

**First Six Weeks****I. PERFORMANCE SKILLS**

- A. Music Reading
  - 1. Identify and demonstrate 4/4 and 2/4 meters in assigned Jazz Band literature Grade 2
  - 2. Identify and demonstrate the key signatures B-flat, E-flat and F Major
  - 3. Identify and demonstrate interval of P4 and P5 in assigned music.
  - 4. Identify and demonstrate articulations in assigned music
    - a. staccato
    - b. legato
    - c. accent
    - d. marcato
  - 5. Count rhythms in Grade 2 music
  - 6. Vocalize rhythmically individual parts in a style appropriate to the selection
- B. Jazz Theory
  - 1. Melodic
    - a. imitate basic melodies by playing or singing
    - b. demonstrate and apply melodic phrase concepts (antecedent/consequence) in blues style.
  - 2. Harmonic
    - a. identify dominant to tonic chord relationships
    - b. demonstrate the following chord structures by spelling chords on different roots
      - major
      - minor
      - augmented
      - diminished
- C. Instrumental Techniques
  - 1. Demonstrate effective muting techniques
    - a. harmon mute
    - b. straight mute
    - c. cup mute
    - d. wa-wa/plunger
  - 2. Demonstrate effective embouchure techniques
    - a. glissando
    - b. scoop
    - c. bend
  - 3. Demonstrate techniques for hand placement, sticking and fretting
  - 4. Demonstrate effective use of electronic components (rhythm section)
- D. Style
  - 1. Demonstrate and recognize proper phrasing (4 bar, 8 bar and 12 bar) in Grade 2 literature.
  - 2. Demonstrate proper dynamic shape in Rock and Swing music.
  - 3. Demonstrate proper balance both within section and across ensemble
  - 4. Demonstrate proper use of articulation in Funk and Swing
- E. Scales
  - 1. Demonstrate the chromatic scale within the practical range of the instrument starting on D-flat
  - 2. Demonstrate the following major scales: B-flat, E-flat, F, G and C Major

**First Six Weeks****II. ANALYSIS/RESPONSE**

- A. Rehearsal/Performance
  - 1. Identify and bring materials and equipment necessary for effective class participation including music and pencil
  - 2. Demonstrate and maintain proper care of instrument and equipment including an organized music folder
  - 3. Maintain instrument in proper playing condition
  - 4. Participate in all scheduled rehearsals
  - 5. Participate in all scheduled performances
- B. Individual Assessment
  - 1. Submit individual performance tape of assigned music
  - 2. Presentation of individual parts in assigned music
  - 3. Presentation of regional honor band audition materials
- C. Individual Practice
  - 1. Demonstrate proficiency and practice with taped performance
  - 2. Demonstrate daily practice by keeping a practice log
- D. Listening
  - 1. Submit examples of music genre' being performed
  - 2. Distinguish between swing eighth note and straight eighth note styles

**III. HISTORY/CULTURE**

- A. Timeline
  - 1. Recognize general eras in the development of Jazz through the use of a timeline
- B. Dixieland and Swing
  - 1. Distinguish between Dixieland and Swing Era (Joe King Oliver and Count Basie)

**Second Six Weeks****I. PERFORMANCE SKILLS**

- A. Music Reading Per Grade 2-3 Jazz Band Literature
  - 1. Identify and perform 3/4 meter
  - 2. Identify and perform meter changes 2/4 – 3/4 - 4/4
  - 3. Identify and perform Major 3<sup>rd</sup>, Minor 3<sup>rd</sup>, Major 7<sup>th</sup> and Minor 7<sup>th</sup> intervals
  - 4. Identify and effectively perform: tenuto and legato eighth note articulations, swing eighth notes in comparison to straight eighth notes in assigned music
  - 5. Sing parts in assigned music with consistent pitch and interval relationships
- B. Jazz Theory
  - 1. Melodic
    - a. improvise a melody on given tones over a (V – I harmony)
    - b. distinguish and demonstrate melodic movement between ii7 – V7 – I chords
    - c. demonstrate and apply melodic phrase concepts
  - 2. Harmonic
    - a. discuss and demonstrate the harmonic function of ii7 – V7 – I chord progression
    - b. correlate chords with written symbols (Maj7, m7, min7b5, dim7 and aug7(+7))

