

Jazz Band

Strand	Product and Performance Artistic Perceptions
<p style="text-align: center;"><u>Standards</u></p> <p>A.</p> <ul style="list-style-type: none"> • Instrumental performance skills • Expression and technical skills • Group playing • Critique musical performances and compositions 	<p style="text-align: center;"><u>Learning Targets</u></p> <p>1. Tone Quality</p> <ul style="list-style-type: none"> • Use proper air speed and air support through vowel formation to demonstrate a clear and resonant tone in levels four and five Jazz repertoires • Interpret and perform an extensive range of layered expressive markings in levels 4 and five Jazz repertoires • Apply advanced air control and vibrato resulting in a high degree of musicality • Varying vibrato speed and width, using jaw or diaphragmatic vibrato • Balancing ensemble sound in levels 4 and 5 Jazz repertoires • Interpreting and playing rapidly changing expressive markings and articulations • Evaluating advanced to professional musical performances
<p>Alignments: CCSS: 9-12.RST.4 Performance: 2.4, 3.2, 3.4 Knowledge: (CA) 6 (FA) 1 (SC) 2 MUGLE: PP.2.A; PP.2.B; AP.2.B NETS: 4 DOK: 4</p>	

Instructional Strategies

- Teacher modeling of various techniques that enhance tone production
- Guided practice of proper tone production in levels 4 and 5 jazz music literature
- Internet resources: Example – listening to an arrangement of music with a choir and then with a band
- Professional Musician Modeling, such as:
 - Heritage Festivals
 - professional clinicians/musicians
 - college professors

Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Recordings:
 - Audio
 - Video

Sample Assessment Questions

- What would you do to improve the phrasing of this passage through proper tone production?
- How would you describe dynamics in our instrumentation setting?
- How are articulations performed in jazz versus classical music?

Instructional Resources/Tools

- MOAJE (Missouri Association of Jazz Educators) – Site utilized for All State Jazz Music and All District Jazz Music
- *KJOS Standards of Excellence in Jazz – Book I*
- Listening aids/professional recordings/performances
- Music repertoire/supplemental materials
- NafME/SBO magazines
- Attending performances
- Assorted instructional and master class books
- Internet resources

Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

Cross Curricular Connections

- English: Reading poetry to demonstrate:
 - articulation
 - style
 - tone
 - dynamics
- Science – Physics:
 1. Explaining the physics of sound and sound cycles per second (oscillation) to explain how instruments can be out of tune
 2. Weight
 3. Velocity/sound

Jazz Band

Strand	Product and Performance Elements and Principals of Music	
<p style="text-align: center;"><u>Standards</u></p> <p>B.</p> <ul style="list-style-type: none"> • Instrumental Performance Skills • Improvisation • Rhythmic Notation • Symbols of Expression • Sight Read 	<p style="text-align: center;"><u>Learning Targets</u></p> <p>1. Advanced to Professional Rhythm, Fingering and Sticking</p> <ul style="list-style-type: none"> • Understand and demonstrate advanced fingerings/stickings for levels four to five Jazz literature • Demonstrate appropriate articulations and style for different periods of music in levels four to five Jazz literature • Interpret and perform changing rhythmic and melodic patterns in sight reading material in levels four to five Jazz literature • Performing improvisation in various jazz idioms • Demonstrate and count complex rhythms in complex and mixed meters 	
	<p>Alignments:</p> <p>CCSS: 9-12.RST.4</p> <p>Performance: 1.6, 2.5, 3.4</p> <p>Knowledge: (CA) 6 (FA) 1 (MA) 1-3 (SC) 2</p> <p>MUGLE: PP.2.A; PP.3.A; EP.1A.; EP.1.C; EP.1.E</p> <p>NETS: 4; 6b,d</p> <p>DOK: 4</p>	

Instructional Strategies

- Teacher modeling and guided practice of:
 - fingerings
 - stickings
 - various complex rhythmic patterns
- Listening aids: Listening to a variety of jazz music
- Internet resources: Example – listening to a variety of improvisational solos in mixed meter
- Sectionals
- Counting systems: 1+2+ and 1e+a
- Sight reading

Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Recordings:
 - Audio
 - Video

Sample Assessment Questions

- What counting method is appropriate for going in and out of compound/simple time signatures?
- What is the best approach for initial improvisation?

