

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

Task	Framework	Resources
Students will use characteristic jazz tone quality extended registers and all dynamic levels with accurate intonation.	ST.1.IMIV.1	Essential Elements Jazz Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will work toward better tuning, blend, and balance in a small ensemble setting using music appropriate to the ensemble instrumentation.	ST.1.IMIV.1 CE.2.IMIV.3	Essential Elements Jazz Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will understand the notation of jazz music and demonstrate the performance of basic rhythms in jazz notation and swing and work for precision within the ensemble with and without a conductor.	ST.1.IMIV.3 ST1.1.MIV.4	Essential Elements Jazz Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will have all jazz major, minor, blues, dorian, and mixolydian scales memorized in the appropriate octaves.	ST.1.IMIV.5	ASBOA Required Scale List, Essential Elements Jazz Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will be a model for younger students in the use of proper jazz articulation through the use of a jazz method book and continue to work exercises designed to increase the students understanding of jazz technique.	ST.1.IMIV.2 ST.1.IMIV.7 CA.3.IMIII.4	Essential Elements Jazz Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will sightread, prepare, and perform music of various styles of jazz including: Dixieland, Big Band, Bebop, Rock, Latin, and Fusion	ST.1.IMIV.8 CE.2.IMIV.1 CE.2.IMIV.3 CE.2.IMIV.4 CA.3.IMIII.4	Essential Elements Jazz Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will be able to improvise proficiently in all jazz progressions including blues, mixolydian, and dorian using appropriate style and phrasing.	CE.2.IMIV.2	Standard of Excellence Jazz Combo/ Improvisation Book, Band in a Box Software, Essential Elements Jazz

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

		Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will be able to critique individual and group performance through self listening and comparison to examples.	CA.3.IMIV.1 CA.3.IMIV.2	Various Wind Band Recordings, Rehearsal Recordings, Various Live Performances
Students will understand and demonstrate proper performance expectations through various public performances.	CA.3.IMIV.3	Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music
Students will be able to identify their specific instrument and how its given parts fits into selected listening examples.	CA.3.IMIV.1	Various Wind Band Recordings, Rehearsal Recordings, Various Live Performances
Students will listen to performances of other jazz groups, both live and recorded, and will recognize musical elements and expressive devices appropriate for their level.	CA.3.IMIV.1 CA.3.IMIV.2 CA.3.IMIV.3	Various Wind Band Recordings, Rehearsal Recordings, Various Live Performances
Students will continue a log of jazz listening outside of the class environment.	CA.3.IMIV.1	Various Wind Band Recordings, Rehearsal Recordings, Various Live Performances
For every piece of music studied, students will be able to respond to and comment on the emotional and historical and cultural context of the work.	C.4.IMIV.1 C.4.IMIV.3	Essential Elements Jazz Study, Various Printed Jazz Ensemble Music, ASBOA All-Region Jazz Audition Music Various Wind Band Recordings, Rehearsal Recordings, Various Live Performances
Students will continue to research the careers of jazz and commercial music and if these careers are appropriate for their future goals.	C.4.IMIV.2	Internet, Guest Speakers
Students will use a variety of software to enhance their jazz learning and performance including software notation, amplification, and jazz improvisation and understand how this technology has advanced the field.	C.4.IMIII.4	Band in a Box, Sibelius, SmartMusic, Recording Technology

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

Students will be exposed to the music theory of jazz including chord building and shorthand notation.	CE.2.IMIV.2 ST.1.IMIV.7	Various Printed Music, Essential Elements Jazz, Handouts
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II. List of Instructional Materials, teaching resources, and equipment to be used in this course.

- Essential Elements Jazz Ensemble Method Book
- Standard of Excellence Jazz Ensemble Method Book
- Standard of Excellence Jazz Combo Series with Improvisation
- Various Jazz Literature Purchased from Publishers Such as Hal Leonard, Matrix, Alfred, etc.
- ASBOA Required Jazz Audition Music
- ASBOA Required Jazz Scales
- Band in a Box - Chord Progression Software
- SmartMusic - accompaniment and assessment software
- Sibelius – music notation software
- Sound mixer, amps, and other recording and performance equipment

III. Description of student population for which this course is intended and statement of prerequisites for students enrolling in this course.

