



2017
Saskatchewan Curriculum

Vocal Jazz

30



Ministry of
Education

Vocal Jazz 30

ISBN [# provided by Communications]

1. Arts education (Secondary school) - Saskatchewan - Curricula. 2. Competency-based education - Saskatchewan. Saskatchewan. Ministry of Education.

All rights are reserved by the original copyright owners.

Table of Contents

Acknowledgements.....	iii
Introduction.....	1
Core Curriculum	1
Broad Areas of Learning.....	2
Lifelong Learners.....	2
Sense of Self, Community and Place	2
Engaged Citizens	2
Cross-curricular Competencies.....	3
Developing Thinking	3
Developing Identity and Interdependence.....	3
Developing Literacies.....	3
Developing Social Responsibility.....	4
Aim and Goals of K-12 Arts Education	4
An Effective Vocal Jazz Program.....	6
Arts Education and Student Engagement.....	7
Arts Education and Student Voice	8
Constructing Understanding through Inquiry	9
Questions for Deeper Understanding.....	11
The Saskatchewan Vocal Jazz Curriculum	14
Conceptual Focus for Each Grade	16
Supporting the Vocal Jazz Curriculum.....	18
Arts and Learning Spaces	18
Rehearsal Space and Equipment.....	19
Resources.....	20
Rehearsal Pianist	21
Voices – Chest Voice and Head Voice.....	21
Outcomes and Indicators.....	22
Assessment and Evaluation of Student Learning	32
Assessing Process and Product in Jazz Education	33
Connections with Other Areas of Study	37
Glossary - General.....	39
Jazz Glossary.....	45
Bibliography	53

Feedback Form.....	60
--------------------	----

Acknowledgements

The Ministry of Education wishes to acknowledge the professional contributions and advice given by Arts Education Curriculum Advisory Committees and Vocal Jazz Curriculum Renewal Groups including:

- teachers
- artists and other arts professionals
- First Nations representatives
- university professors
- other educators and community members.

George Charpentier
St. Paul's Roman Catholic School Division No. 20

Brianna Dennehy
Chinook School Division No. 211

Brent Ghiglione
Department of Music
University of Regina

Jean-Marie Kent
Department of Music
University of Regina

Kelly Magnusson
Regina Catholic School Division No. 81

Daryl McKinnon
Prairie South School Division No. 210

Marcia McLean, Retired
Chinook School Division No. 211

Jodi Scott
Regina Public School Division No. 4

Dean McNeil
Department of Music University
of Saskatchewan

Brian Unverricht
Department of Music
University of Saskatchewan

Diane Taylor-Neale
Regina Public School Division No. 4

Kyle Whitehead
South East Cornerstone School Division No. 209

The Ministry of Education also wishes to acknowledge members of internal program teams and educational partner organizations who have contributed to the development and renewal of the arts education curriculum.

Introduction

Vocal jazz is an elective music course within the arts education area of study and is allocated 100 hours. It is important that students receive the full amount of time allocated to their study of vocal jazz. The learning should be focused upon students attaining the understandings and skills as defined by the outcomes and indicators stated in this curriculum.

This curriculum has been designed to work with different class orientations (large or small groups), single or multi-grade classrooms, students with limited prior knowledge of the subject and students with varied experience with their voice or instrument.

"As Plato did in his Republic, when he states I would teach children music, physics and philosophy; but most importantly music, for in the patterns of music and all the arts are the keys to learning."

(Scripp, 2000)

