

JAZZ BAND I - 555

Course Scope:

This one-year course is designed to introduce the instrumental music student to contemporary stage band literature and techniques. A student will receive direction in solving interpretation problems and will be given an opportunity to experiment in the area of improvisation. The importance of sustained effort and practice is stressed for technical proficiency. A variety of performing experiences will be provided. This course may be repeated. If this course is taken in grades nine to twelve, the student will fulfill either the one arts or humanities credit or one of the elective credits required for graduation.

Course Goals:

1. To continue the development of skills that are common to both Varsity Band and Jazz Band.
2. To interpret jazz rhythms, phrasing, and stylistic markings.
3. To produce a variety of ensemble sounds characteristic of contemporary jazz band literature.
4. To utilize electronic equipment effectively in conjunction with the jazz ensemble.
5. To identify and perform basic chord and scale structure.
6. To improvise melodies and variations.
7. To utilize required musical skills through public performances.
8. To recognize the possibility of continued involvement and life-long learning in music.

HIGH SCHOOL JAZZ BAND – 5550

COURSE STRUCTURE

PERFORMANCE OBJECTIVES

1. <u>PHYSICAL CONSIDERATIONS</u>	
Embouchure	1.1
Hand Position	1.2
Posture	1.3
Breath Control	1.4
2. <u>INTERPRETATION</u>	
Markings	2.1 – 2.2
Jazz Styles	2.3
Rhythm Section	2.4
3. <u>TONE QUALITY</u>	3.1 – 3.3
4. <u>ELECTRONICS</u>	4.1 – 4.2
5. <u>SCALE/CHORD STRUCTURE</u>	
Modes	5.1
Scales	5.2
Chords	5.3
6. <u>IMPROVISATION</u>	
Rhythms	6.1
Changes	6.2
Combo/Big Band	6.3
7. <u>PERFORMANCE</u>	
School Events	7.1
Community Events	7.2
District Events	7.3
8. <u>LIFETIME PARTICIPATION</u>	
Adult Participation	8.1
Career Opportunities	8.2
Consumer Awareness	8.3

1. PHYSICAL CONSIDERATIONS

1.1 THE STUDENT WILL DEMONSTRATE PROPER EMOUCHURE WHILE PLAYING. (1,4)

1.1.A SUGGESTION: Establish long-tone study as a part of the daily warm-up procedure for all students in the band.

1.1.B SUGGESTION: Explain, demonstrate, and have brass students practice lip slur exercises as presented in various band method books.

1.2 THE STUDENT WILL DEMONSTRATE PROPER HAND POSITION WHILE PLAYING. (1,4)

1.3 THE STUDENT WILL DEMONSTRATE PROPER POSTURE WHILE PLAYING. (1,4)

1.3.1 SUGGESTION: Insist that students use correct posture and instrument placement to facilitate proper breath support.

2. INTERPRETATION

2.1 THE STUDENT WILL CORRECTLY IDENTIFY THE INTERPRETIVE MARKINGS FOUND IN STAGE BAND LITERATURE. (1,4)

2.1.1 SUGGESTION: Demonstrate for students the meanings of the following markings:

- a. Doit
- b. Falls
- c. Bend
- d. Scoop
- e. Glissando

2.2 THE STUDENT WILL CORRECTLY PLAY THE INTERPRETIVE MARKINGS FOUND IN STAGE BAND LITERATURE. (1, 2, 3, 4, 5)

2.3 THE STUDENT WILL PLAY SWING, JAZZ-WALTZ, BALLADS, AND JAZZ-ROCK LITERATURE USING CORRECT INTERPRETATIONS. (1, 2, 3, 4, 5)

2.3.1 SUGGESTION: Demonstrate the interpretation of eighth note figures as in the following examples:

- a. Swing
- b. Ballad
- c. Rock

2.4 THE STUDENT IN THE RHYTHM SECTION WILL DEVELOP THE NECESSARY TECHNIQUES TO ALLOW THE BAND TO PLAY A VARIETY OF STAGE BAND STYLES. (1, 2, 3, 4, 5)

2.4.1 SUGGESTION: Encourage the rhythm section to listen and imitate the styles of various artists through recordings and live performances.