Due to the advanced nature of jazz playing, this class is designed for students who have had at least 6 years previous training on a musical instrument in the regular music program on woodwind, brass, or percussion instruments and 3 years prior training in jazz.. Some instrumental doubling may be required for instruments such as flute or French horn to place these students on a jazz wind instrument. Students who play instruments such as piano, guitar, or bass are also encouraged to enroll, but must demonstrate through audition a reasonable amount of proficiency before enrolling.

Students must also have successfully completed in Jazz Band I, Jazz Band II, and Jazz Band III with a passing grade in prior years as a prerequisite for Jazz Band IV.

IV. Description/examples of how this course will emphasize application, problem solving, and higher order thinking skills.

- While individual concepts are learned almost daily, the performance of music requires that students be able to synthesize the new concepts with other previously learned material to perform effectively. [Higher-order thinking skills]
- Self-evaluation is stressed. Students must be able to evaluate their own deficiencies and develop strategies for correction. [problem-solving]

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

- Students must take concepts and performance practices learned for particular styles of music and apply that information to other music written in the same style (i.e. students learn to perform in march style, meaning all marches they perform must be played a certain way) [application]

V. Description of instructional strategies to address diverse learner needs.

- Individual help before or after school will be provided to students.
- Peer to peer teaching within the classroom setting.
- Enlarged music will be provided for the visually impaired.
- If needed, assignments will be reduced or testing will be modified.

VI. Description/ examples of assessments appropriate to this course.

- Students will be expected to prepare and audition for the ASBOA sponsored all-region jazz auditions.
- Students will demonstrate proficiency through regular public performances of prepared music.
- Students will be given regular playing assessments based on instrumental proficiency.
 - Wind instrumentalists will demonstrate proficiency in the range of 3 octaves for brass (E to E) and 2.5 octaves with altissimo for woodwinds (C-F#).
 - Percussion will demonstrate patterns in swing, rock, shuffle, funk, jazz waltz, and be able to distinguish between the latin patterns of samba, bossa nova, and tango latin with appropriate fills.
 - A scale memorization test based on the dorian mode will be given in addition to the previous major, minor, blues, mixolydian, and chromatic scales.
 - Students will be tested on jazz rhythms in swing, rock, shuffle, funk, jazz waltz, and expanded latin styles using whole, half, dotted, half, quarter, eighth notes, and sixteenth notes corresponding rests. Syncopation, single eighth notes, and uneven sixteenth note patterns will be tested.
 - Students will demonstrate proficiency on the articulation patterns in jazz consisting of “dot” “dit” “doo” and “bah” where marked in passages./
 - Students will demonstrate proper use of jazz decorations including turns, doits, and pitch slides.
- Students will be asked to provide written examples demonstrating an understanding of jazz chords and scales.
 - Students will provide written understanding of the construction of dorian scales and the relation between dorian mode and natural minor.
 - Students will understand the construction of stacked chords, 9 chords, and 13 chords the corresponding arpeggios of these chords.
 - Students will be able to write the roman numerals to a blues progression, both 12 bars and 16 bars.

