.4, CA.3.IMI.5, CE.2.IMI.1, CE.2.IMI.2, CE.2.IMI.3, CE.2.IMI.4, ST.1.IMI.1, ST.1.IMI.2, ST.1.IMI.3, ST.1.IMI.4, ST.1.IMI.5, ST.1.IMI.6, ST.1.IMI.7

II. Resources/equipment include:

- a. Student's instrument
- b. Instrument-specific material using Ensemble Audition Etudes
- c. Various selected Method books
- d. *Classroom Theory Lessons* internet based and text based
- e. Music library containing dozens of titles
- f. Sound system, Tuner / metronome
- g. CD/DVD demonstration recordings
- h. Computer Technology
- i. Live demonstrations models
- j. Improvisation rubric included

III. Course is designed to instruct students with prior musical training who have successfully auditioned for jazz band I.

IV. Application examples include:

- a. Performing in a variety of venues
- b. Performing of different styles from various historical periods
- c. Learning to apply basic theory to perform simple improvisations
- d. Learning to apply scales to basic improvisation
- e. Analyzing both professional and their own performances for improvement of their performing skills

- V. Instructional strategies include:
- a. Have students use texts to develop a fundamental **knowledge** of jazz history, including origins (African and European contributions), stylistic characteristics, and notable performers and/or composers of early jazz and the later styles of Dixieland, Swing, and Bebop. Lecture as needed.
  - b. Have students practice and perform basic call and response patterns as a preparation for improvisation. Model as needed.
  - c. Have students use texts to learn how to read chord symbols, a necessary skill for improvisation. Students at this level should have a rudimentary **understanding** of the musical theory behind reading chord symbols (**application**). Lecture and model as needed.
  - d. Have students transcribe simple melodies and compose simple original solos using existing chord changes (**synthesis**).
  - e. Have students practice and perform scales (major, minor, and blues scales, Dorian, Lydian, and Mixolydian modes) as appropriate for their instrument and level of training in order to develop rudimentary technique (**application**).
  - f. Have students listen to musical examples to understand proper use of jazz techniques such as tone production, ensemble balance, articulations, and correct matching/blending of sounds, all of which differ from what the students may learn in a concert band setting (**comprehension**).
  - g. Have students practice and perform technical exercises in order to develop breath support, tone production, pitch and rhythmic accuracy, dynamic (volume) control, intonation, and consistency of various articulations within the jazz idiom (**application**). Model these concepts for the students as necessary.
  - h. Rehearse students to prepare music of medium difficulty for public performance. Proper preparation of music on the student's behalf includes a thorough understanding of the student's own part and the parts played by other ensemble members (**analysis**) and constant self-**evaluation** to determine if the parts are all fitting together correctly (**synthesis**).

- VI. Assessments will include:
- a. Professional and self evaluations
  - b. Rubrics used as needed
  - c. Audience enjoyment in different performance venues
  - d. Festival / contest performances as opportunities arise

- VII. Activities will include:
- a. Rehearsal of a multitude of genres
  - b. Performance in several different concert venues
  - c. Guest artist appearances
  - d. Guest clinician
  - e. All-Region Jazz participation when possible