2.4.2 SUGGESTION: Have the rhythm section pay particular attention to the dynamics and rhythmic figures in order to compliment the horn sections.

3. TONE QUALITY

3.1 THE STUDENT WILL DEMONSTRATE GOOD TONE QUALITY ON HIS/HER INSTRUMENT. (1, 4)

3.2 THE STUDENT IN THE WIND SECTION WILL DEMONSTRATE A VIBRATO PROPER TO THE MUSIC BEING PLAYED. (1, 4)

3.3 THE STUDENT WILL PLAY IN PROPER BALANCE TO THE REST OF THE ENSEMBLE. (1, 4, 7)

4. ELECTRONICS

4.1. THE STUDENT WILL EMPLOY THE (ELECTRONIC) INSTRUMENT TO THE FULL EXTENT OF ITS TOTAL NUANCE.

4.1.1 SUGGESTION: Require students to be thoroughly knowledgeable with the manufacturer operational manual.

4.1.2 SUGGESTION: Encourage student experimentation in order to increase player flexibility.

4.2 THE STUDENT WILL ADJUST THE DYNAMIC LEVELS TO THE ENSEMBLE. (1, 4, 7)

4.2.1 SUGGESTION: Have students listen carefully to the dynamic level of the ensemble and/or soloist.

5. SCALE/CHORD STRUCTURE

5.1 THE STUDENT WILL CONSTRUCT VARIOUS SCALES IN THE INDICATED KEYS. (1, 2, 3, 4, 5)

5.1.1 SUGGESTION: Show construction of each type of scale in various keys.

Examples:

- a. Blues: G, C, F, B, E, A, D
- b. Dorian: A, D, G, C, F, B, E
- c. Mixolydian: D, G, C, F, B, E, A
- d. Lydian: C, F, B, E, A, D, G
- e. Locrian: F, B, E, A, D, G
- f. Whole Tone: C, D
- g. Phrygian: B, E, A, D, G, C, F
- h. Pentatonic: G, C, F, B, E, A, D

5.1.2 SUGGESTION: Have students write out the scales in remaining keys.

5.2 THE STUDENT WILL PLAY VARIOUS SCALES. (1, 2, 3, 4, 5)

5.2.1 THE STUDENT WILL PLAY THE VARIOUS CHORDS IN APPEGGIATED FORM IN THE INDICATED KEYS. (1, 2, 3, 4, 5)

5.3.1 SUGGESTION: Have students play the following chords in the indicated keys:

Major Triad: G, C, F, B, E, A, D
Minor Triad: A, D, G, C, F, B, E
Diminished Triad: F, B, E, A, D, G, C
Major Seventh: G, C, B, E, A, D
Dominant Seventh: G, C, F, B, E, A, D
Minor Seventh: A, D, G, C, F, B, E
Minor Seven (5): F, B, E, A, D, G, C

5.3.2 SUGGESTION: Show construction of each chord and the representative chord symbols for one key.

5.3.3 SUGGESTION: Have students write out the chords in the remaining keys.

6. IMPROVISATION

6.1 THE STUDENT WILL PLAY AN IMPROVISED SOLO IN EITHER LARGE OR SMALL ENSEMBLES. (1, 2, 3, 4, 5)

6.1.1 SUGGESTION: Have students improvise on a daily basis the chord changes, which employ scales and chords being studied in class.

6.1.2 SUGGESTION: Record student solos and play them back so that students can evaluate their playing.

6.1.3 SUGGESTION: Use published recordings of a rhythm section playing chord changes so that students may practice outside of class time.

6.2 THE STUDENTS WILL IDENTIFY BLUES CHANGES AND BASIC PROGRESSIONS THAT ARE COMMON TO STAGE BAND LITERATURE. (7)

6.3 THE STUDENT WILL EMPLOY A VARIETY OF RHYTHMS COMMON TO STAGE BAND LITERATURE. (1, 2, 3, 4, 5)

6.3.1 SUGGESTION: Present rhythms common to stage band literature, showing how they might be used in solos.

6.3.2 SUGGESTION: Have students play short phrases (four parts) on one pitch using rhythms common to contemporary literature.

