Jazz Ensemble

Instrumental Music Curriculum
Jazz Ensemble - Contemporary Band

RPHS Course Number 6410

SCED Code 05105 (Contemporary Band)

District Code 6459

Concepts

This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful performer on their chosen instrument at the individual instrumentalists’ level. Because time is at the discretion of the teacher according to the needs of each individual performer, several areas of this class, including performance, technical development, and composition follow at a pace unique to each individual learner. Course participation is selective at the discretion of the instructor. Students must be proficient on their instruments and be able to comprehend basic music theory, especially scales, chords and harmonization.

Course Objectives:

Contemporary Band is a course for learning and playing Jazz and other popular idioms of instrumental music within an ensemble of standard Jazz Band instrumentation. The course content includes a development of knowledge and understanding of styles and performance techniques of varied popular and Jazz literature. Independence in improvisation, interpretation and performance is emphasized. Attendance is required for rehearsals and performances beyond regular school hours. Students will meet the following course objectives:

- Play assigned parts independently;
- Demonstrate mastery of harmonic, rhythmic and melodic improvisation in jazz and related genres.
- Comprehend Ensemble performance technique
- Perform critical listening and analysis in the Jazz style.
### Pacing Chart – Units 1-4

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCSS</th>
<th>Timeline: All Year</th>
</tr>
</thead>
</table>
| 1 - Technical Development | Students will know:  
  - How to rhythmically interpret the emotional intent of the composition  
  - Adaptation of breathing as it relates to Jazz phrasing, is an essential component of accurate playing.  
  - Advanced alternate fingerings as applied to the specific Brass, and Woodwind instruments.  
  - Mallet Keyboard Percussion technique  
  - The basics of improvisation  
  - Advanced techniques of articulation as it pertains to the Jazz Ensemble.  
  - Fine and gross motor skills must be developed and gained in very specific ways to grow as an instrumentalist.  
  - The importance of developing a sound conducive to ensemble and solo performance on their respective instruments. (As it relates to the genre of Jazz.) | 1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.2 | This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful performer on the particular instrument selected by the individual. |
| 2 - Repertoire | Students will know:  
  - Jazz from different periods and styles, from the 20th century  
  - The correct performance practice of adaptations to technique, expression, rhythm and phrasing, that musicians apply based on the historical and stylistic context of specific repertoire.  
  - How musicians create adaptations and arrangements from composer’s works to accommodate various size ensembles. | 1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.1 |  
### 3 - Listening and analysis

Students will continue to develop:
- How to convey the emotional intent of the music
- How to use aural skills to read, transcribe, and critique Jazz music.
- How to listen critically.
- How to balance their individual instrument in a Jazz ensemble.
- Ear training

### 4 - Critique

Students will know:
- Musicians must be able to recognize errors in pitch, expression, rhythm, and expression as they play.
- Adjudication by other skilled listeners can be an effective and helpful skill building tool.
- The analysis of one’s own playing is critical to growth
- What constitutes acceptable improvisation composition
- “If it ain’t got that swing it don’t mean a thing”.

<table>
<thead>
<tr>
<th>CCSS</th>
<th>NJCCCS</th>
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</thead>
<tbody>
<tr>
<td>CCSS.ELA-Literacy.L.9-10.6</td>
<td>1.1.12.B.1</td>
</tr>
<tr>
<td>CCSS.ELA-Literacy.L.11-12.6</td>
<td>1.1.12.B.2</td>
</tr>
<tr>
<td>CCSS.ELA-Literacy.RST.9-10.3</td>
<td>1.3.12.B.1</td>
</tr>
<tr>
<td>CCSS.ELA-Literacy.RST.11-12.3</td>
<td>1.3.12.B.2</td>
</tr>
<tr>
<td>1.3.12.B.3</td>
<td>1.3.12.B.3</td>
</tr>
</tbody>
</table>
## Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

<table>
<thead>
<tr>
<th>CRP1. Act as a responsible and contributing citizen and employee</th>
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<tbody>
<tr>
<td>Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.</td>
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<table>
<thead>
<tr>
<th>CRP2. Apply appropriate academic and technical skills.</th>
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<tbody>
<tr>
<td>Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.</td>
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<thead>
<tr>
<th>CRP3. Attend to personal health and financial well-being.</th>
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<tbody>
<tr>
<td>Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.</td>
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<thead>
<tr>
<th>CRP4. Communicate clearly and effectively and with reason.</th>
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<tr>
<td>Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at</td>
</tr>
</tbody>
</table>
Career Ready Practices

interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

- **CRP5. Consider the environmental, social and economic impacts of decisions.**
  Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

- **CRP6. Demonstrate creativity and innovation.**
  Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

- **CRP7. Employ valid and reliable research strategies.**
  Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

- **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
  Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.
Career Ready Practices

- **CRP9. Model integrity, ethical leadership and effective management.**
  Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

- **CRP10. Plan education and career paths aligned to personal goals.**
  Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

- **CRP11. Use technology to enhance productivity.**
  Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**
  Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
## Differentiated Instruction

### Accommodate Based on Students Individual Needs: Strategies

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
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<tbody>
<tr>
<td>- Extra time for assigned tasks</td>
<td>- Extra Response time</td>
<td>- Precise step-by-step directions</td>
<td>- Teacher-made checklist</td>
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<tr>
<td>- Adjust length of assignment</td>
<td>- Have students verbalize steps</td>
<td>- Short manageable tasks</td>
<td>- Use visual graphic organizers</td>
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<tr>
<td>- Timeline with due dates for reports and projects</td>
<td>- Repeat, clarify or reword directions</td>
<td>- Brief and concrete directions</td>
<td>- Reference resources to promote independence</td>
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<tr>
<td>- Communication system between home and school</td>
<td>- Mini-breaks between tasks</td>
<td>- Provide immediate feedback</td>
<td>- Visual and verbal reminders</td>
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<td>- Provide lecture notes/outline</td>
<td>- Provide a warning for transitions</td>
<td>- Small group instruction</td>
<td>- Graphic organizers</td>
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<td>- Reading partners</td>
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<td>- Emphasize multi-sensory learning</td>
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<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
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<tbody>
<tr>
<td>- Computer/whiteboard</td>
<td>- Extended time</td>
<td>- Consistent daily structured routine</td>
<td>- Individual daily planner</td>
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<tr>
<td>- Tape recorder</td>
<td>- Study guides</td>
<td>- Simple and clear classroom rules</td>
<td>- Display a written agenda</td>
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<td>- Spell-checker</td>
<td>- Shortened tests</td>
<td>- Frequent feedback</td>
<td>- Note-taking assistance</td>
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<td>- Audio-taped books</td>
<td>- Read directions aloud</td>
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<td>- Color code materials</td>
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<td>Enrichment</td>
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<tr>
<td>Accommodate Based on Students individual Needs: Strategies</td>
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<tr>
<td>- Adaption of Material and Requirements</td>
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<td>- Evaluate Vocabulary</td>
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<td>- Elevated Text Complexity</td>
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<td>- Additional Projects</td>
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<td>- Independent Student Options</td>
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<td>- Projects completed individual or with Partners</td>
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<td>- Self Selection of Research</td>
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<td>- Tiered/Multilevel Activities</td>
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<td>- Independent Method Studies</td>
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<td>- Personal Recitals</td>
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<tr>
<td>- Community/Subject expert mentorships</td>
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## Assessments