**Second Six Weeks**

- C. Instrumental Techniques
  - 1. Demonstrate effective tonguing: single, double, triple and doodle
  - 2. Demonstrate effective lip trills
  - 3. Demonstrate techniques for hand placement, sticking and fretting
  - 4. Demonstrate effective use of electronic components
- D. Style
  - 1. Differentiate balance between playing with the full ensemble and playing with a soloist
  - 2. Demonstrate proper dynamic shape for assigned music
- E. Scales
  - 1. Demonstrate the following major scale: D-flat major scale 2 octaves
  - 2. Demonstrate the following arpeggios up to the 7<sup>th</sup> (M7): F, B-flat, E-flat, A-flat, & D-flat
  - 3. Demonstrate the chromatic scale within the practical range of the instrument starting on D-flat

**II. ANALYSIS/RESPONSE**

- A. Rehearsal/Performance
  - 1. Identify and bring materials and equipment necessary for effective class participation including music and pencil
  - 2. Demonstrate and maintain proper care of instrument and equipment including and organized music folder
  - 3. Participate in all scheduled rehearsals
  - 4. Participate in all scheduled performances
- B. Individual Assessment
  - 1. Submit individual performance tape of assigned music
  - 2. Presentation of individual parts in assigned music
  - 3. Presentation of regional honor band audition materials
  - 4. Improvise over a four bar ii7 – V7 – I chord progression
- C. Individual Practice
  - 1. Demonstrate proficiency and practice with taped performance
  - 2. Demonstrate daily practice by keeping a practice log
- D. Listening
  - 1. Submit examples of music genre' being performed
  - 2. Compare Swing style to Latin style (Duke Ellington's "Cotton Tail" and Stan Kenton's "Riff Rapsody")

**III. HISTORY/CULTURE**

- A. Dixieland Style (Early)
  - 1. Analyze and compare changes in instrumentation and style from Dixieland to the early Swing era
- B. Early Swing-1920s vs. Late Swing-1940s
  - 1. Analyze changes in early swing era (late 1920's) to the later swing era (1940's)

**Third Six Weeks****I. PERFORMANCE SKILLS**

- A. Music Reading Per Grade 3-4 Jazz Literature
  - 1. Explore and demonstrate specific rhythm patterns and styles in assigned music
  - 2. Perform waltz, bossa nova, and samba with proper style
  - 3. Identify and perform intervals on instrument: P4, Major 6<sup>th</sup> and Major 7<sup>th</sup>
  - 4. Identify and perform syncopated rhythms utilizing ties across the bar line
  - 5. Identify and demonstrate the keys of: B-flat, E-flat, and F Major in Grade 3 Jazz literature
  - 6. Sing parts in assigned music with consistent pitch and interval relationships
- B. Jazz Theory
  - 1. Melodic
    - a. improvise a melody on given tones over a I-ii7-V7-I or vi7-ii7-V7-I progression
    - b. demonstrate the 12 bar blues progression – using call and response sequence
  - 2. Harmonic
    - a. discuss and demonstrate the harmonic function of the 12 bar blues
    - b. arpeggiate the chords of the 12 bar blues
    - c. compose the 12 bar blues progression in assigned keys: B-flat, F, E-flat and C
- C. Instrumental Techniques
  - 1. Demonstrate effective legato articulations within the context of a swing ballad using proper dynamics, melodic contour and articulation
  - 2. Demonstrate effective trill fingerings
- D. Style
  - 1. Demonstrate and perform a swing ballad using proper dynamics, melodic contour and articulations
- E. Scales
  - 1. Demonstrate the following major scales: D, A, E, B, F-sharp and C-sharp
  - 2. Demonstrate the following arpeggios up to the 7<sup>th</sup> (M7): D, A, E, B, F-sharp and C-sharp
  - 3. Demonstrate the chromatic scale within the practical range of the instrument

**II. ANALYSIS/RESPONSE**

- A. Rehearsals/Performance
  - 1. Identify and bring materials and equipment necessary for effective class participation including music and pencil
  - 2. Demonstrate and maintain proper care of instrument and equipment including and organized music folder
  - 3. Participate in all scheduled rehearsals
  - 4. Participate in all performances
- B. Individual Assessment
  - 1. Submit individual performance tape of assigned music
  - 2. Presentation of individual parts in assigned music
  - 3. Presentation of regional honor band audition materials
  - 4. Improvise one chorus of the 12 bar blues
  - 5. Improvise over a four bar ii7 – V7 – I chord progression
- C. Individual Practice
  - 1. Demonstrate proficiency and practice with taped performance
  - 2. Demonstrate daily practice by keeping a practice log
- D. Listening
  - 1. Submit examples of music genre' being performed
  - 2. Distinguish and demonstrate between 12 bar blues and long form blues

