



Course Description
<p>The Jazz Lab course is a multifaceted course designed for students who wish to learn to play and improvise in the Jazz idiom and who are interested in learning about the history of Jazz Music. Members will begin to learn elements of Jazz theory, improvisation, and interpretation involving chords, scales, patterns, and stylistic considerations, and will perform in both big band and small-combo settings. Wind players must also be enrolled in the Symphonic Band. Guitar, bass, drum, and piano students are not required to be enrolled. All students will increase their global awareness through the study of music from other nations and cultures resulting in mutual respect for diverse societies and customs. Through the duration of the course, the students will develop skills in collaboration, creativity and innovation, life skills in leadership, ethics, accountability, adaptability, personal responsibility, personal productivity, people skills, self-direction, and social responsibility. This course is for grade 9-12 students with teacher recommendation.</p>
Content Standards
<p><b>Cluster 1: Creating art with artistic intent.</b>  Artistically literate students generate, organize, and refine artistic ideas using a variety of strategies and tools to serve an intended purpose for their artistic work.</p> <p><b>Practice 1.</b> Generate and conceptualize artistic ideas and work. Through exploration, students generate a wide variety of innovative ideas while expanding the boundaries of connection, style, genre, or medium.</p> <p><b>Practice 2.</b> Organize and develop artistic ideas and work. Using a myriad of tools (e.g., brainstorm, sketches, outlines), students plan and organize their ideas to best support their artistic intent.</p> <p><b>Practice 3.</b> Refine and complete artistic work. Through a variety of strategies (e.g., teacher or peer feedback, exploration, research, self-reflection), students conceive and revise their artistic ideas to better express, evoke, or communicate their artistic intent.</p> <p><b>Cluster 2: Presenting or performing artistic works to evoke, express, or communicate.</b>  Artistically literate students share their creations with an audience or viewers to evoke, express, or communicate an intended purpose or meaning. They recognize choices and make improvements within their own work or performance aligned with their artistic intent.</p> <p><b>Practice 4.</b> Select, analyze, and interpret artistic work for presentation. When performing work written by others, students interpret the creator's script or score to convey the artist's intention. When sharing their own work, students reflect on how their performance or presentation best supports their artistic intent.</p> <p><b>Practice 5.</b> Develop and refine artistic techniques and work for presentation. Through the practice and development of technical skills, and the refining of details, students polish a work for presentation.</p> <p><b>Practice 6.</b> Convey meaning through the presentation of artistic work. Through the presentation of an artistic work, students successfully evoke, express, or communicate the artistic intent.</p> <p><b>Cluster 3: Responding to arts through intellect and emotion.</b>  Artistically literate students regularly analyze and evaluate their own and others' works of art, including the work of peers and important artwork from varied historical periods and cultures. These students understand that artistic intent is profoundly intertwined with an artist's cultural milieu, and they use this understanding to guide their own reactions to works of art. Learning to appreciate artistic works is a lifelong cumulative experience. It is fostered through repeated performing, listening, looking, reading, and by pondering questions such as What did the artist mean to convey? Why has this work of art endured? What makes a work of art significant to its time and place?</p> <p><b>Practice 7.</b> Perceive and analyze artistic work. Through observation of a completed work or exploration of the creative process, students understand how aspects of the artwork, such as the elements and principles of design, support the creator's intent.</p> <p><b>Practice 8.</b> Interpret intent and meaning in artistic work. Through observation, discussion, or research, students reflect on an artistic work to discern what it evokes, expresses, or communicates to them.</p> <p><b>Practice 9.</b> Apply criteria to evaluate artistic work. Students evaluate an artwork's effectiveness at evoking, expressing, or communicating artistic intent using either self-, group-, teacher-, or externally created criteria.</p> <p><b>Cluster 4: Connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge.</b>  Artistically literate students discern connections between personal, societal, historical, and cultural contexts as well as multi-disciplinary knowledge when they reflect upon, interpret, respond to, and create artwork. These students understand that diverse forces influence how they view their own artwork as well as the art of others.</p> <p><b>Practice 10.</b> Synthesize and relate knowledge and personal experiences to make art. Students draw from their personal and artistic experiences and their multi-disciplinary knowledge when envisioning and creating original art works that reflect their own artistic identity.</p> <p><b>Practice 11.</b> Relate artistic ideas and works to societal, historical, and cultural contexts to deepen understanding. Students can articulate how societal, historical, and cultural forces have influenced artistic works, styles and genres, and vice versa.</p>