**Suggested Formative/Summative Classroom Assessments**

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- **1.1.12.B.1**

  **Content Statement:** Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

  **Cumulative Progress Indicator:** Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

- **1.1.12.B.2**

  **Content Statement:** Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.

  **Cumulative Progress Indicator:** Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

- **1.2.12.A.1**

  **Content Statement:** Cultural and historical events impact art-making as well as how audiences respond to works of art.

  **Cumulative Progress Indicator:** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

- **1.2.12.A.2**

  **Content Statement:** Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.

  **Cumulative Progress Indicator:** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
1.3.12.B.1

**Content Statement:** Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.

**Cumulative Progress Indicator:** Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2

**Content Statement:** The ability to read and interpret music impacts musical fluency.

**Cumulative Progress Indicator:** Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3

**Content Statement:** Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

**Cumulative Progress Indicator:** Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

1.3.12.B.4

**Content Statement:** Basic vocal and instrumental arranging skills require theoretical understanding of music composition.

**Cumulative Progress Indicator:** Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

1.4.12.A.1

**Content Statement:** Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
Cumulative Progress Indicator: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- 1.4.12.A.2

Content Statement: Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.

Cumulative Progress Indicator: Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- 1.4.12.A.3

Content Statement: Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

Cumulative Progress Indicator: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- 1.4.12.A.4

Content Statement: Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Cumulative Progress Indicator: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

- 1.4.12.B.1

Content Statement: Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

Cumulative Progress Indicator: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

- 1.4.12.B.2
**Content Statement:** The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.

**Cumulative Progress Indicator:** Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

- 1.4.12.B.3

**Content Statement:** Art and art-making reflect and affect the role of technology in a global society.

**Cumulative Progress Indicator:** Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.
Interdisciplinary Connections

Technical Development: this area has strong connections to Biology and Anatomy. Students will apply knowledge of the musculoskeletal systems of the body and how the different parts of the system affect their muscle and motor control in maintaining appropriate posture, as well as increasing dexterity in their mouth and fingers. The efficacy of the nervous system in transmitting and interpreting visual, kinetic, and aural information is also explored. The concept of using sensory input from the entire body as well as the people around you, to improve musicality is discussed and applied to rehearsal and performance.

Repertoire: the study of repertoire corresponds to study in Social Studies and English Language Arts. Jazz is fairly young as an art form, characterized by and parallel to, specific conventions in the social fabric of American society. For example, the influence that Slavery, Jim Crow, The Great Depression and Prohibition have on the development of this music, and the styles and genres that have developed, parallel the social evolution of the fabric of American Society. Exposure to Euro-centric musical instruments as well as the technology that has helped create and evolve these instruments reflect in the evolution of the repertoire created and the standardization of the Jazz music book.

Listening and analysis/Critique: both of these areas require and reinforce the adept use of English Language Arts skills in speaking, reading and writing. There is a long tradition in Jazz of critique and analysis that is analogous to literary criticism. The Jazz style intrinsically is a product of critical listening, analysis, writing and interpretation. It is a language unto itself with all the individuals who choose to participate eager to learn the pronunciation, enunciation and syntax involved in its amalgamation. In the present time, modern technology has enabled consumers to participate in tendering assessments of the styles and genres of this American created art form.
Grade: 11  
Unit: 1  
Topic: Technical Development

**Description:** Correct breathing and embouchure formation has an enormous effect on the success of playing a musical instrument. All physical components – body posture, hand position, finger technique, etc. – must be aligned for an instrumentalist to perform at his or her best. The development of technique is a life-long pursuit.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze and perform music of Jazz and popular genres. Student will analyze and perform music using appropriate expressive elements Student will analyze and perform music using appropriate stylistic qualities.</td>
<td>How does contemporary music challenge musicians and audiences? What is effective practice technique? Why are alternate fingerings important to instrumentalist? What is a phrase and how is it utilized in Jazz compositions? What is the Blues? How do I Improvise? What are the elements of improvisation?</td>
<td>Students will continue to develop: • Proper breath support and body posture appropriate to the instrument. • Play accurately when interpreting rhythms and identifying pitch on music parts. • The fundamentals of effective playing technique, built of patterns common to music such as rhythms, arpeggios, scales, etc. • Methods of examining how meter, tonality, intervals, rhythm, chords and harmonic progressions are organized and manipulated in Jazz</td>
<td>Rubank Advanced Method <a href="http://www.musictheory.net/">http://www.musictheory.net/</a> a. Standard of Excellence Jazz Ensemble Method, Sorenson &amp; Pearson b. Berklee Practice Method, Hal Leonard Corp c. Advanced Funk Studies, Rick Latham d. Jazz Saxophone, Dennis Taylor e. How to Play Lead Alto Sax, Ramon Ricker</td>
<td>Students will complete: Lesson 1: in Exploring the Blues. Students will compose their own lyrics. Supply roman numerals for harmonies found in repertoire, considering root, quality &amp; function. • Examine how aspects of: meter • rhythm • tonality • intervals • chords • harmonic progressions and how they are organized and manipulated to establish unity and variety in Jazz</td>
</tr>
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</table>
|                                 |                    | arrangements.  
• Jazz articulation concepts | Pentatonic, Mixolydian, Blues Scales and Modes  
Major and Minor Scales | compositions.  
Transcribe a Jazz Lick and Line. |

**Grade: 12**

**Unit: 2**

**Topic:** Repertoire

**Description:**
The repertoire of music is divided into genres and historical periods. A musician must alter his or her performance based on the genre and historical context of a piece of music. The tonality of a piece of music influences its mood and style.