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

JAZZ 4 PLAYING TEST

Name _____ Date _____ Test _____

CATEGORY	ADVANCED	PROFICIENT	BASIC	BELOW BASIC
Tone Quality (30 points)	Tone is consistently full, strong and focused. An advanced understanding of jazz tone is used and can't alter sound for different musical situations. 30 – 29 – 28	Tone is full, strong and focused most of the time. Some notes may not be as good as others. The student shows an advanced understanding of jazz tone 27 -- 26 – 25 – 24	Tone often thin, dull, unfocused, pinched, or uncontrolled. Tone quality detracts some from overall performance. Tone shows little understanding of jazz tone. 23 – 22 – 21 20 – 19 – 18	Tone is thin, dull, unfocused, pinched or uncontrolled most of the time. Tone lowers the overall performance considerably. Tone shows no understanding of jazz tonal concept. 17-16-15-14-13-12-11 10-9-8-7-6-5-4-3-2-1-0
Note Accuracy and Pitch (20 points)	Notes and pitch are consistently accurate. Student shows proper intonation in all ranges. 20 -- 19	An occasional inaccurate note or missed pitch. Student shows proper intonation in expanded range. 18 – 17 – 16	Some accurate notes or pitches, but frequent and/or repeated errors. Incorrect key. Intonation is only shown in limited ranges. 15 – 14 – 13 – 12	Numerous wrong notes or pitches. Very inaccurate performance. 11 - 10 - 9 - 8 - 7 - 6 5 - 4 -- 3 - 2 - 1 - 0
Rhythm (20 points)	Steady tempo throughout. All rhythms played correctly. Jazz timing and precision shows a complete understanding of rhythm in all styles. 20 -- 19	Steady tempo throughout. A few minor rhythmic errors. Student uses correct altering of rhythms for jazz, but may show slight precision problems in some styles. 18 – 17 – 16	Tempo changes repeatedly. Some accurate rhythms, but frequent and/or repeated errors. Student demonstrates a limited understanding of swing style. 15 – 14 – 13 – 12	Tempo very unsteady. Rhythms are usually incorrect. 11 - 10 - 9 - 8 - 7 - 6 5 - 4 -- 3 - 2 - 1 - 0
Dynamics	Dynamic levels are	Dynamic levels are	Very few obvious	Dynamic levels are not

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

(10 points)	obvious to the listener. 10 - 9	observable but not significantly exaggerated. 8	dynamic levels/changes 7 - 6	observable. 5 - 4 -- 3 - 2 - 1 - 0
Articulation (10 points)	Secure entrances. Markings (staccato, legato, slur, accents, etc.) are performed correctly. Student has an advanced understanding of jazz articulations and inflection. 10 - 9	Entrances usually secure, might be an isolated error. Markings (staccato, legato, slur, accents, etc.) performed correctly. Student demonstrates proper jazz articulation, but may lack in inflection. 8	Entrances are rarely secure. Minor errors in markings (staccato, legato, slur, accents, etc.). Jazz articulations are seldom used. 7 - 6	Entrances are not secure. Markings (staccato, legato, slur, accents, etc.) are typically not executed correctly. 5 - 4 -- 3 - 2 - 1 - 0
Posture/ Position (10 points)	Student sitting straight & forward. Fingers close to keys and hand position correct. Head up and instrument correctly aligned with body and embouchure. 10 - 9	Student is sitting straight and forward. Fingers are close most of the time. Hand, head or instrument position may be slightly altered. 8	Posture is incorrect. Fingers are not near the keys most of the time. Hand, head or instrument position is significantly altered. 7 - 6	Posture is incorrect. Fingers are not near the keys. Hand, head, or instrument position is incorrect. 5 - 4 -- 3 - 2 - 1 - 0

JAZZ 4 IMPROVISATION TEST

Name _____ Date _____ Test _____

CATEGORY	ADVANCED	PROFICIENT	BASIC	BELOW BASIC
Pitch Usage (20 points)	Student uses the pitches of the blues, mixolydian, or dorian scales to create a melodic line of interest. Is able to change scales in to adapt to chord changes.	Student uses the pitches of the blues, mixolydian, or dorian scales to create a melodic line of interest. 18 - 17 - 16	Student usually demonstrates a knowledge of the blues, mixolydian, and dorian scales but may struggle with understanding which scale to use. 15 - 14 - 13 - 12	Little understanding of the blues, mixolydian, or dorian scale is demonstrated. 11-10-9-8-7-6-5-4-3-2-1-0