Instructional Resources/Tools

- MOAJE (Missouri Association of Jazz Educators) – Site utilized for All State Jazz Music and All District Jazz Music
- *KJOS Standards of Excellence in Jazz – Book I*
- Listening aids/professional recordings/performances
- Daily warm ups
- NafME/SBO magazines
- Attending performances
- Assorted instructional and master class books
- Listening to a variety of jazz music
- Metronome

Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

Cross Curricular Connections

- Physical Education: Muscle memory
- Math: Patterns, fractions
- Science: Properties and Principals of Force and Motion

Strand	Product and Performance Elements and Principles of Music	
<p style="text-align: center;"><u>Standards</u></p> <p>C.</p> <ul style="list-style-type: none"> • Instrumental performance skills • Melodic notation • Develop and apply instrumental skills to perform and communicate through the arts 		<p style="text-align: center;"><u>Learning Targets</u></p> <p>1. Finger/Stickings, Patterns and Scales</p> <ul style="list-style-type: none"> • Demonstrate appropriate fingerings/sticking patterns for a given scale/rudiment • Play two octave major/minors scales as permitted by the instrument • Play a chromatic scale in the practical range of the instrument • Play pentatonic scales on a given pitch
<p>Alignments:</p> <p>CCSS: 9-12.RST.4</p> <p>Performance: 1.6, 2.5, 3.4</p> <p>Knowledge: (CA) 6 (FA) 1,2 (MA) 4,5</p> <p>MUGLE: PP.2.A</p> <p>NETS: 5; 6b,d</p> <p>DOK: 2</p>		
<p style="text-align: center;"><u>Instructional Strategies</u></p> <ul style="list-style-type: none"> • Guided practice of fingering/stickings using scales of five sharps or five flats • Sectional work • Guided practice on scales with different rhythmic patterns • Sight reading • Listening aids: Recordings of professional jazz performers incorporating scales into improvisation 		

Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Video recording
- Student evaluation:
 - visual
 - auditory

Sample Assessment Questions

- What is the correct fingering for a high C# above the staff for a saxophone?
- What is the whole step/half step formula for a pentatonic scale?

Instructional Resources/Tools

- MOAJE (Missouri Association of Jazz Educators) – Site utilized for All State Jazz Music and All District Jazz Music
- *KJOS Standards of Excellence in Jazz – Book I*
- Listening aids/professional recordings/performances
- Music repertoire/supplemental materials
- NAFME/SBO magazines
- Attending performances
- Assorted instructional and master class books
- Internet resources
- Daily warm ups

Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

Cross Curricular Connections

- Math: Patterns

Strand	Product and Performance Elements and Principles of Music	
	<div data-bbox="533 204 695 248"><u>Standards</u></div> <p data-bbox="180 289 222 321">D.</p> <ul data-bbox="222 329 680 557" style="list-style-type: none"> • Rhythmic notation • Melodic notation • Sight reading • Instrumental performance skills • Expression technical skills • Repertoire 	<div data-bbox="1346 204 1625 248"><u>Learning Targets</u></div> <p data-bbox="1062 289 1843 321">1. Advanced to Professional Music Literacy and Vocabulary</p> <ul data-bbox="1100 362 1906 1068" style="list-style-type: none"> • Learn and apply music vocabulary in levels four to five Jazz music literature • Apply key signature and accidentals up to five sharps and five flats • Sight read music in simple and compound meters and mixed meters • Sight read music at intermediate music literature • Conduct beat patterns for compound meters and mixed meters • Understand extended techniques specific to different instruments in the jazz idiom (i.e., scoops, swallowing notes, doits, falls, etc.) • Understand pentatonic scales
<p>Alignments:</p> <p>CCSS: 9-12.RST.4</p> <p>Performance: 1.5, 2.5, 3.4</p> <p>Knowledge: (CA) 6 (FA) 3 (MA) 5</p> <p>MUGLE: PP.2.A; PP.2.B; PP.2.C; EP.1.A; EP.1.B; EP.1.E</p> <p>NETS: 4; 6b</p> <p>DOK: 4</p>		

Instructional Strategies

- Teacher modeling of complex/compound meter
- Guided practice to reinforce sight reading process at the intermediate level
- Provide visuals of abstract concepts on the white board
- Sing pitches
- Intone rhythms
- Sight reading at the intermediate level
- Music markings

Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Student evaluation of performance
- Recordings
- Critiquing performances as a group and individually

Sample Assessment Questions

- What are the things we need to look for when preparing for sight-reading?
- What degree of the pentatonic scale is the “Blue Note”?