**NJDOE Student Learning Objective**

- Listen to musical selections by a variety of composers to discern use of the elements of music that are specific to each composer (e.g.)
  - Duke Ellington  
  - Count Basie  
  - Miles Davis
- What characteristics of a musical work define its era of music?  
- Is all music Pop music?  
- Why must a performer learn music from many genres and historical periods?  
- What types of musical

**Skills**

- Students will be able to:  
  - Perform and/or listen to music at his or her level from at least the following periods of Jazz music:  
    - Early vocal Blues  
    - Instrumental Blues  
    - Dixieland  
    - Swing

**Resources**

- Various Band Arrangements Grade 3-5  

**Sample Activities**

- Students will select two contrasting pieces appropriate for college music department auditions from different composers/genres that they have not worked on before to prepare for recital or concert
<table>
<thead>
<tr>
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<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Charlie Parker</td>
<td>compositions outside of the standard instrumental repertoire should students become familiar with?</td>
<td>• Bebop</td>
<td>“JAZZ” Ken Burns</td>
<td>performance.</td>
</tr>
<tr>
<td>• Thelonious Monk</td>
<td></td>
<td>• Latin Jazz</td>
<td><a href="http://www.youtube.com">www.youtube.com</a></td>
<td>Students will work with a piano student, who will provide accompaniment on two contrasting pieces appropriate for college music department auditions in recital or concert performance.</td>
</tr>
<tr>
<td>• Burt Bacharach</td>
<td></td>
<td>• Cool</td>
<td>The Real Book, Vol 1, C, Bb, &amp; Eb editions, Hal Leonard Corp. Selections from the Standard Jazz repertoire.</td>
<td>Students will perform 3 or 4 selections in the Jazz genre.</td>
</tr>
<tr>
<td>• Holland-Dozier-Holland</td>
<td></td>
<td>• Jazz Fusion</td>
<td></td>
<td>Students will review pieces from past years to develop repertoire for a recital.</td>
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<tr>
<td>• Stevie Wonder</td>
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<tr>
<td>• Teddy Riley</td>
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<td>• Timbaland</td>
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Perform and/or listen to music at his or her level from at least some the following genres of music:

- R&B
- Rock
- Pop
- Hip Hop

Apply appropriate performance practice to studied selections.

- Accompany other

Jazz/Pop/R&B/Rock/HipHop instrumentalists, solo singers, and choral ensembles with appropriate technical execution.
Grade: 11  
Unit: 3  
Topic: Listening and Analysis  

Description:
Jazz Music is an aural engagement. The ability to hear, assess, interpret, analyze, process and reproduce musical timbre, pitch and style is integral to one’s success in performing Jazz. Ear training is an essential part of a musician’s music education. Listening to great performers imparts many kinds of musical knowledge that no amount of reading could ever convey.

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| Identify common elements of Jazz music in the West.  
Identify common elements of Jazz music in the Non-West  
Compare and contrast elements of Jazz music in Western and Non-Western music.  
Analyze Western and non-western music with respect to rhythm, technique, musicality, and stylistic nuance. | What am I training my ears for?  
How do instrumentalist learn by listening to other musicians?  
How will listening to compositions other than instrumental, influence a musician’s judgment? | Students will be able to:  
- Read music at their performance level.  
- Recognize and aurally transcribe melody, and rhythm patterns from improvised solos.  
- Identify and explain the harmonic structure of the music they study.  
- Identify the different stylesgenres of Jazz music.  
- Identify Major, Minor, Blues, | Various Band Arrangements Grade 3-5  
http://www.earmaster.com/  
www.youtube.com  
The Real Book, Vol 1, C, Bb, & Eb editions, Hal Leonard Corp. | Students will select a piece from the standard Instrumental repertoire of Jazz, to analyze the musical elements of the piece and present them in a short composition or video presentation.  
Students will compose a twelve measure Blues that incorporates melodic and rhythmic elements of the selected genre of music. |
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<td>Perform/record a musical selection/improvisation and use self evaluation and/or class critique to identify what was performed well technically and where additional practice/study would be necessary.</td>
<td>How will knowledge of the elements of music assist in discussing and critiquing a performance? When is art criticism vital? Why is critique, both self and peer, effective and necessary in the development of a musician as a performer?</td>
<td>Students will be able to:  - Evaluate different components of their individual performance. - Use information from adjudication to improve practice effectiveness. - Find errors in real time.</td>
<td><a href="http://www.ehow.com/how_8564813_do-music-critique.html">http://www.ehow.com/how_8564813_do-music-critique.html</a> <a href="http://www.youtube.com">www.youtube.com</a> <a href="https://www.berklee.edu/careers-music">https://www.berklee.edu/careers-music</a></td>
<td>List the criteria used to critique a musical performance. Have small group discussion to construct a performance rubric. Attend performances of various ensembles and soloist, applying the</td>
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| improve performance and assist in accomplishing musical objectives. | *How do we describe a Jazz musical performance?* | • Apply appropriate solutions, to formulated criticisms.  
• Assess the technical and musical skills of other musicians. | [www.newspapers.com/](http://www.newspapers.com/)  
Students will read and analyze music reviews online and in print publications regarding elements of performance  
Students perform pieces in class and evaluate each other’s performances using the rubric and share comments. |
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Glossary Of Jazz Terms
Defined from the perspective of the Jazz musician

