SAN LEANDRO UNIFIED SCHOOL DISTRICT
COURSE PROPOSAL

SECTION A. COVER PAGE

1. Course Title:

Jazz Ensemble

7. Action:

☒ New Course
☐ Course Revision
☐ Title Change Only

2. Date Submitted:

May 11, 2015

8. Grade Level:

☒ 9 ☒ 10
☒ 11 ☒ 12

3. Transcript Title/Abbreviation(s):

Jazz Ensemble

9. Prerequisites: (Please list.)

☒ Required: Audition or Teacher Recommendation

☒ Recommended: Concurrent or 2 semester prior enrollment in Wind Ensemble or Orchestra is recommended but not required.

4. Transcript Course Code/Course Number:

7311

10. Seeking Program Distinction?

☐ YES ☒ NO
☐ Honors
☐ AP

5. Subject Area:

Music

11. Is this a CTE course?

☐ YES
☒ NO

If YES, complete Section C.

6. Department:

Visual & Performing Arts

12. Previously approved by UC?

☐ YES ☒ NO

13. Course proposed to meet UC requirement:

Already eligible? ☐ YES ☒ NO
☐ a ☐ b ☐ c ☐ d ☐ e ☐ f ☐ g

Proposing eligibility? ☒ YES ☐ NO
☐ a ☐ b ☐ c ☐ d ☐ e ☒ f ☐ g

Please mark one for approved eligibility or proposed eligibility.

14. Unit Value/Course Credit/Length of Course:

☐ 0.5 (semester or half-year)
☒ 1.0 (one year equivalent)
☐ 2.0 (two year equivalent)
☐ Other

15. School Contact:

Name: David Leese
Phone: (510) 618 – 4600
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Position: Teacher/Band Director

16. Signatures:

Department Chair: A Boom

Principal: [signature] 5/11/15

DISTRICT OFFICE USE ONLY

Date Approved by Board Curriculum Committee: 5-11-15

Date Approved by Board:

17. COURSE DESCRIPTION

Students study jazz history, theory, jazz phrasing and improvisation. The jazz ensemble performs a wide variety of popular music ranging from

- jazz styles (swing, bebop),
- latin styles from Brazil, Cuba and the Caribbean (bossa nova, mambo, samba, salsa, Afro Cuban,)
- blues
- rock, funk and fusion styles.

This ensemble performs at the annual Winter Concert and Spring Concerts. In addition, the Jazz Ensemble performs at the annual "Holidays with Lenny Williams" concert, Chabot Jazz Festival, Taste of Jazz Dinner/Concert and many other community performances.

18 & 19. COURSE GOALS and OBJECTIVES

Students will:	Standards Addressed:
1. Recognize, notate, identify and analyze essential elements of Jazz using appropriate skills and terminology.	1.0 Artistic Perception 2.0 Creative Expression
2. Synthesize and apply learned skills and knowledge in performing a varied repertoire of jazz. They compose, arrange and improvise jazz.	2.0 Creative Expression
3. Demonstrate knowledge and understanding of jazz styles and forms from a variety of cultures and historical contexts. They analyze the role of jazz in past and present cultures throughout the world.	1.0 Artistic Perception 3.0 Historical and Cultural Context 4.0 Aesthetic Valuing
4. Critically assess, respond to, and find meaning in the aesthetic dimensions of a jazz piece using language unique to music.	1.0 Artistic Perception 3.0 Historical and Cultural Context 4.0 Aesthetic Valuing
5. Apply what they learn in jazz across the curricula through written and oral expression. They learn about careers in and related to Jazz.	1.0 Artistic Perception 5.0 Connections, Relationships, Applications
11. Develop and apply habits and behaviors appropriate in individual and group settings. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to personal success.	1.0 Artistic Perception 5.0 Connections, Relationships, Applications
7. Perform advanced musical literature from various areas of musical history.	2.0 Creative Expression 3.0 Historical and Cultural Context
8. Demonstrate advanced rehearsal and performance techniques.	2.0 Creative Expression
9. Reflect upon and assess the characteristics and merits of outside community musical performances	1.0 Artistic Perception 4.0 Aesthetic Valuing 5.0 Connections, Relationships, Applications
10. Know how to successfully prepare for and perform in auditions.	1.0 Artistic Perception 2.0 Creative Expression 5.0 Connections, Relationships, Applications
12. Improvise melodies on their instruments.	2.0 Creative Expression 3.0 Historical and Cultural Context 4.0 Aesthetic Valuing

Standard I - Artistic Perception: Processing, analyzing and responding to sensory information through the language and skills unique to arts. Students read, notate, listen to, analyze, and describe music and other aural information,using the terminology of music.

