**2019-2020 Curriculum**

Blue Valley East High School

Jazz Ensemble I

*Mr. Jacob Wright*

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**Program Goals**

*Students will…*

* Be musically literate
* Demonstrate proper technique on their instruments
* Consume music as a listener as well as present music as a performer.
* Perform as a member of ensembles in varying capacities and styles.
* Connect music in rehearsals and classes to their personal likes/dislikes and personal lives.

**Course Goals**

*Students will…*

* Show their understanding, through performance and discussion, of the historical context of the selected music.
* Accurately perform selected literature
* Develop musical skills in technique, tone production, stylization, improvisation, and ensemble playing.
* Improvise over selected chord changes
* Demonstrate, through performance, an understanding of their instrument/chair’s responsibility within the ensemble.
* Demonstrate, through performance and discussion, a knowledge of the historical context of selected literature, and perform the work accordingly.

**Scope and Sequence**

**Course Description**

The Jazz Ensemble I is an auditioned ensemble consisting of the standard big band instrumentation of 5 saxes, 4 trombones, 4 trumpets, piano, guitar, bass, drums. This ensemble performs a variety of styles including traditional big band swing, modern swing, funk, Latin, and ballads. Students in grades 9-12 are welcome to audition for the ensemble. If a student auditions for or is placed in chair that they do not own the instrument i.e. Baritone Saxophone, an instrument will be provided by the school.11

Course requirements include but are not limited to: audition into the group, participation in four (4) concerts throughout the school year; one being a jazz festival in Lawrence, KS at the 42nd Annual KU Jazz Festival. Presence at every rehearsal is required unless otherwise discussed with the teacher, and absence is excused.

**Course Objectives**

* Through rehearsals and performances students will learn and accurately perform the selected literature for the ensemble. Accuracy will be assessed through correct notes, stylization, tonal color, and balance within the ensemble.
* Through rehearsals and performances students will play sensitively when accompanying a soloist.
* Students will, when necessary, be able to correctly analyze chord changes as a soloist or rhythm section player.
* Students will demonstrate their comprehension of the style(s) being performed through discussion and analytical listening to high quality recordings of the selected literature.

**Selected Literature and Lesson Plans**

***Fall Concert (October)***

* Estero Sunset by Greg Yasinitsky
* Splanky by Neal Hefti
* In A Sentimental Mood by Duke Ellington (arr. Mike Tomaro)
* Cold Duck Time by Eddie Harris (arr. Mark Taylor)

**Skills Addressed:**

* Stylistic Adjustments (playing different styles on same concert)
* Improvisation
* Dynamics
* Articulation
* Balance and Blend (listening to lead player or soloist)
* Intonation
* Historical Research (resources will be provided)
* Enactive/Analytical Listening (recordings will be provided)

**Standards:**

* MU:Cr1.1.E.IIIa—Compose and improvise musical ideas for a variety of purposes and contexts. (Improvised solos in varying styles)
* MU:Cr2.1.E.IIa—Select and develop arrangements…for specific purposes that demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal. (Arrange a head tune for an ensemble)
* MU:Pr4.2.E.Ia—Demonstrate, using music reading skills where appropriate, how compositional devices employed…impact and inform prepared or improvised performances. (Proper Improvisational style i.e. not “wailing” in a ballad)

**Rationale:**

The selected literature covers a wide range of eras in jazz with the Ellington and Hefti tunes dating back to the classic big band era of the 30s, 40s, and 50s. “Cold Duck Time” takes a classic jazz-rock tune from 1969 and fleshes it out for big band. Estero Sunset is 20th century take on the classic Samba style. These tunes cover swing, ballad, Latin, and rock playing styles and are considered standards in the repertoire.

***Winter Pops Concert (December)***

* Let It Snow… by Jule Styne (arr. Gordon Goodwin)
* I’ll Be Home For Christmas by Gannon/Kent (arr. John Berry)
* Chicken Scratch by Kris Berg
* Take The “A” Train by Ellington/Strayhorn (trans. David Berger)

**Skills Addressed:**

* Stylistic Adjustments (playing different styles on same concert)
* Improvisation
* Dynamics
* Articulation
* Balance and Blend (listening to lead player or soloist)
* Intonation
* Historical Research (resources will be provided)
* Enactive/Analytical Listening (recordings will be provided)

**Standards:**

* MU:Pr6.1.E.IIa—Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music…representing diverse cultures, styles, genres, and historical periods.
* MU:Pr5.3.E.IIa—Develop and apply appropriate rehearsal strategies…in a varied repertoire of music and evaluate success.
* MU:Re7.1.E.IIa—Apply Criteria to select music for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context (historical context of music)

**Rationale:**

The selected literature for this concert was chosen to balance fun, recognizable holiday tunes with a funk chart that will challenge the trombone section, and a Duke Ellington classic. Still covering the standard repertoire while giving the students and audience something fun. As parents we want to be able to connect to what our student is doing, with these holiday tunes that is possible, because the tunes mean something to the students’ families as well.