A Section: The first section of a tune, typically 8 bars; the main theme.
AABA: The most common form in pop music. Typical of songs by Gershwin, Cole Porter, Harold Arlen, etc. See Song Form.
Alteration: The raising or lowering of a tone by a half-step, from its diatonic value in a chord. In Jazz usage, the fifth and ninth may be raised (augmented) or lowered (diminished); the fourth (or eleventh) may be augmented; the thirteenth may be diminished. The expression 'diminished seventh' is used solely as the name of a chord. Of course, in general music theory, any interval may be augmented or diminished.
Altered scale: The dominant 7th scale with a lowered 9th, raised 9th, raised 11th, no fifth, and lowered 13th, along with the usual root, 3rd and 7th. So-called because every possible alteration has been made.
Augmented: Raised by a half-step. See 'Alteration'.
Augmented 7th (+7): A dominant 7th chord with a raised 5th added. The name is misleading because it is not the 7th that is augmented.
Axe: One's instrument. Even said of the voice.
B Section: Same as bridge.
Back-beat: Beats 2 and 4 in 4/4 time, particularly when they are strongly accented. A term more used in rock 'n' roll.
Ballad: A slow tune. Ballad playing is replete with its own idiomatic devices.
Bebop: The style of Jazz developed by young players in the early 40s, particularly Parker, Gillespie, Kenny Clarke, Charlie Christian and Bud Powell. Small groups were favored, and simple standard tunes or just their chord progressions were used as springboards for rapid, many-noted improvisations using long, irregular, syncopated phrasing. Improv was based on chordal harmony rather than the tune. The 'higher intervals' of the chords (9th, 11th and 13th) were emphasized in improv and in piano chord voicing, and alterations were used more freely than before, especially the flattened 5th & augmented 11th. The ground beat was moved from the bass drum to the ride cymbal and the string bass, and the rhythmic feel is more flowing and subtle than before. Instrumental virtuosity was stressed, while tone quality became more restrained, less obviously 'expressive'.
Block Chords: A style of piano playing developed by Milt Buckner and George Shearing, with both hands 'locked' together, playing chords in parallel with the melody, usually in fairly close position. It is a technical procedure requiring much practice, and can sound dated if the harmonies are not advance enough. Also called locked hands.
Blow: The usual term for 'improvise.' It has a more mystical aura. Also, simply to play an instrument.
Blowing changes: The chords of a tune, particularly those intended specifically for improvising which may vary somewhat from the changes of the head. Sometimes written on a separate page.
Blues: (1) A form normally consisting of 12 bars, staying in one key and moving to IV at bar 5. (2) A melodic style, with typical associated harmonies, using certain 'blues scales', riffs and grace notes. (3) A musical genre, ancestral to Jazz and part of it. (4) A feeling that is said to inform all of Jazz.
Boogie (boogie-woogie): A style of piano playing very popular in the thirties. Blues, with continuous repeated eighth note patterns in the left hand and exciting but often stereotyped blues riffs and figures in the right hand.
Break: A transitional passage in which a soloist plays unaccompanied.
Bridge: The contrasting middle section of a tune, especially the 'B' section of an AABA song form. Traditionally, the bridge goes into a different key,
often a remote key. Thelonious Monk once remarked that the function of a bridge is 'to make the outside sound good'.

**Broken time:** A way of playing in which the beat is not stated explicitly. Irregular, improvised syncopation. Especially applied to bass and drum playing.

**Cadence:** A key-establishing chord progression, generally following the circle of fifths. A turnaround is one example of a cadence. Sometimes a whole section of a tune can be an extended cadence. In understanding the harmonic structure of a tune, it's important to see which chords are connected to which others in cadences.

**CESH:** Contrapuntal Elaboration of Static Harmony, a foolish term used in some Jazz textbooks. The use of moving inner voices to give propulsion to a chord that lasts for a while.

**Changes:** (1) The chords of a tune. 'Playing' or 'running' the changes means using suitable scales, etc., over each given chord of the tune. Determining the exact changes to use is a big part of preparing a tune for performance. (2) Rhythm Changes (q.v.) for short.

**Channel:** An old term for the bridge.

**Chase:** Two soloists, such as the trumpet and sax, taking alternating 4-bar phrases (or 8, or 2). See Trading 4s.

**Chart:** (1) Any musical score. (2) A special type of score, used by Jazz musicians. Only the melody line, words (if any) and chord symbols are given. Clef, key signature and meter are given once only, at the beginning. The standards of musical notation and calligraphy are low. Details are often scanty or inaccurate, which encourages the musician to amend and elaborate the chart for his own purposes. Every Jazz musician has his own book of miscellaneous charts. Also see "Lead Sheet".

**Chords:** Technical ability, to execute music physically and to negotiate chord changes. Distinct from the capacity to have good ideas, to phrase effectively and build a solo.

**Chord:** The harmony at a given moment. Loosely, a group of 3 or more notes played together. Strictly, a chord is the basic unit of harmony, regarded abstractly as having a given root and specifying some other tones at certain intervals from the root, without regard to the actual voicing of the notes on the piano (see Voicing and Scale).

**Chord tones:** The root, third, fifth and seventh of a chord, as opposed to extensions.

**Chromatic:** Pertaining to or derived from the chromatic scale, which includes all 12 tones to the octave. Chromatic harmony is a vague term referring either to the use of many altered tones in the chord, or to the use of chromatic root-movement in between the given chords.

**Chorus:** One complete cycle of a tune, one time through from top to bottom.

**Close voicing:** One in which the chord tones are bunched together, generally within an octave range.

**Coda:** (1) A portion of a tune, which seems like a tail, or extra measures, added to the last A section. It is repeated for every chorus, however. (2) An ending for a tune, used only once after the final chorus. There is often confusion in written charts as to whether a coda is 'every time' or 'out-chorus only'. Some charts, to save space, are written so that the tune appears to have a coda, but it's really just a normal part of the tune.

**Cool:** The style of the early 50s, taken up by many white musicians and popular on college campuses. The basis was bebop, but the fastest tempos were not used and the sound was quiet and understated. Miles Davis was one of the main originators.

**Cross-counting:** Giving the tempo and meter by counting aloud.

**Cross-rhythm:** A passage in which a different meter is temporarily expressed or implied, while the prevailing meter continues underneath (see meter). Not particularly a Jazz term, but cross-rhythms are universal in Jazz performance. In ballad playing, for example, there is commonly a triplet-quarter-note rhythm that implicitly continues through the 4/4 meter and is "tapped-into" from time to time.

**Crush:** On the piano, a half-step played simultaneously.

**Diatonic:** The contrary of 'chromatic'. Said of melody or harmony using only the unaltered major (or sometimes minor) scale.