Instructional Resources/Tools

- MOAJE (Missouri Association of Jazz Educators) – Site utilized for All State Jazz Music and All District Jazz Music
- Daily sight reading
- *KJOS Standards of Excellence in Jazz – Book I*
- Metronome
- Music literature/supplemental materials
- Internet resources.
- Music recordings
- NafME/SBO Magazines
- Teacher feedback

Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

Cross Curricular Connections

- Math:
 - Patterns
 - Fractions using time signature
- ELA:
 - Additional sight words

Strand	Product and Performance Historic and Cultural Contexts	
<p style="text-align: center;"><u>Standards</u></p> <p>E.</p> <ul style="list-style-type: none"> • Perform a variety of jazz styles, which include but are not limited to Latin, Blues, Funk and Swing • Differentiate between performance techniques of classical and jazz mediums • Develop a set of basic improvisation skills used to create solos with the context of the jazz musical style being studied 	<p style="text-align: center;"><u>Learning Targets</u></p> <p>1. Music Theory and History</p> <ul style="list-style-type: none"> • Identify genre or style from various periods through performing and listening to selected repertoire in levels 4 and 5 Jazz repertoires, as well as to which composers they pertain • Identify and build the main chords in major and minor key signatures as it pertains to: <ul style="list-style-type: none"> • different styles and time periods of jazz • improvisation • Identify intervals from a minor 2nd up to an octave and their inversions • Compare, contrast and prepare for music and music related vocations and avocations • Improvise simple melodies over a given chord progression • Extended chord spellings 	
	<p>Alignments:</p> <p>CCSS: 9-12.RST.4; 9-12.WHST.4; 9-12.WHST.7</p> <p>Performance: 1.6, 1.9, 2.5, 3.5, 4.5</p> <p>Knowledge: (CA) 7 (FA) 1-3,5 (SS) 6</p> <p>MUGLE: PP.2.A-E; PP.2.C; HCC.1.C</p> <p>NETS: 3; 5c</p> <p>DOK: 4</p>	

Instructional Strategies

- Teacher modeling of identifying elements from varying jazz styles or genres of jazz and pointing them out as they are heard and to which composers they pertain
- Guided practice by demonstrating the process of building:
 - major
 - minor
 - diminished
 - augmented
 - extendedchords in a given key
- Professional musician modeling through:
 - videos
 - documentaries
- Listening to and reading adjudicator comments
- Music markings
- Listen to profession recording of various styles and genres of music
- Multiple resources, including:
 - the Internet
 - magazines
 - periodicals
 - booksrelated to historical periods in music and the composers of those periods
- Guided practice example: Compare Igor Stravinsky's "The Soldiers Tale", considered the first classical piece to use jazz style, to modern day fusion jazz and discuss how each was politically and musically motivated and how to extract that information through research

Assessments/Evaluations

- Assessed using a scoring guide
 - Written evaluation of performance
 - Self-assessment paper
- Festival performances
- Judges comments
- Peer critique as a group and individually
- Recordings

Sample Assessment Questions

- What scale degrees is omitted in a 13th chord?
- Would you use a pentatonic scale over a Latin styled jazz piece?

Instructional Resources/Tools

- MOAJE (Missouri Association of Jazz Educators) – Site utilized for All State Jazz Music and All District Jazz Music
- Audio recordings
- *KJOS Standards of Excellence in Jazz – Book I*
- Music repertoire
- *Kostka/Payne Tonal Harmony Theory Book*
- Video recordings
- Internet resources

Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience
- Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation

Cross Curricular Connections

- Math:
 - Patterns
 - Fractions
- ELA: Additional sight words
- Social Studies: History – making historical connections, socially and economically, with different historical periods of composers and music
- ELA/Social Studies: Relationships between language and culture

Strand	Product and Performance Artistic Perceptions	
<p style="text-align: center;"><u>Standards</u></p> <p>F.</p> <ul style="list-style-type: none"> • Imitation • Improvisation • Musical characteristics, events and descriptors 		<p style="text-align: center;"><u>Learning Targets</u></p> <p>1. Advanced Ear Training – by the end of the course, students should be able to:</p> <ul style="list-style-type: none"> • imitate melodic lines within the range of an octave • tune their instruments with a given pitch or pitches on their own • improvise short melodies in the relative major/minor keys of C, G, D, A, E, F, B-flat, E-flat and A-flat
<p>Alignments:</p> <p>CCSS: 11-12.RST.9</p> <p>Performance: 1.6, 2.5, 3.3, 3.4</p> <p>Knowledge: (CA) 6 (FA) 1 (SC) 1</p> <p>MUGLE: PP.2.D; AP.1.B</p> <p>NETS: 6b,d</p> <p>DOK: 4</p>		
<p style="text-align: center;"><u>Instructional Strategies</u></p> <ul style="list-style-type: none"> • Teacher modeling through singing of made up melodies in different keys • <i>KJOS Standards of Excellence in Jazz – Book I</i> • Imitate simple melodic melodies • Improvise individually and in small groups • Professional musician modeling through: <ul style="list-style-type: none"> • videos • documentaries • Listen to or watch videos of professional musicians performing improvisation 		