Music Descriptor: Students listen to, analyze and describe music. They read and notate music.

9-12 Benchmarks

1.3 Sight-read music accurately and expressively (level of difficulty: 3 on a scale of 1–6).

1.4 Analyze and describe the use of musical elements and expressive devices in a varied repertoire of music representing diverse genres, styles, and cultures.

1.5 Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples.

1.6 Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.

Benchmark	The student will:	Sample tasks providing some evidence of meeting standards:
1.3	Sight-read music accurately and expressively	Students regularly sight read jazz etudes and repertoire.
1.4	Recognize, notate, identify and analyze essential elements of jazz.	Students analyze standard musical elements of pieces they are performing using basic music terminology.
1.6	Demonstrate knowledge and understanding of jazz styles and forms from a variety of cultures and historical contexts. They analyze the role of Jazz in past and present cultures throughout the world.	Each student will analyze the musical elements of the music they are performing in a basic cultural and historical context. Examples include exploring jazz music roots and significance in U.S. history: • Billy Holiday's **Strange Fruit** (about lynching in the South) • Charles Mingus' **Fables of Faubus** (protesting Gov. Orval Faubus and racial segregation in Arkansas schools)
1.5	Critically assess, respond to, and find meaning in the aesthetic dimensions of a jazz piece using language unique to music.	Students describe and analyze the emotional nuances and feeling of the music they are performing. Students listen to recordings and videos of various performers and their playing styles. Examples include contrasting the styles of major jazz performers of various jazz eras. • Traditional Jazz - Louis Armstrong, • Bebop - Charlie Parker, Dizzy Gillespie, • Cool Jazz - Miles Davis • West Coast Jazz – Dave Brubeck • Post Bop, Free Jazz - John Coltrane • Fusion – Herbie Hancock, Chick Corea
1.4 1.5	Read jazz music and describe how the elements of music and the standard notation symbols are used	Each student will demonstrate the ability to read his own jazz music and describe how all the musical elements are used, as well as interrelate to other parts. Examples include: "comping". • Interconnectedness of the drum set and the bass • Bass emphasis on root and 5th of the harmony while guitar/piano emphasize third and sevenths • Relationship of guitar and piano to complement but not contradict each other's part

1.4 1.5	Read jazz music and describe how the elements of music and the standard notation symbols are used	Each student will demonstrate the ability to read his own jazz music and describe how all the musical elements are used, as well as interrelate to other parts. Examples include: Utlizing12 Bar blues structure and chord progression as a source for soloing • Finding the revolving Tritone accompaniment for the blues pattern in all 12 keys. • Improvising using pentatonic scale • Sequencing and "recycling" motifs into a basic solo • Using notes that are common to several harmonies as a starting point for improvisation • Using the "gender" note (third) to make solos interesting Defining Jazz style vs standard classical style • Lighter tonguing than in concert band music (generally) • Jazz (and other popular styles) emphasize the 2nd and 4th beat in the measure whereas classical music generally emphasizes the 1st and 3rd beat. • Swing often gives more emphasis to upbeats than downbeats

Standard II - Creative Expression: Creating, performing, and participating in the arts. Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

Music Descriptor: Students develop performance skills in order to perform a varied repertoire. They compose and arrange music and improvise melodies and variations.

9-12 Benchmarks

2.4 The student performs with expression and technical accuracy, a varied repertoire of jazz literature, including music performed from memory.
2.5 Perform on an instrument in small ensembles, with one performer for each part.
2.6 Compose music, using musical elements for expressive effect.
2.7 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.
2.8 Arrange pieces for voices and instruments other than those for which the pieces were originally written.
2.9 Improvise harmonizing parts, using an appropriate style.
2.10 Improvise original melodies over given chord progressions.

Benchmark	**The student will:**	**Sample tasks providing some evidence of meeting standards:**
2.4	Perform advanced musical literature from various areas of musical history	Rehearse and perform with expression and technical accuracy, a varied repertoire of jazz literature, including music performed from memory.
2.5	Perform on an instrument in small ensembles, with one performer for each part.	Prepare and perform small jazz combo music, solos and etudes to be presented to the class.
2.6	Synthesize and apply learned skills and knowledge in performing a varied repertoire of jazz. They compose, arrange and improvise jazz	Students compose melodies and harmonies for their instrumental jazz parts
2.7		
2.8		
2.9	Improvise harmonizing parts, using an appropriate style.	Using scales, harmonization, and ornamentation relative to jazz performance, Students improvise melodies and harmonize parts in a variety of styles
2.10	Improvise original melodies over given chord progressions	

Standard III - Historical and Cultural Context: Understanding historical and cultural dimensions of the arts. Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Music Descriptor: Students develop knowledge and skills necessary to understand and perform jazz music from all parts of the world. They investigate the relationship of music to history and culture.