**Dig:** To appreciate a player's expression.

**Diminished:** Lowered by a half-step. See 'Alteration'.

**Diminished triad:** Triad composed of two stacked minor thirds, root, minor
third, and diminished fifth.

**Diminished seventh (º7):** Chord composed of 4 notes, stacked in minor thirds. The symbol is a small raised circle. Since an additional minor third on top will be the octave of the bottom note, inversions of a º7 will have the same interval structure in other words, they will also be diminished 7th chords in their own right. The extensions of a º7 are a ninth (or whole step) above each chord tone. Effective modern voicing requires using at least one extension; plain º7 chords sound remarkably old-fashioned. If the chord tones and extensions are put together within an octave, the diminished scale results. Often called just 'diminished' with '7th' being implied.

**Diminished Scale:** A scale of 8 notes to the octave in alternating whole-steps and half-steps. There are just three different diminished scales. Quite a complicated system of voicing’s and motivic patterns for diminished has been developed by modern players.

**Dot time:** A cross-rhythm based on dotted quarter notes, extending through a passage.

**Double time:** A tempo twice as fast, with the time feel, bar lines and chords moving at twice the speed.

**Double time feel:** A time feel twice as fast, so that written eighth notes now sound like quarter notes, while the chords continue at the same speed as before.

**Eight to the bar:** Continuous eighth-note rhythm, as in boogie-woogie left hand patterns.

**Extensions:** The ninth, eleventh and thirteenth of a chord.

**Fake Book:** A collection of Jazz charts, published without paying royalties and thus illegal (not in the Public Domain.) For decades, a book called '1000 Standard Tunes' circulated; you can still see its grossly simplified charts, written three to a page. Some 25 years ago the "Real Book" appeared, out of the Berklee School of Music, with some 400 tunes in excellent calligraphy. This has become the standard and all Jazz musicians are expected to have a copy. More recently a number of legal fake books have been published. The best is The Ultimate Jazz Fakebook.

**Free:** Without rules. Especially, improvising without regard to the chord changes, or without any chord changes. Usually there is an implied restriction in 'free' playing preventing one from sounding as if chord changes are being used.

**Free Jazz:** A style of the early and middle sixties, involving 'free' playing and a vehement affect. It was originally associated with black cultural nationalism. Sometimes two drummers and/or two bass players were used. Some free Jazz was not very good, and some who played it later denounced it, but the style became an ingredient in future styles.

**Fusion:** A style developed in the late 60s by Wayne Shorter, Herbie Hancock, Miles Davis, Chick Corea and others, partly as a reaction to the eclipse of Jazz on the music scene by rock. Incorporated elements of rock into Jazz and made greater use of repetition and non-improvised passages. Harmonic language was simplified; key feeling tended to be established by repetition rather than harmonic movement. Straight-8 time and a strong back-beat predominated.

**Front:** 'In front' means before the top, as an intro.

**Front line:** The horn players in a combo, those who aren't in the rhythm section.

**Grand Staff:** The treble and bass staves together.

**Go out:** Take the final chorus, end.

**Groove:** An infectious feeling of rightness in the rhythm, of being perfectly centered. This is a difficult term to define. A Medium Groove is a tempo of, say, 112, with a slinky or funky feeling.

**Ground beat:** The basic metric beat, most often in quarter-notes, whether explicitly stated or not.

**Half-diminished (Ø):** The chord with a minor third, a lowered (diminished) fifth, and a minor seventh. Formally called 'minor 7 flat 5'. This chord probably evolved from the IV minor 6th chord, which was common in the swing period; if its sixth is taken to be the root, a half-diminished chord results. The symbol is a small O with a diagonal slash. It is most often the harmony of the ii in a ii-V-I progression in a minor key. Two different scales have been commonly used for this chord; one with a flat 9th, the 'locrian', and one with an unflatted ninth, the latter scale being more modern.
**Half time**: A tempo half as fast.

**Half time feel**: A time feel half as fast, while the chords go by in the same amount of time. Occurs in the intro to Chick Corea's Tones for Joan's Bones.

**Hard Bop**: The style of the late 50s, engineered by Horace Silver, Art Blakey, etc. Still essentially Bebop, the style used hard-driving rhythmic feel and vehement, biting lines and harmony drenched with urban blues, rhythm 'n blues and gospel. Original compositions were stressed over the old standards used in Bebop, ranging from simple riff-based blues to elaborate compositions, sometimes using whole-tone scales. Hard Bop had a black, street flavor, a reaction, in part, to the intellectuality of the Cool School.

**Harmonic rhythm**: The structural organization of chord progressions in time; the rate at which the chords pass by. Since this may not be related to the rhythms of the actual notes, it is an abstract concept.

**Head**: The first (and last) chorus of a tune, in which the song or melody is stated without improvisation or with minimal improvisation.

**Hip (or Hep)**: Keenly aware of or knowledgeable about life's developments, especially in the arts. "Hipness is what it is. But sometimes hipness is what it ain't..."

**Hipster (or Hepster)**: One who is Hip (or Hep.)

**Horn**: A wind instrument; or any instrument.

**Improvisation (improv)**: The process of spontaneously creating fresh melodies over the continuously repeating cycle of chord changes of a tune. The improviser may depend on the contours of the original tune, or solely on the possibilities of the chords' harmonies, or (like Ornette Coleman) on a basis of pure melody. The 'improv' also refers to the improvisational section of the tune, as opposed to the head.

**Inner voice**: A melodic line, no matter how fragmentary, lying between the bass and the melody.

**Interlude**: An additional section in a tune, especially one between one person's solo and another's. The Dizzy Gillespie standard A Night In Tunisia has a famous interlude.

**Intro (Introduction)**: A composed section at the beginning of a tune, heard only once.

**Inversion**: (1) In traditional music theory, a chord with a note other than the root in the bass. (2) With regard to any particular voicing, especially a left-hand rootless voicing, a rearrangement of the voicing by moving the bottom note up an octave. Or, any one octavewise arrangement of a voicing.

**Jazz**: (1) A style of American music that originated in New Orleans circa 1900, characterized by strong, prominent meter, improvisation, distinctive tone colors and performance techniques, and dotted or syncopated rhythmic patterns. (2) In a big band chart, a rhythm indication for medium to up-tempo swing (as opposed to latin).