Fine & Performing Arts: Jazz Lab – CP

Units	Essential Questions	Key Activities May Include
<p><b>Term 1:</b>  <b>History:</b> Origins of Jazz: Ragtime, The Blues, New Orleans Bands; Sidney Bechet, Louis Armstrong  <b>Theory:</b> Fundamentals of Music: Pitch, Rhythm, Major / Minor Scales &amp; Arpeggios, Pentatonic Scales, Blues Scales, The Art of Improvisation, Arranging and Composition; Jazz Ear-Training  <b>Performance:</b> Playing in all 12 Keys, Performing Various 12 and 16-Bar Blues; Major/Minor Pentatonics and Patterns</p>	<ul style="list-style-type: none"> <li>What are the origins of jazz?</li> <li>Who are the pioneers of jazz music?</li> <li>What is the blues as a form and vehicle for expression?</li> <li>What musical theory knowledge do I need to improvise stylistic jazz solos?</li> </ul>	<ul style="list-style-type: none"> <li>Transcribing improvised jazz solos, writing stylistic jazz solos, listening and reacting to improvised performances, singing and performing foundational rhythmic elements, Playing in all 12 major keys, Performing Various 12 and 16-Bar Blues forms; Major/Minor Pentatonics and Patterns; Screening and analyzing source materials, interviews, videos;</li> </ul>
<p><b>Term 2:</b>  <b>History:</b> The Swing Era: Fletcher Henderson, Duke Ellington, Count Basie, Benny Goodman, Artie Shaw, Glenn Miller, Lester Young, Coleman Hawkins; Bebop: Dizzy Gillespie, Dexter Gordon, Bud Powell, Fats Navarro, Clifford Brown, Max Roach, Mary Lou Williams, Sonny Stitt, Tadd Dameron, Sarah Vaughn, Billie Holiday, Ella Fitzgerald, Thelonious Monk, Charlie Parker  <b>Theory:</b> Circle of Fifths, ii – V7 – I Progression, iii – VI – ii – V – I; Jazz Ear-Training  <b>Performance:</b> Mastery of Major &amp; Minor Scales and Arpeggios, Bebop Scale, Transcriptions, Various Standards and Blues</p>	<ul style="list-style-type: none"> <li>How did jazz evolve during the swing era?</li> <li>Who are the important innovators and figures of the 1930s - 1940s?</li> <li>How do I hear and improvise over the ii-V7-I harmonic progression?</li> <li>How do I hear and improvise over the iii – vi – ii – V – I harmonic progression?</li> <li>How does the circle of fourths/fifths inform musical composition and improvisation?</li> </ul>	<ul style="list-style-type: none"> <li>Transcribing improvised jazz solos, writing stylistic jazz solos, listening and reacting to improvised performances, singing and performing foundational rhythmic elements; Perform scales, arpeggios, and patterns in all major keys; perform ii-V<sup>7</sup>-I motives; chromatic connections to chord tones; Screening and analyzing source materials, interviews, videos;</li> </ul>



Units	Essential Questions	Key Activities May Include
<p><b>Term 3:</b>  <b>History:</b> Cool Jazz, Third Stream, Mainstream, Hard Bop: Miles Davis, John Coltrane, Cannonball Adderley, Horace Silver, Freddie Hubbard, Lee Morgan, Gil Evans, Stan Getz, Sonny Rollins, Gerry Mulligan, Gunther Schuller, John Lewis, Art Pepper, Lee Konitz, Dave Brubeck, Lennie Tristano, Chet Baker, Art Blakey, Horace Silver, Charles Mingus, Eric Dolphy, Oscar Peterson  <b>Theory:</b> Rhythm Changes, Modes; Jazz Ear-Training  <b>Performance:</b> Modes, scales and arpeggios; chord progressions, Various Standards and Blues, Modal transcriptions and improvisation.</p>	<ul style="list-style-type: none"> <li>▪ <i>What was the reaction to the intensity and stylistic developments of the bebop era?</i></li> <li>▪ <i>How do we learn new jazz standards and apply theoretical knowledge?</i></li> <li>▪ <i>How does modal jazz function?</i></li> </ul>	<ul style="list-style-type: none"> <li>▪ Transcribing improvised jazz solos, writing stylistic jazz solos, listening and reacting to improvised performances, singing and performing foundational rhythmic elements; Modes, scales and arpeggios; chord progressions, Various Standards and Blues, Modal transcriptions and improvisation. Screening and analyzing source materials, interviews, videos;</li> </ul>
<p><b>Term 4:</b>  <b>History:</b> Evolution of the Big Band, Bossa Nova, Soul, Fusion, Avant-Garde, and Beyond; Jazz Singing Since the Thirties  <b>Theory:</b> Common Chord Alterations and chromaticism, and Substitutions; Playing outside the changes.  <b>Performance:</b> Demonstration of tritone substitutions and altered patterns; transcriptions and improvisation; various standards from the 60s - the present.</p>	<ul style="list-style-type: none"> <li>▪ <i>What does the modern state of jazz?</i></li> <li>▪ <i>How do we perform latin-influenced styles?</i></li> <li>▪ <i>How can harmonic embellishments enhance jazz improvisation?</i></li> </ul>	<ul style="list-style-type: none"> <li>▪ Transcribing improvised funk/latin/rock/fusion solos, writing stylistic solo patterns/riffs, listening and reacting to improvised performances, singing and performing foundational rhythmic elements; common Chord Alterations and chromaticism, and Substitutions; Playing outside the changes; Screening and analyzing source materials, interviews, videos;</li> </ul>