9-12 Benchmarks

3.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

3.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.

3.3 Describe the differences between styles in traditional folk genres within the United States.

3.4 Perform music from various cultures and time periods.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

Benchmark	**The student will:**	**Sample tasks providing some evidence of meeting standards:**
3.1	Demonstrate knowledge and understanding of jazz from a variety of cultures and historical contexts. They analyze the role of jazz in past and present cultures throughout the world.	Students describe and analyze the emotional nuances and feeling of the music they are performing. Students listen to recordings and videos of various performers and their playing styles. Examples include contrasting the styles of major jazz performers of various jazz eras. • Traditional Jazz - Louis Armstrong • Swing Era – Count Basie, Duke Ellington • Bebop - Charlie Parker, Dizzy Gillespie, • Cool Jazz - Miles Davis • West Coast Jazz – Dave Brubeck • Post Bop, Free Jazz - John Coltrane • Fusion – Herbie Hancock, Chick Corea Comparisons of Jazz with Blues, R & B, Rock and other popular forms originating in the U.S.
3.2	Understand that music and musicians reflect, play a role in, and influence culture. Students will perform "landmarks" of jazz literature, in their original form and original level of difficulty that had a significant impact on the history and culture of that particular era.	
3.3	Describe the differences between styles in traditional folk genres within the United States	
3.4	Critically assess, respond to, and find meaning in the aesthetic dimensions of a jazz piece using language unique to music.	Examples include exploring jazz music roots and significance in U.S. history: • Billy Holiday's **Strange Fruit** (about lynching in the South) • Charles Mingus' **Fables of Faubus** (protesting Gov. Orval Faubus and racial segregation in Arkansas schools)
3.5	Perform advanced musical literature from various areas of musical history	

Standard IV - Aesthetic Valuing: Responding to, analyzing and making judgments about works in the arts. Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

Music Descriptor: Students describe, analyze, interpret, and derive meaning from musical works. They develop criteria, then make critical judgments about and determine the quality of musical experiences and performances based on elements and principles of music.

9-12 Benchmarks

4.1 Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.

4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

Benchmark	**The student will:**	**Sample tasks providing some evidence of meeting standards:**
4.1	Develop specific criteria for making informed, critical judgments about the quality and effectiveness of performances, compositions, arrangements, and improvisations.	Students write a criterion for evaluating the music they or other groups are performing. Compare formal classical criteria for evaluation with the criteria he/she developed for the evaluation of a variety of musical works. Students compare their performances using their criteria to those evaluations done by musical professionals. Standard criterian would include: • Technical Precision • Tone Quality • Balance and Blend • Dynamic Range • Creativity (Improvisation) • Connection with Audience • What was memorable (or outstanding) about the artist or composition? Why?
4.2	Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.	
4.3	Explain how people in a particular culture use and respond to specific musical works from that culture.	
4.4	Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.	Critically assess, respond to, and find meaning in the aesthetic dimensions of a jazz piece using language unique to music What is the composer trying to convey to the audience? What is the main goal? • Dance nusic • Entertainment • Creating a mood • Telling a story

Standard V - Connections, Relations, Applications: Connecting and applying what is learned in each art form to learning in other art forms, subject areas, and careers. Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

Music Descriptor: Students apply what is learned in music to learning in other subject areas.They develop competencies in problem solving, communications skills, working with others, and management of the time and resources, all of which contribute to lifelong learning and career skills

9-12 Benchmarks

5.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.