**Jazz Standard**: A well-known tune by a Jazz musician. See Standard.

**Jive**: The jargon of hipsters.

**Jump**: A very fast 4/4, usually in a dance-band context.

**Latin**: (1) Afro-Cuban, Brazilian or other South American-derived. There are many special terms used in Latin music and I haven't tried to include them here. (2) Played with equal eighth notes as opposed to swung (see swing def. 2). Also 'straight-8'. The feel of bossa novas and sambas.

**Lay out**: Not play. See stroll.

**Left hand rootless voicing ('LHRV')**: A close-position voicing without a root, played mainly in the octave of middle C. In a style perfected by Bill Evans, these left-hand chords are sprinkled in irregular syncopations under the right-hand melody. The absence of roots both frees the bass player and allows a richer harmony in the voicing. This has become the mainstream style of left-hand playing.

**Lead Sheet**: A form of music notation that specifies the melody & harmony (and sometimes the lyric) of a tune. The melody is written in modern Western music notation and the harmony is specified with chord symbols above the staff. A single selection from a Fake Book is also referred to as a lead sheet. Also see "Chart".

**Legit**: The Jazz musician's somewhat ironic term for music, or a gig, that is not Jazz.

**Line**: (1) A melody of successive, single notes. (2) A composed melody over predetermined chord changes, such as 'a line on Cherokee'. (3) One of the different voices, such as the bass or the melody.

**Line-up**: The personnel of a band.
**Long Meter**: A chart in 4/4 time is said to be written in long meter when a written eighth-note feels like a quarter-note, and a written half-measure feels like a whole measure. In this way, for example, a 64-bar tune can be written as if it were a 32-bar tune, which may make it easier to read. The term, though useful, is little-known.

**Lydian**: A major scale or chord with a raised 4th; the mode of the major scale built on 4. Regarded as the most fundamental Jazz scale by influential theorist George Russell.

**Lydian Dominant**: A dominant 7th scale with a raised 4th (11th). One of the fundamental forms of the dominant chord; also sometimes called ‘lydianixian’. The scale/chord most appropriate for non-V dominants, such as II7 or bVII7.

**Mainstream**: The style of Jazz regarded by the average player as today's norm, as opposed to fusion, rock, avant-garde, etc.; sometimes the term implies a somewhat conservative, relatively diatonic vocabulary exemplified by Oscar Peterson. Mainstream Jazz is in a highly evolved state, having incorporated virtually the entire harmonic language of 20th century tonal music. In timbre, phrasing, form and rhythmic feel mainstream Jazz still rests on a basis of Bebop, which is why 'modern' Jazz is considered to have started with Bebop in the early 40s.

**Medium**: One of the standard Jazz tempos, neither 'up' nor 'ballad'.

**Melodic minor**: In Jazz, a scale with a minor 3rd but a major 6th and 7th (both up and down). This scale and its modes (Altered, Half-diminished and Lydian Dominant are the familiar ones) make up a realm called melodic minor harmony. Also called 'tonic minor'.

**Melody**: Specifically, the topmost line or voice.

**Meter**: A basic music term, but sometimes not fully understood. The organization of the beats of time (or ground beat), moving at a certain rate (the tempo), into groupings which are hierarchically, that is, there is a unit of a stated number of beats (the bar) which includes strong and weak beats in an organized pattern. All this is implied by a 'meter' of 4/4, 3/4, etc.

**Modal**: (1) Said of a section, or a whole tune, having static harmony (using one chord) and using scales from a particular mode, most typically the Dorian. (2) Having a key feeling derived not from dynamic chord

progressions (like circle-of-fifths) but rather from repetition, monotony, and weight. (3) Loosely, a harmonic style that is diatonic and makes use of quartal harmony.

**Mode**: An incarnation of a scale in which a certain note is taken as the root. Thus, each scale has as many different modes as it has different tones. In common usage, the major scale and the melodic minor scale are regarded as 'given' and the scales constructed with other notes as the root are called modes. The modes of the major scale have names (Ionian, Dorian, Phyrgian, Lydian, Mixolydian, Aeolian, and Locrian); these names were applied in the Renaissance and have no relationship to the Greek originals. Some of the melodic minor scale's modes have names in today's theory: mode 3, the augmented major 7th; mode 4, the lydian dominant; mode 6, the half-diminished; mode 7, the altered.

**Modern**: The styles of Jazz since 1945. Especially applied to Bebop, Cool Jazz, and Hard Bop.

**Modulation**: The establishment of a new key. This is mainly a matter of harmonic progression, but expectation, emphasis and phrasing also enter into determining whether a new key has really been established. In standards, a modulation to the beginning of the bridge is strongly expected. Typically, a II - V or a iii - VI - ii - V progression in the new key is used.

**Moldy Fig**: A term used by the Beboppers to deride players and fans of older styles, especially trad. Someone whose tastes are not up to date.

**Monster**: A superior player.

**Montuno**: A term of Latin music which crops up in other Jazz. (1) An indefinitely repeated pattern of 1, 2 or 4 bars in the piano, typically with ingeniously syncopated moving inner voices and a differently syncopated bass line. (2) Incorrectly, a pyramiding vamp in which one instrument enters alone, then another is added, and so on at regular intervals.

**Moving inner voice**: A momentarily prominent line played by a voice in between the melody and the bass.

**Neo-bop**: The conservative Bebop style of several successful players in the 90s, like Roy Hargrove.

**Open voicing**: One in which the chord tones are spread out over a greater
range.

**Original**: A tune composed by a Jazz musician and played by him but perhaps not well-known to others.

**Out**: The last chorus of a tune, when the head is played for the last time. On the stand the gesture of a raised clenched fist or a finger pointing to the head indicates that the out chorus is coming up.

**Outer voice**: The melody line or the bass, the top or bottom line.

**Outro**: A jocular term for coda; an added ending section.

**Outside**: (1) The A sections of a tune, the parts other than the bridge. (2) A manner of playing over changes that avoids using the normal scales, or has no relationship to the changes. (3) A style of playing without using conventional Jazz chords.

**Pattern**: A pre-planned melodic figure, repeated at different pitch levels. Something played automatically by the fingers without much thought. Reliance on patterns is the hallmark of a weak player.