**Third Six Weeks****III. HISTORY/CULTURE****A. Delta Blues vs. Early Jazz Blues**

1. Analyze and compare the Delta Blues to the Early Swing era (Compare Robert Johnson to early Count Basie)

**Fourth Six Weeks****I. PERFORMANCE SKILLS****A. Music Reading Per Grade 3-5 Jazz Literature**

1. Identify and perform 12/8 and 3/8 time
2. Identify and demonstrate the keys of A-flat, G, A, and E Major
3. Identify and perform proper articulation in latin forms
4. Identify and perform
  - a. identify and perform an montuno
  - b. syncopated rhythms utilizing ties across bar lines
  - c. polyrhythms (3 over 2) and (4 over 3)
5. Sing parts in assigned music with consistent pitch and interval relationships

**B. Jazz Theory**

1. Melodic
  - a. improvise over the Major 7<sup>th</sup> using the minor pentatonic scale
  - b. improvise a melody on given tones over a I-ii7-V7-I or vi7-ii7-V7-I progression
  - c. apply the natural and harmonic minor pentatonic scales to the blues progression
2. Harmonic
  - a. demonstrate the construction and use of the half-diminished 7<sup>th</sup> chord
  - b. arpeggiate the chords of the 12 bar blues
  - c. discuss and demonstrate the harmonic function of the 12 bar blues
  - d. compose the 12 bar blues progression in: F, Bb, Eb, and C

**C. Instrumental Techniques**

1. Demonstrate effective legato articulations within the context of a swing ballad using proper dynamics, melodic contour and articulation
2. Demonstrate effective trill fingerings

**D. Style**

1. Demonstrate and perform the Latin style using proper dynamics, melodic contour and articulations

**E. Scales**

1. Perform the major and minor pentatonic scale in A, E, B-flat, F, G, and C  
Note: Major pentatonic is the major scale omitting the 4<sup>th</sup> and 7<sup>th</sup> scale degrees  
Minor pentatonic is the minor scale omitting the 2<sup>nd</sup> and 6<sup>th</sup> scale degrees)
2. Demonstrate the following arpeggios up to the 7<sup>th</sup> (M7): A, E, D, B, F-sharp and C-sharp
3. Demonstrate the chromatic scale with in the practical range of the instrument

**Fourth Six Weeks****II. ANALYSIS/RESPONSE**

- A. Rehearsals/Performance
  - 1. Identify and bring materials and equipment necessary for effective class participation including music and pencil
  - 2. Demonstrate and maintain proper care of instrument and equipment including and organized music folder
  - 3. Participate in all scheduled rehearsals
  - 4. Participate in all scheduled performances
- B. Individual Assessment
  - 1. Submit individual performance tape of assigned music
  - 2. Presentation of individual parts in assigned music
  - 3. Presentation of regional honor band audition materials
  - 4. Improvise one chorus of the 12 bar blues
  - 5. Improvise over a four bar ii7 – V7 – I chord progression
- C. Individual Practice
  - 1. Demonstrate proficiency and practice with taped performance
  - 2. Demonstrate daily practice by keeping a practice log
- D. Listening
  - 1. Submit examples of music genre' being performed
  - 2. Distinguish and demonstrate between montuno and other latin feels

**III. HISTORY/CULTURE**

- A. Stylistic Analysis (Latin)
  - 1. Analyze and compare the Latin compositions of Chick Corea and Jobim

**Fifth Six Weeks****I. PERFORMANCE SKILLS**

- A. Music Reading Per Grade 3-5 Jazz Literature
  - 1. Explore and demonstrate specific rhythm patterns and styles presented in assigned music
  - 2. Identify and perform 5/4, 6/4, and cut-time
  - 3. Demonstrate major and minor intervals
    - a. syncopated rhythms utilizing ties across bar lines
    - b. polyrhythms (3 over 2) and (4 over 3)
  - 4. Sing parts in assigned music with consistent pitch and interval relationships
- B. Jazz Theory
  - 1. Melodic
    - a. compose a melody in 5/4 and 6/4 in a given key
  - 2. Harmonic
    - a. create four part harmony to the melody composed in 5/4 time
    - b. demonstrate the construction of augmented chords
- C. Instrumental techniques
  - 1. Demonstrate effective legato articulations within the context of an up-tempo swing style using proper dynamics melodic contour and articulation

