

**Jazz I & 2 – Jazz Combo**

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**Overview of Learning Goals**

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|  | **Improvisation** | **Style** | **Listening** | **Ensemble Skills** | **Performance Skills** |
| **PHASE I - V** | A: Improvise a short melody with varied rhythms using basic guide tones. | A: Perform swing style. | A: Analyze relevant recordings.  B: Explore historical context of given styles. | A: Execute and maintain rehearsal etiquette.  B: Make decisions and problem solve individually, in small groups and the large ensemble to develop and refine artistic work for presentation. | A: Execute and maintain performance etiquette.  B: Analyze and evaluate ensemble and individual performances. |
| **PHASE II** | A: Improvise a short melody with varied rhythms using basic jazz harmony.  B: Transcribe a short melody with varied rhythms using basic jazz harmony. | A: Perform swing style and straight eighth style.  B: Investigate a variety of stylistic choices. |  |  |  |
| **PHASE III** | A: Improvise a melody with varied rhythms using standard jazz harmony.  B: Transcribe a melody with varied rhythms using standard jazz harmony. | A: Perform with increasing stylistic integrity. |  |  |  |
| **PHASE IV** | A: Improvise a melody with varied rhythms using extended jazz harmony.  B: Transcribe an entire professional solo written or played. | A: Sight-read common jazz styles with integrity. |  |  |  |

**Topic 1: Improvisation**

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|  | 4-Exceding | 3-Meeting | 2-Developing |
| Phase I | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Improvise a short melody with varied rhythms using basic guide tones. | 2A: Identify and describe elements of improvisation and guide tones. |
| Phase 2 | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Improvise a short melody with varied rhythms using basic jazz harmony.  3B: Transcribe a short melody with varied rhythms using basic jazz harmony. | 2A: Identify and describe basic jazz harmony.  2B: Describe elements of transposition. |
| Phase 3 | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Perform with increasing stylistic integrity. | 2A: Describe stylistic integrity. |
| Phase 4 | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Improvise a melody with varied rhythms using extended jazz harmony.  3B: Transcribe an entire professional solo written or played. | 2A: Identify and describe extended jazz harmony.  2B: Identify and demonstrate elements of transcription. |

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| **Phase** | **Key Learning Components/Targets for Improvisation** |
| **I** | Students play (*research, solve*) a solo using one pitch and a variety of rhythms.  Copy teacher or recording (call and response).  Play consequent to teacher or recording antecedent (call and response).  Students play (*research, solve*) a one measure melody learned by rote.  Copy teacher or recording (call and response).  Students play (*research, solve*) a Pentatonic Scale.  Match the key of music being prepared.  Students construct (*classify, evaluate*) triads.  Write and/or play.  Know 1-3-5 of scales the chords outline (scales from music being prepared). |
| **II** | Students play (*research, solve*) a two to four measure melody learned by rote.  Copy teacher or recording (call and response).  Students play (*research, solve*) a Blues, Dorian, and Mixolydian (Dominant) Scale.  Match the key of music being prepared.  Students construct (*classify, evaluate*) major, minor and 7th chords.  Write and/or play.  Know 1-3-5-7 of scales the chords outline (scales from music being prepared). |
| **III** | Students play (*research, solve*) a melody of at least eight measures learned by rote.  Copy teacher or recording (call and response).  Students construct (*classify, evaluate*) augmented, diminished and slash chords.  Write and/or play.  Know 1-3-5-7 and bass note of scales the chords outline (scales from music being prepared).  Students transcribe (*experiment, solve*) four to eight measures of a professional solo.  Understand basic note and rest notation.  Learn from a recording. |
| **IV** | Student play (*research, solve*) a melody, learned by rote, in other keys.  Copy teacher or recording (call and response).  Change to different key(s).  Students construct (*classify, evaluate*) any chords based on the symbols in their music.  Know jazz chord notation standards.  Know 1-3-5-7 of scales the chords outline.  Students choose (*experiment, solve*) appropriate scales for the chord symbols in their music.  Know 1-3-5-7 of scales the chords outline.  Know the quality of scale outline by each chord.  Students transcribe (*experiment, solve*) an entire professional solo.  Understand basic note and rest notation.  Learn from a recording. |