**Pedal**: A bass line that stays mainly on one note (or its octaves) under several changes of harmony. Also pedal-point. The most typical situation is when a dominant pedal (bass on V) underlies a turnaround progression like I - VI - ii - V. The root of the I chord can also act as a pedal.

**Pentatonic**: Pertaining to scales of 5 notes to the octave, in particular 1-2-3-5-6 of the major scale. Pentatonic melodies are typical of much indigenous music around the world, and these scales are also an important part of the modern Jazz sound. Pentatonic melodies and patterns were especially typical of Jazz and fusion in the seventies.

**Pickup**: A phrase beginning that comes before the beginning of the first bar. A pickup can be one note or a longer phrase.

**Pocket**: In the pocket means perfectly in time, especially bass playing that is ’in the center’ of the beat (rather than slightly leading or dragging the beat).

**Polytonality**: The use of two different keys simultaneously. Despite much loose talk, true polytonality is rare. Upper structures (q.v.) and outside playing do not usually qualify because there is always a strong single underlying tonality.

**Progression**: A definite series of chords, forming a passage with some harmonic unity or dramatic meaning. One speaks of the progressions that crop up repeatedly in different tunes, and studies how to negotiate them. Chords in progressions are labelled with Roman numerals (I, II, etc.) while scale degrees, and upper structures (q.v.), are labelled with arabic numerals (1, 2, etc.).

**Quality**: The character of a chord given by its third, fifth, and seventh. The qualities are major, dominant, minor, tonic minor, half-diminished and diminished. In theory augmented major and augmented (dominant) would also be 'qualities' but they are usually just considered alterations.

**Quartal**: Based on fourths. Chords built up of fourths were, famously, developed by McCoy Tyner in the John Coltrane Quartet in the 60s.

**Quote**: A snatch of some other well-known tune thrown into a solo. A good quote is unexpected, incongruous and yet seems to fit perfectly. Some quotes are cliches, as 'Grand Canyon Suite' in 'All the Things You Are'.

**Remote key**: A key distant on the circle of fifths from the original one, such as E major compared to C major.

**Riff**: (1) A relatively simple, catchy repeated phrase. May be played behind a soloist or as part of a head. Often in a bluesy style. Riff tunes are made up of riffs, characteristic of the black bands of the 30s. (2) A pre-packaged phrase used by an improviser when he can't think of anything else, especially one which is especially catchy.

**Root**: The fundamental pitch on which a chord is based, from which the chord takes its name, and to which the other tones of the chord are referred to intervallically the third, seventh, and so on, regardless of their actual intervallic relationship in an actual keyboard voicing. Note that the root is often absent in Jazz piano, both in voicings and in r.h. patterns and lines. This avoidance of the obvious is part of the character of Jazz.

**Rhythm Changes**: The chords to 'I Got Rhythm' (Gershwin), somewhat modified and simplified. Many Jazz tunes use these changes and every player must know them. There are several variations.

**Rhythm Section**: The piano, bass and drums in a combo, those who play throughout the tune, behind the soloists. Might also include guitar or vibes, or there might be no piano.
Run: A rapid descending, or ascending, usually right-hand passage on the piano in the form of a continuous scale, or a scale with variations.

Scale: (1) A selection of tones in the octave, arranged in ascending or descending order, usually but not always using intervals of half- or whole-steps, and using the same notes in every successive octave. One tone is usually thought of as being the root, but it need not be the first note played. Most scales have 5, 6, 7 or 8 notes to the octave but any number from 2 to 12 is possible. (2) The same group of tones regarded abstractly as a 'pool' of available notes. In this sense, scale really means the same as chord. There is a maxim: 'Scales are chords and chords are scales.' (3) A section of melody in the form of a scale.

Shed: Short for Woodshed, to practice diligently.

Shell: A two-note structure in the left hand, consisting of the root and one other note, usually the 7th, the 3rd or 10th, or the 6th. A simple, open left-hand style, used by Bud Powell and many of his imitators and followers.

Shout chorus: A special, complete, through-composed chorus played just before the final out-chorus. Used in classic (20s) Jazz, some bebop, and a few modern compositions, such as Wayne Shorter's This Is For Albert.

Side-slipping: To play a passage, a melody or chord, a half-step up or down from its expected place or in relation to the given harmony.

Sideman: Any member of a band or small group other than the leader.

Solo: Any one player's improvisation over one or more choruses of the tune (occasionally, especially in ballads, less than one chorus). A sharp distinction is made between soloing, and playing the head.

Song form: A musical form with two contrasting themes A and B, thus-- A (8 bars); A repeated; B (8 bars); A repeated. The three A's have slightly different endings (turnarounds). Another common form may be called song form also, ABAB' (the second B starting like the first but ending differently). Most older standards are in song form.

Stand: The bandstand or stage.

Standard: A tune universally accepted and played by many Jazz musicians. Many standards are tin pan alley and Broadway songs from the 30s, 40s and 50s. Others are strictly Jazz compositions. A professional Jazz musician is expected to know many, many standards.

Stop time: A rhythm where certain beats aren't played, e.g. 1 2 3 (rest) 1 2 3 (rest).

Straight 8s: With equal, even 8th notes. Same as 'Latin'.

Stride: The typical piano style of the 30s, tending towards virtuosity. The left hand plays alternating low-register bass notes (or octaves, fifths or tenths) and middle register rootless voicings, giving an 'oom-pah' effect, interspersed with step-wise parallel tenths. The right hand often employs busy runs, arpeggios and octaves or full chords. Suggestions of stride remain in the technique of many of today's players.

Stroll: Omit the piano. A soloist (playing a horn) strolls when he plays for a time with bass and drums only (or maybe the pianist strolls outside to have a smoke).

Substitution: A chord put in the place of a different chord. A substitution can be made throughout a tune, or just ad lib at a particular moment. Usually the operative idea is that the root of the chord is changed, while the other voices are common to both chords. Typical examples bII7 for V7, and iii for I.