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

	20 -- 19			
Rhythmic Usage (20 points)	Student use a variety of rhythms to create interest while showing rhythmic stability and precision in swing, rock, and a variety of latin patterns 20 -- 19	Student demonstrate a good sense of rhythmic creativity in swing and rock, but may not be able to vary between different latin rhythms. 18 – 17 – 16	Student demonstrate a basic sense of rhythmic creativity, but may repeat passages or lose tempo in all styles. 15 – 14 – 13 – 12	Student does not maintain a steady tempo and often shows a lack of ability to create rhythmic ideas in any style. 11-10-9-8-7-6-5-4-3-2-1-0
Inflections/ Ornaments (20 points)	Student demonstrates the use of jazz inflections with ease and where appropriate. 20 -- 19	Student understands basic jazz inflection, but may occasional over-use them or demonstrate lack of control. 18 – 17 – 16	Student has little control over the use of jazz inflections. Overused to the point of distraction. May use incorrect inflection in wrong style. 15 – 14 – 13 – 12	Student shows little understanding of the use of jazz inflection and ornamentation. 11-10-9-8-7-6-5-4-3-2-1-0
Style (10 points)	Student plays in the correct style using, proper articulations and proper tone. 10 - 9	Student shows an understanding of the given style, but may use improper articulations. 8	Student shows a basic understanding of style and articulation, but often neglects these out of concern for other areas. 7 - 6	Student shows little attention to style and articulation during improvisation. 5 – 4 -- 3 – 2 – 1 - 0
Overall Effect (10 points)	Student improves confidently and consistently 10 - 9	Student shows a good sense of swing and rock improvisation, but may play tentatively in latin. 8	Student shows a lack of consistency during improvisation. Very hesitant. 7 - 6	Student does not demonstrate a willingness to attempt to improvise on given instrument. 5 – 4 -- 3 – 2 – 1 - 0

JAZZ 4 SCALE TEST

Name _____ Date _____

CONCERT PITCH	Tone	Intonation	Technique	Articulation	Rhythm	Tempo	SCORE	Int, & Date
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CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

SCALE								
C major (ex.)	little airy	+	++	-	+	--	3.00	MW 5/19/09
F major								
Bb major								
Eb major								
Ab major								
Db major								
Gb major								
G major								
D major								
A major								
E major								
B major								
a minor								
d minor								
g minor								
c minor								
f minor								
bb minor								
eb minor								
e minor								
b minor								
f# minor								
c# minor								
g# minor								
Chromatic								
G Blues								
C Blues								
F Blues								
Bb Blues								
Eb Blues								
Ab Blues								
D Mixolyd.								
G Mixolyd								
C Mixolyd								
F Mixolyd								
Bb Mixolyd								
Eb Mixolyd								
A Dorian								
D Dorian								
G Dorian								
C Dorian								
F Dorian								
Bb Dorian								

VII. Description of hands-on activities or labs that will be done in this class.

CURRICULUM COURSE GUIDE

Clinton High School – Jazz Band IV

All activities are hands-on and performance based as students are learning to play and hone their skills on a musical instrument. Also the creation of chord progressions in band in box software is a hand-on technology application.

VIII. Key additions from Jazz 3

- Expansion of knowledge of scales to include memory of all scales and modes in expanded ranges.
- Incorporation of jazz music theory into expectations including construction of chords and triads, understanding of the sequence of chord progressions, and scale construction.
- Addition of use of more advanced technology.
- Research of future careers and opportunities in jazz and commercial music.
- More focus on improvisation. Students are expected to read more complex chord progressions and properly play in correct key and style in any progression. Higher demand for technique, range expansion.
- More complex rhythmic patterns, higher demand for independence of parts.
- Assessment standards and grading become higher.
- Listening examples become more detailed in questioning for parts and stylistic ideas.
- Student listening journals of outside jazz music incorporated.
- Research into the careers of jazz and commercial music.