***KU Jazz Festival (March)***

* The Queen Bee by Sammy Nestico
* Bésame Mucho by Consuelo Velasquez (arr. Mike Tomaro)
* Samantha by Sammy Nestico
* Act Your Age by Gordon Goodwin

**Skills Addressed:**

* Stylistic Adjustments (playing different styles on same concert)
* Improvisation
* Dynamics
* Articulation
* Balance and Blend (listening to lead player or soloist)
* Intonation

**Standards:**

* MU:Pr6.1.E.IIa—Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music…representing diverse cultures, styles, genres, and historical periods.
* MU:Re7.1.E.IIa—Apply Criteria to select music for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context (historical context of music)
* MU:Cr1.1.E.IIIa—Compose and improvise musical ideas for a variety of purposes and contexts. (Improvised solos in varying styles)
* MU:Pr4.2.E.Ia—Demonstrate, using music reading skills where appropriate, how compositional devices employed…impact and inform prepared or improvised performances. (Proper Improvisational style i.e. not “wailing” in a ballad)

**Rationale:**

The selected literature covers a wide range of eras and Nestico tunes dating back to the classic big band era of 50s and 60s. The Queen Bee is one of the most recognizable big band tunes and pushes the performer stylistically without the stress of pushing range, tempo, or notes and rhythms. Samantha was selected as a feature for the lead alto saxophone player, encouraging growth in soloistic playing, as well as sensitivity from the ensemble to ballad feature. Bésame Mucho is a standard in the Latin songbook as well as the jazz songbook. Act Your Age is a modern funk tune that will push the ensemble stylistically as well as range in the trumpet. Gordon Goodwin has come to be considered a standard composer for 20th and 21st century big band music. Some of these charts are also on contest listings, as a “required selection list”.

**S*pring Concert (May)***

* Big Time by Greg Yasinitsky
* Li’l Darlin’ by Neal Hefti
* Basie Straight Ahead by Sammy Nestico
* Recordame by Joe Henderson (arr. Kris Berg)

**Skills Addressed:**

* Stylistic Adjustments (playing different styles on same concert)
* Improvisation
* Dynamics
* Articulation
* Balance and Blend (listening to lead player or soloist)
* Intonation
* Historical Research (resources will be provided)
* Enactive/Analytical Listening (recordings will be provided)

**Standards:**

* MU:Cn10.0.H.IIa—Demonstrate how interests, knowledge, and skills relate to the personal choices and intent when creating, performing, and responding, to music.
* MU:Re9.1.E.IIIa—Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of context.
* MU:Pr6.1.E.IIa—Demonstrate mastery of the technical demands…of the music in prepared and improvised performances…representing diverse cultures, styles, genres, and historical contexts.

**Rationale:**

The selected literature covers a wide range of eras in jazz with the Ellington and Hefti tunes dating back to the classic big band era of the 30s, 40s, and 50s. “Cold Duck Time” takes a classic jazz-rock tune from 1969 and fleshes it out for big band. Estero Sunset is 20th century take on the classic Samba style. These tunes cover swing, ballad, Latin, and rock playing styles and are considered standards in the repertoire.

***\*\*Literature is subject to change throughout the academic year dependent upon the abilities of the ensemble, as well as rehearsal time. \*\****

**Assessment**

Assessment will take place throughout the rehearsal and performance process. Students will be assessed by aural and visual observation of proper technique, correct notes and rhythms, and accurate musical expression. The program SmartMusic will be used at regular intervals through each concert set to assess the students’ progress on the literature, and to aide in rehearsal planning for the director.

Along with playing assessments, each concert block will consist of a concise written exam in which the students will answer questions about the pieces being learned, such as composers, bands, eras, styles, and impact within the musical culture. A short analysis of a set of chord changes from one of the tunes (previously decided and discussed in class) will be the final part of the written exam. For example:

**Question:**

***Through reading and analyzing the chord changes for Cold Duck Time, describe the key center and form of the tune.***

**Answer:**

***Key Center: Concert F minor***

***Form: 16 bar blues***

The Primary form of assessment for the class will be accurate, and musical performances of each concert set.