Swing: (1) The style of the 30s, when the big band was the dominant form of Jazz. The style implies certain types of harmony (use of added 6ths rather than 7ths in major and minor chords, of un-embellished diminished chords, frequent use of the augmented 5th and little use of the augmented 11th, etc.) and a rhythmic organization that states the beat explicitly, puts more weight on 1 and 3 and tends to obey the bar-line phrasing. (2) A rhythmic manner, unique to Jazz, in which the first of a pair of written 8th notes is played longer than the second, even twice as long, while the second tends to receive a slight accent, though the distribution of accents is irregular and syncopated. (The degree of this effect depends on the overall tempo, and is modified by the requirements of expression and phrasing.) (3) As a direction in a chart, played with a swing feel, as opposed to latim. (4) A mysterious, unexplainable quality in any music, but especially Jazz, which makes one 'feel that shit all up in your body' (Miles Davis).

Syncopation: The process of displacing 'expected' beats by anticipation or delay of one-half a beat. The natural melodic accent which would fall, in 'square' music, on the beat, is thus heard on the off-beat. This adds a flavor of
ambiguity as to where the beat is (not an actual ambiguity, only a flavor).

**Technique:** the ability of instrumental and vocal musicians to exert optimal control of their instruments or vocal cords in order to produce the precise musical effects they desire. Improving one's technique generally entails practicing exercises that improve one's muscular sensitivity and agility.

**Tenor:** The voice above the bass, often that played by the thumb of the left hand. Not a Jazz term.

**Tetrachord:** A four-note portion of a scale. For example, the diminished scale is composed of two tetrachords with identical interval constructions.

**Third stream:** A term coined by Gunther Schuller in the early 50s. The supposed confluence of Jazz and classical music.

**Thumb line:** The Jazz term for 'tenor' (q.v.). A line played by the pianist's left thumb.

**Timbre:** [pronounced tamb'r] Tone quality, characteristic instrumental sound. Not especially a Jazz term, but note that timbre is one of the basic dimensions of music along with rhythm, melody and harmony. Students sometimes have trouble developing a real Jazz timbre. For the piano the word 'touch' is more usual.

**Time feel:** (1) The subjective impression of which time unit constitutes one beat and how long a bar is. May or may not correspond to the written music. (2) The emotional quality of the rhythm.

**Tonic minor:** A scale / chord with a minor 3rd and a major 6th and 7th, generally used for the tonic or home chord in minor keys. Distinguished from other minor chord functions.

**Top:** The beginning point of each chorus, the first beat of the first measure.

**Trad:** (Traditional) the Jazz style of the of the early 1900s, known retrospectively as Dixieland. Used a marked 4/4 beat, triadic harmony, 'sectional' tunes (with numerous separate sections), simultaneous improvisation, largely I - IV - V type harmonies, etc.

**Trading 4s (or 8s, 2s):** A form of discontinuous drum solo in which 4 measure sections are alternately played solo by the drummer, and by the band with another soloist (who goes first). The latter can be one particular soloist throughout, or it can cycle through the different instruments. Also, two different instrumental soloists can trade 4s with each other, such as the trumpet and the sax. This is called a chase. Trading 4s usually goes on for one or two choruses.

**Transpose:** To write or perform (a composition) in a key other than the original or given key, most often to accommodate the range of a vocalist or another instrument.

**Triad:** (1) Concretely, a chord of three notes - the root, 3rd and 5th - played together in close position in one of the three inversions. (2) Abstractly, a chord with a root, 3rd and 5th but no 7th. Might be decorated with the 6th or 9th. Triadic harmony is characteristic of Dixieland and rock.

**Tritone substitution:** See 'Substitution'. The substitution of a chord whose root is a tritone away. In turnarounds it's common to do this for any of the chords.

**Tune:** A single Jazz composition or Jazz performance, a piece. The word 'song' is frowned on.

**Turnaround:** A sequence of chords, or the portion of a tune that they occupy, that forms a cadence at the end of a section of a tune, definitively establishes the tonic key and leads back to the opening chord of the next section, or to the top. Typically the turnaround chords are I - VI - ii - V, with half a measure apiece. With possible substitutions and alterations, the variations are infinite. There are also entirely different progressions possible. If the opening chord of the next section is not a I chord, the turnaround must be suitable. Learning to negotiate turnarounds is essential to making a coherent solo. It's often effective to play a phrase that starts partway through a turnaround and continues past the beginning of the next section.

**Up:** In a fast tempo.

**Upper structure:** A triad used in the upper register over a chord of a different root, such as an A major triad over a C7 chord. From the standpoint of C7, the A triad consists of the 13th, the flat 9th, and the 3rd; at the same time it has the unified sound of a major triad.

**Vamp:** A simple section like a riff, designed to be repeated as often as necessary, especially one at the beginning of a tune. Also a constantly
repeated bass line over which a solo is played.

**Verse**: In many older standard songs, an introductory section, often rubato, that leads up to the 'chorus' or main strain, which is the tune as generally recognized. Jazz players (and fakebooks) usually omit the verse, though singers like to use them.

**Voice**: Any one of the melodic lines formed by the flow of the music. The bass line and the melody form the two outer voices, and the tones in between may, to a greater or lesser extent, form melodic lines of their own called inner voices.

**Voice-leading**: Getting the succession of harmonic tones in the inner voices to form coherent melodic lines of their own, or, at least, to move in a smooth, mainly step-wise motion. The perfection of voice-leading was in Bach, where 4 or more independent melodies can mesh to form perfect chordal harmony.

**Voicing**: A particular arrangement of the notes of a chord in which chosen harmonies color the tone.

**Walk**: In bass playing, to play mostly one note per beat, making a smooth, continuous quarter-note line. A fulfillment of the time-keeping function of bass playing, which many bass players have transcended since around 1960. The pianist can also walk with his left hand.

**West Coast School**: A much criticized label for the 'Cool' style (q.v.) as it was taken up in California in the early 50s by mostly white players, like Dave Brubeck, Gerry Mulligan, Chet Baker and many lesser figures like pianist Russ Freeman. In addition to the typical features of cool Jazz, the style experimented with 'classical' instruments and complex counterpoint.

**Whole-tone**: A 6-note scale, of which there are two, made up entirely of whole-step intervals, or the harmonies derived from it. Used by Debussy and suggestive of 'impressionism'. In Jazz, associated with Thelonious Monk and explored in a number of hard bop originals.

**Woodshed**: To practice diligently. Also 'shed'.

X: 'Time'. Thus '4X' on a chart means '[play] four times'