5.2 Analyze the role and function of music in radio, television, and advertising.

5.3 Research musical careers in radio, television, and advertising.

<table>
<tr><th colspan="2">Benchmark</th><th>The student will:</th><th>Sample tasks/assignments providing some evidence of meeting standards:</th></tr>
<tr><td rowspan="3">5.1</td><td colspan="2">Apply what they learn in jazz across the curricula through written and oral expression. They learn about careers in and related to Jazz.</td><td rowspan="3">Students will study the commonalties in all areas of the arts and how music draws on other subject areas.
• Music Terminology – French, German, Italian, English and other languages
• Rhythm and Meter – Mathematics
• Acoustical foundations of Music Theory and Intonation – Mathematics, Physics
• Social Context – History,Sociology
• Physiology of proper playing and breath support – Anatomy
• Social and personal benefits of music – Health, Psychology
• Problem solving and time management skills are also developed</td></tr>
<tr><td colspan="2">Develop and apply habits and behaviors appropriate in individual and group settings. They develop competencies and creative skills in problem solving,</td></tr>
<tr><td colspan="2">Reflect upon and assess the characteristics and merits of outside community musical performances</td></tr>
<tr><td>5.2
5.3
5.4</td><td colspan="2">Apply what they learn in jazz across the curricula through written and oral expression. They learn about careers in and related to Jazz.</td><td>Students research traditional and emerging career opportunities in music. Students learn about the music publishing, composing and performance through guest artists and clinicians in the "Learning from the Masters" series and by attending local guest artist performances. Learning from the Masters" clinicians include:
• Lenny Williams, Carlos Santana
• Victoria Theodore (Keyboardist for Stevie Wonder and Arsenio Hall show)
• Karl Perazzo, Tony Lindsay and Bill Ortiz (members of Santana band)
• Lloyd Gregory (jazz guitarist)
• Skip Mesquite (Tower of Power saxophonist)
• Guido Fazio and Lincoln Adler (jazz saxophonists)
• Mike Rinta, Steffen Kuehn (Pacific Mambo Orchestra)</td></tr>
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20. COURSE OUTLINE

The Elements of Music
California Content Standards for the Visual Arts Grades 9-12 Proficient
1.0 Artistic Perception (1.4, 1.5, 1.6)
5.0 Connections, Relationships, Applications (5.1)

1. Melody – How to identify a melody in various musical styles ranging from classical, Folk, Jazz and other popular genres. What makes some melodies memorable while others are bland?

2. Harmony – A good analogy is as follows: If a melody is a ship, harmony is the ocean that the ship sails on. A melody can't go anywhere without some harmonic support and harmony by itself without a good melody grows tedious. In its simplest form, harmony consists of the scales, intervals and chords that support the melody. Gaining a good grasp of music theory is the first step towards learning jazz improvisation.

   Definitions
   - Note, tone, sound or frequency. What are the differences as related to musical instruments in Jazz?
   - What is an interval? The answer is the distance between two notes. Scales are built from a set pattern of minor 2^{nd} (half step) and Major 2^{nd} (whole step) for major and minor scales. Chords are built from a set pattern of minor 3^{rd} (three half steps) and Major 3^{rd} (two whole steps)

3. Texture - Texture relates to how sounds interact with other sounds (from various instruments to help paint a picture in sound. Why do the composers use specific instruments to make a musical picture or mood?

4. Timbre – Timbre is the sound quality that makes each instrument unique. How do composers use different timbres to make a song happy? Sad? Exciting?

5. Form – Like a good story, songs follow a specific form. The forms give framework for the performer and audience alike. In jazz, one of the most popular forms is the 12 bar blues. Using what the students have learned about the 7^{th} chords used in Blues, each student learns to "comp" (or accompany) the soloist or to develop solos within the framework of the 12 bar blues structure. Once they are comfortable, the class learns the blues in all twelve keys.

6. Dynamics – Jazz, like all musical styles, utilizes a wide dynamic range to keep songs from sounding predictable and boring. All students are encouraged to explore and utilize a wide dynamic range on their instrument in soloing and ensemble playing

7. Tempo – Repertoire is selected that showcases the ensembles ability to play cleanly in slower and faster tempos. Being able to play with fluidity and finesse in a wide range of tempos is one of the signs of an advanced musician and an advanced ensemble

8. Rhythm – Acquiring rhythmic proficiency is one of the exciting but difficult aspects of learning jazz and latin styles. Both jazz and latin music utilize a much wider palette of rhythms patterns and motifs (or riffs) than what is commonly found in classical music. Being able to read fluently in complex rhythms is the goal of every jazz student.

9. Aesthetics – Gaining an appreciation about why jazz is unique and how it relates to American history as well as world history is crucial to learning to play jazz. It is rooted in the struggles of the American experience and is constantly evolving with the times that we live in.

Fundamentals of Musicianship
California Content Standards for the Visual Arts Grades 9-12 Proficient
2.0 Creative Expression (2.4, 2.5)

Many of these factors are core essentials to good musicianship in any musical style (classical, jazz etc). To help the ensemble progress throughout the year, it is incumbent on each student to take responsibility for becoming a better musician. Developing each of these skills while help the ensemble to excel and while help the individual to be able to enjoy playing music far beyond the high school years

1. Posture – Developing proper posture while help the student musically and help prevent muscular problems later in life.

2. Air Control and Support - This is absolutely crucial for every wind player and vocalist!!

3. Tone – Tone is the soul of the musician. Though not always as impressive as a fiery technique, Developing a mature and versatile tone is the objective of every serious musician.