**Topic 2: Style**

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|  | 4-Exceding | 3-Meeting | 2-Developing |
| Phase I | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Perform swing style. | 2A: Distinguish swing style. |
| Phase 2 | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Perform swing style and straight eighth style.  3B: Investigate a variety of stylistic choices. | 2A: Describe elements of swing style and straight eighth style.  2B: List stylistic choices a performer would make. |
| Phase 3 | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Perform with increasing stylistic integrity. | 2A: Identify and define stylistic integrity. |
| Phase 4 | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Sight-read common jazz styles with integrity. | 2A: Demonstrate sight reading. |

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| **Phase** | **Key Learning Components/Targets for Style** |
| **I** | Students play (*research, solve*) quarter and eighth note passages in swing style.  Know a counting system (Eastman, Kodaly, Takadimi, Jazz Syllables).  Know how to subdivide 8th notes in swing style.  Students play (*research, solve*) swing style with appropriate legato articulation.  Play connected notes.  Articulate with “T” and “D” sounds.  Students play a variety of styles (including but not limited to: swing, blues, rock, ballads). |
| **II** | Students play (*research, solve*) straight eighth notes (i.e. Latin, Rock).  Change subdivisions from 3 to 2 per beat (if literature prescribes).  Students sing or say (*experiment, adapt*) isolated rhythms and articulations using appropriate jazz language syllables.  Comfort speaking/singing in class.  Use syllables: Doo-vah, Doo-bah, Doo-lah, Doodle-ah, Daht, Dah, etc. |
| **III** | Students play (*research, solve)* idiomatic inflection by instrument and style.  Students sing (*experiment, adapt*) phrases from their part.  Comfort speaking/singing in class.  Use syllables: Doo-vah, Doo-bah, Doo-lah, Doodle-ah, Daht, Dah, etc. |
| **IV** | Students modify (*research, adapt*) the swing subdivisions at various tempi.  Know that when faster the eighth notes become more even.  Students play (*research, solve*) implied articulations.  Some notes will be lengthened, shortened or emphasized but not always notated. |

**Topic 3: Listening**

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|  | 4-Exceding | 3-Meeting | 2-Developing |
|  | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Analyze relevant recordings.  3B: Explore historical context of given styles. | 2A: Identify relevant recordings.  2B1: Describe historical context.  2B2: Describe differences between styles. |

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| **Phase** | **Key Learning Components/Targets for Listening:** |
| **I – IV** | Students analyze (*form conclusions, classify, investigate*) professional and student recordings.  Discuss, fill out a form, write a review.  e.g. Instrumentation, personnel, style, evaluate, critique  Students analyze time, region, styles, primary artists and the effects those have on repertoire. |

**Topic 4: Ensemble Skills**

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|  | 4-Exceeding | 3-Meeting | 2-Developing |
|  | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal. | 3A: Execute and maintain rehearsal etiquette.  3B: Make decisions and problem solve individually, in small groups, and the large ensemble to develop and refine artistic work for presentation. | 2A: Identify rehearsal etiquette.  2B: Make decisions and problem solve with assistance in small groups and the large ensemble. |

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| **Phase** | **Key Learning Components for Ensemble Skills:**  The components listed below are examples of skills you might see in the classroom to achieve mastery of the learning goal. |
| **I-V** | - Arrives at appropriate time for rehearsals  - Prepared with required materials (i.e. pencil, music, instrument, etc.)  - Ability to remain focused throughout rehearsals  - Following tuning procedures  - Collaboratively working with peers and adults |

**Topic 5: Performance Skills**

**Topic Specific Descriptors: Skill demonstration may be formal or informal in assessment; literature difficulty is based on the Grade Level Scales found on page 2.**

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|  | 4-Exceeding | 3-Meeting | 2-Developing |
|  | 4A: Develop strategies to demonstrate performance etiquette beyond the learning goal for self and others.  4B: Analyze and evaluate self-generated performances. | 3A: Execute and maintain performance etiquette.  3B: Analyze and evaluate ensemble and individual performances. | 2A: Identify performance etiquette.  2B: Identify elements of ensemble and individual performances. |

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| **Phase** | **Key Learning Components for Performing Skills:**  The components listed below are examples of skills you might see in the classroom to achieve mastery of the learning goal. |
| **I-V** | - Arrives at appropriate time for performance  - Prepared with required materials for performance  - Meets required concert attire  - Remains respectful and focused on and off stage for entirety of the performance |