<p style="text-align: center;"><u>Assessments/Evaluations</u></p> <ul style="list-style-type: none"> • Aural teacher observation • Playing test using a content scoring guide • Student evaluation: <ul style="list-style-type: none"> • visual • auditory • Music festivals
<p style="text-align: center;"><u>Sample Assessment Questions</u></p> <ul style="list-style-type: none"> • Aurally describe the whole step/half step formula for a major scale? Minor Scale? • What is the suggested path to improvise for the very first time
<p style="text-align: center;"><u>Instructional Resources/Tools</u></p> <ul style="list-style-type: none"> • MOAJE (Missouri Association of Jazz Educators) – Site utilized for All State Jazz Music and All District Jazz Music • Recordings: <ul style="list-style-type: none"> • Audio • Video • Music repertoire • NafME/SBO magazines • Internet resources • Daily warm ups
<p style="text-align: center;"><u>Literacy Connections</u></p> <ul style="list-style-type: none"> • Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible
<p style="text-align: center;"><u>Cross Curricular Connections</u></p> <ul style="list-style-type: none"> • Science: Physics – introduction to sound oscillation and cycles per second • ELA: <ul style="list-style-type: none"> • Compare and contrast • Venn diagram

Strand	Product and Performance Artistic Perceptions	
<p style="text-align: center;"><u>Standards</u></p> <p>G. Criteria for musical performance and compositions</p>		<p style="text-align: center;"><u>Learning Targets</u></p> <p>1. Musicianship:</p> <ul style="list-style-type: none"> Follow conducting cues, visual cues and advanced movements of the conductor. As well, students will be able to continue their performance without the conductor Problem solve how to increase the quality of performance in relation to tone quality, expression, phrasing, dynamics, pitch accuracy, rhythmic accuracy, balance/blend, articulations, style, posture and stage presence
<p>Alignments:</p> <p>CCSS: 9-12.WHST.10</p> <p>Performance: 1.6, 2.5, 3.3, 3.4</p> <p>Knowledge: (CA) 5 (FA) 1</p> <p>MUGLE: AP.2.A</p> <p>NETS: 4</p> <p>DOK: 4</p>		
<p style="text-align: center;"><u>Instructional Strategies</u></p> <ul style="list-style-type: none"> Teacher starts ensemble with tempo – visual and entrance cues will be the norm Practice having students memorize the music and develop various methods of paying attention to the detail of the music while communicating with the conductor and rhythm section Independent problem solving with teacher feedback Provide students with multiple video examples of different performing groups performing the same piece for analysis Listen to or watch videos of professional musicians performing improvisation Venn diagram to show comparison and contrast of musical performances 		

<p style="text-align: center;"><u>Assessments/Evaluations</u></p> <ul style="list-style-type: none"> • Individual reflection of performance • Analyzing performances of the group as a whole and individually • Playing test using a content scoring guide • Student written evaluation of comparison of performances
<p style="text-align: center;"><u>Sample Assessment Questions</u></p> <ul style="list-style-type: none"> • How would you describe the working relationship between conductor and performer? • Describe the meaning of gestures of the conductor
<p style="text-align: center;"><u>Instructional Resources/Tools</u></p> <ul style="list-style-type: none"> • Music repertoire • MOAJE (Missouri Association of Jazz Educators) – Site utilized for All State Jazz Music and All District Jazz Music • NafME/SBO magazines • Video recordings • Internet resources • Daily warm ups
<p style="text-align: center;"><u>Literacy Connections</u></p> <ul style="list-style-type: none"> • Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes and audiences
<p style="text-align: center;"><u>Cross Curricular Connections</u></p> <ul style="list-style-type: none"> • ELA: <ul style="list-style-type: none"> • Evaluating the contest of artistic aspects of oral and visual presentations • Compare and contrast • Venn diagram