4. Intonation – The ability to play in tune throughout the range of the instrument and in all dynamics is the most difficult part of playing with other musicians. "Developing an ear" is an ongoing process in order to blend with others students.

5. Balance and Blend – Being aware of balance and blend will help intonation greatly. It also helps each student to know what is important at any specific moment in the music.

6. Articulations – Learning jazz articulations is crucial to playing jazz music. Articulation is what gives music its "flavor"

7. Phrasing – Jazz phrasing is best learned by listening to jazz singers such as Frank Sinatra, Ella Fitzgerald, Nat King Cole, Tony Bennett and many others. The musicians that have mastered phrasing are able to communicate and connect with the audience.

Fundamentals of Music Theory
California Content Standards for the Visual Arts Grades 9-12 Proficient
1.0 Artistic Perception (1.1, 1.4, 1.5)
3.0 Historical and Cultural Context (3.1, 3.3, 3.4, 3.6)

4.0 Aesthetic Valuing (4.1)

Gaining an understanding of musical theory is important for every musician. Unlike classically trained musician, the jazz musician utilizes music theory constantly when soloing and improvising

1. Rhythm and rhythmic patterns
2. Meter
3. Key Signatures
4. Scales and Triads
5. Vocabulary
6. Blues form
7. Basic approach to improvised solos-Jamey Aebersold exercises and other resources.

D. Historical, Cultural and Aesthetic Dimensions in Jazz
California Content Standards for the Visual Arts Grades 9-12 proficient:
3.0 Historical and Cultural Context (3.2, 3.6. 3.7, 3.8)
4.0 Aesthetic Perception (4.2, 4.3)

1. Study of the History of Jazz includes demonstrations and lectures (which include listening to and reflecting) upon the pioneers of jazz. Students will also understand the influence of Afro-Cuban and world music upon the development of jazz.
   Artists to be studied include but are not limited to:

   - Louis Armstrong
   - Duke Ellington
   - Count Basie
   - Charlie Parker
   - Miles Davis
   - John Coltrane

2. Students will reflect both verbally and in writing on the historical, cultural and aesthetic aspects of selected compositions using the appropriate musical terminology:

   - Discuss the importance of a Jazz artist in light of the time/culture/historical events in which they lived, focusing on the contribution of the artist to the time period.

   - Analyze Jazz styles that show influence/synthesis of different cultural traditions

   - Analyze musical elements in Jazz and how they evoke emotional responses

   - Discuss the evolution of Jazz as we look at the development of musical instruments and ensembles over time, the impact of cultural and historic changes, and technology on the creation and distribution of music.

Advanced Techniques of Jazz Ensemble Playing
California Content Standards for the Visual Arts Grades 9-12 proficient:
1.0 Artistic Perception (1.2, 1.3, 1.5)
2.0 Creative Expression (2.4, 2.5, 2.9, 2.10)

3.0 Historical and Cultural Context (3.1, 3.3)
5.0 Connections, Relationships, Applications (5.1)
Similar to the fundamentals of musicianship but emphasizing practical application of the skills that have been developed

1. Balance/Blend
2. Advanced Phrasing
3. Musical Sensitivity
4. Musical Expression
5. Interpretation
6. Sight-Reading
7. Transposition
8. Improvisation

Advanced Techniques of Jazz Theory
California Content Standards for the Visual Arts Grades 9-12 proficient:
1.0 Artistic Perception (1.1, 1.4, 1.5, 1.6)
2.0 Creative Expression (2.4, 2.6, 2.7,2.8)
3.0 Historical and Cultural Context (3.1, 3.3, 3.4, 3.5)
4.0 Aesthetic Valuing (4.1, 4.3, 4.4)
Acquiring an understanding of playing and music theory that is specific to jazz music rather than classical music

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1. Musical Styles-swing, shuffle, ballad, be-bop, Latin, jazz-rock, fusion, etc.
2. Jazz Forms
3. Chord Progressions (II-V-I, etc)
4. Extended Harmony and Altered Chords
5. Modal Harmony
6. Dictation
7. Composition Assignment
8. Synthesis of musical elements into advancing proficiency with improvised solos.

21. Instructional Materials
Jazz music, method books and recordings of a wide variety of Jazz Musicians and performances.

Textbook: None

Supplementary Materials: None

22. Key Assignments: See above under Standards I – V.

23. Instructional Methods:

24. Methods of Evaluation
1. Written and playing tests
2. Audio portfolio
3. Required practices and performances
4. Recording and video observations of performances and practices
5. Observation of instructor