**Fifth Six Weeks**

- D. Style
  - 1. Demonstrate and perform the up-tempo swing style using proper dynamics, melodic contour and articulations
  - 2. Demonstrate the up-tempo swing feel in cut-time
  - 3. Demonstrate the 6/4 gospel jazz feel
- E. Scales
  - 1. Perform the natural, harmonic and melodic minor scales in D, B, F-sharp, C-sharp and G-sharp
  - 2. Compose and perform the Dorian, Lydian and Mixolydian scales in all 12 keys

**II. ANALYSIS/RESPONSE**

- A. Rehearsal/Performance
  - 1. Identify and bring materials and equipment necessary for effective class participation including music and pencil
  - 2. Demonstrate and maintain proper care of instrument and equipment including and organized music folder
  - 3. Participate in all rehearsals
  - 4. Participate in all performances
- B. Individual Assessment
  - 1. Submit individual performance tape of assigned music
  - 2. Presentation of individual parts in assigned music
  - 3. Presentation of regional honor band audition materials
  - 4. Improvise one chorus of the 12 bar blues
- C. Individual Practice
  - 1. Demonstrate proficiency and practice with taped performance
  - 2. Demonstrate daily practice by keeping a practice log
- D. Listening
  - 1. Submit examples of music genre' being performed
  - 2. Distinguish and demonstrate between 6/4 gospel feel and up tempo swing

**III. HISTORY/CULTURE**

- A. Swing
  - 1. Analyze and compare the up-tempo swing style to other swing styles including the swing ballad
- B. Asymmetric Rhythm vs. Afro-Cuban
  - 1. Compare and contrast Dave Brubeck with Dizzy Gillespie
    - a. asymmetric polyrhythms used by Brubeck originating from Eastern-European folk music
    - b. Afro-Cuban rhythms used by Gillespie originating from western and central African cultures

**Sixth Six Weeks****I. PERFORMANCE SKILLS**

- A. Music Reading Per Grade 4-6 Jazz Literature
  - 1. Identify and perform music using various meters and using appropriate style
  - 2. Explore and demonstrate specific rhythmic patterns and styles presented in assigned music
  - 3. Identify and perform music in at least 4 different keys using appropriate style
  - 4. Sing parts in assigned music with consistent pitch and interval relationships

**Sixth Six Weeks**

- B. Jazz Theory
  - 1. Melodic
    - a. compose a lead sheet in a given key in song form
  - 2. Harmonic
    - a. compose a bass line and rhythm parts for the lead sheet
- C. Instrument Technique
  - 1. Demonstrate effective mutings
  - 2. Demonstrate effective articulations
- D. Style
  - 1. Demonstrate and perform latin style using proper dynamics, melodic contour and articulations
  - 2. Demonstrate and perform up-tempo swing styles using proper dynamics, melodic contour and articulations
- E. Scales
  - 1. Compose and perform the Phrygian, Locrian, and whole tone scales in all 12 keys

**II. ANALYSIS/RESPONSE**

- A. Rehearsal/Performance
  - 1. Identify and bring materials and equipment necessary for effective class participation including music and pencil
  - 2. Demonstrate and maintain proper care of instrument and equipment including and organized music folder
  - 3. Participate in all scheduled rehearsals
  - 4. Participate in all scheduled performances
- B. Individual Assessment
  - 1. Submit individual performance tape of assigned music
  - 2. Presentation of individual parts in assigned music
  - 3. Presentation of regional honor band audition materials
  - 4. Demonstrate ability to improvise using modes
- C. Individual Practice
  - 1. Demonstrate proficiency and practice with taped performance
  - 2. Demonstrate proficiency and practice with practice log
- D. Listening
  - 1. Submit examples of music genre' being performed

**III. HISTORY/CULTURE**

- A. Analysis of Big Band Styles
  - 1. Analyze and compare the Woody Herman Band with the Bob Mintzer Big Band