7. PERFORMANCE

7.1 THE STUDENT WILL DEMONSTRATE ACCEPTED PERFORMANCE ETIQUETTE. (1, 2, 3, 4, 5, 6, 7, 8, 9)

7.1.1 SUGGESTION: Discuss proper expressions of appreciation.

7.1.2 SUGGESTION: Discuss polite concert etiquette, including entering and leaving between numbers, and attentive listening.

7.2 THE STUDENT WILL WORK IN COOPERATION WITH THE DIRECTOR AND OTHER STUDENTS DURING REHEARSAL TO PRODUCE THE DESIRED MUSICAL SOUND. (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

- 7.2.1 SUGGESTION: Make students aware of the importance of performance duration by considering limited endurance of performers, lack of adequate performance facilities, and attention span of the audience.
- 7.3 **THE STUDENT WILL RESOLVE TECHNICAL PROBLEMS THROUGH HOME PRACTICE. (3)**
- 8.0 **LIFETIME PARTICIPATION**
- 8.1 **THE STUDENT WILL GIVE EXAMPLES OF CONTINUED OPPORTUNITIES FOR MUSICAL PARTICIPATION. (1,2)**
- 8.1.1 SUGGESTION: Discuss scholarship opportunities for participants of college performing organizations.
- 8.1.2 SUGGESTION: Have guest speakers from the community performing organizations.
- 8.2 **THE STUDENT WILL IDENTIFY VARIOUS CAREER OPPORTUNITIES IN THE FIELD OF MUSIC PERFORMANCE. (1, 2)**
- 8.2.1 SUGGESTION: Discuss a variety of careers, including performance opportunities, teaching opportunities, and related fields of composing and engineering.
- 8.3 **THE STUDENT WILL RECOGNIZE HIS/HER ROLE AS A CONSUMER OF MUSIC. (1, 2)**
- 8.3.1 SUGGESTION: Post and discuss community performances.

SUGGESTED RESOURCES

CLARK COUNTY SCHOOL DISTRICT APPROVED TEXTBOOKS

Refer to current CCSD approved textbook list.

BOOKS

Aebersold, Jamey. A New Approach to Jazz Improvisation. Indiana: Studio P/R, Inc., 1971.

Baker, David. Advanced Improvisation. Illinois: Downbeat Publications, 1971.

Baker, David. Techniques of Improvisation. Illinois: Downbeat Publications, 1970.

Coker, Jerry. Improvising Jazz. New Jersey, Prentice Hall, Inc., 1971.

Coker, Jerry. Patterns for Jazz. Indiana: Studio P/R, Inc., 1974

Grove, Dick. Theory of Improvisation. California: First Place Music, 1969.

Haerle, Dan. Jazz-Rock Voicings for the Contemporary Keyboard Player. Indiana: Studio P/R, Inc., 1972.

Haerle, Dan. Scales for Jazz Improvisation. Indiana: Studio R/R, Inc., 1974.

LaPorta, John. Guide to Improvisation. Massachusetts: Berklee Press, 1961.

Marquis, G. Welton. Twentieth Century Music Idioms. New Jersey: Prentice-Hall, 1948.

Mehegan, John. John Mehegan Improvisation Series. New York: Watson-Guption Publishers, 1948.

Russell, George. Lydian Chromatic Concept. New York: Concept Publishing Co., 1962.

Schillinger, Joseph. Kaleidophone. New York: M. Witmark and Sons, 1950.

Thomas, Willie. Jazz Anyone? Florida: Thomas Publishing, 1977.

MAGAZINES

Downbeat Magazine, Published Biweekly, 222 W. Adams. St., Chicago, Illinois 60606.

Jazz Educators Journal, (membership required), Box 724, Manhattan, Kansas 66502.