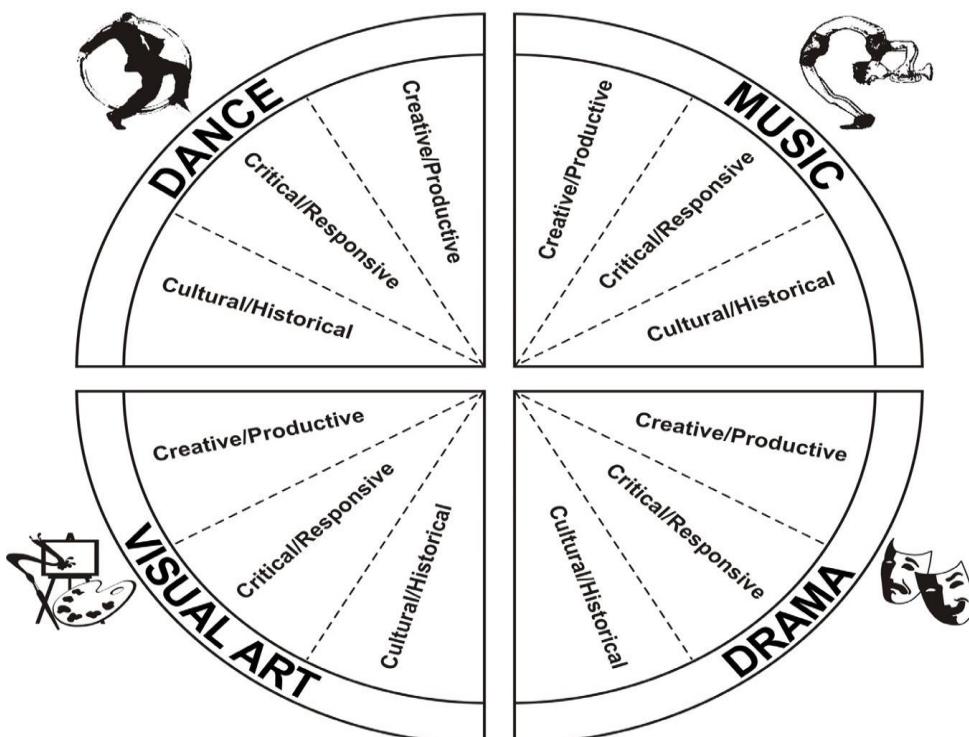


Figure 1: Arts Education Curricula

Core Curriculum

Core Curriculum is intended to provide all Saskatchewan students with an education that will serve them well, regardless of their choices after leaving school. Through its components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to *The Registrar's Handbook* on the Saskatchewan Ministry of Education website.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. K-12 arts education contributes to the Goals of Education through helping students achieve knowledge, skills and attitudes related to these Broad Areas of Learning.

Lifelong Learners

Related to the following Goals of Education:

- Basic Skills
- Lifelong Learning
- Positive Lifestyle

Students who are engaged in constructing and applying knowledge build a positive disposition towards learning. Throughout the study of vocal jazz, students explore and express ideas and gain understandings, skills and strategies to become more competent and confident jazz performers, listeners and consumers. As students engage in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident and creative lifelong learners.

Sense of Self, Community and Place

Related to the following Goals of Education:

- Understanding and Relating to Others
- Self-concept Development
- Spiritual Development

Students discover that studying vocal jazz can be an effective means of developing self-knowledge, understanding others and building community. Students who possess a positive sense of self and belonging are able to nurture meaningful relationships. Students use vocal jazz to explore and express their own ideas, feelings, beliefs and values and also learn to interpret and understand those expressed by others. Is there a theme or event that may have inspired some pieces of music? Billie Holiday's *Strange Fruit* and Oscar Peterson's *Hymn To Freedom* are examples of music infused with powerful messages.

To learn vocal jazz, students need to learn to use the jazz language as well as how to interact with other jazz musicians. In fact, interaction with other musicians is part of the essence of jazz. Through the study of jazz, students learn about themselves, others and the world around them. They may use the language of jazz to define who they are and to explore who they might become.

Engaged Citizens

Related to the following Goals of Education:

- Career and Consumer Decisions
- Membership in Society
- Growing with Change

The study of vocal jazz gives students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to perform, improvise, compose, problem solve, inspire change and contribute innovative ideas that can improve the quality of their own performances and the performances of others. Students studying vocal jazz seek to discover who they are, envision who they might become, imagine possibilities and provide new ideas and alternatives for the future. Students will also gain an understanding of the tremendous contributions and social commentary that vocal jazz musicians offer the world.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understandings, values, skills and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade level.

Developing Thinking

This competency addresses how people make sense of the world around them. Understanding develops by building on what is already known and by initiating and engaging in contextual thinking, creative thinking and critical reasoning. The foundation of the study of jazz is experiential and inquiry-based learning. Vocal jazz students use their instrument to explore a range of topics, concepts and ideas. Studies show that performing, practising and exploring music engages more parts of the brain than most other activities.

Jazz has improvisation, a creative component, embedded in the music, unlike many other musical styles. Students who are studying vocal jazz independently analyze, adapt and make decisions in real time simultaneously while singing and listening.

K-12 Goals for Developing Thinking:

- *thinking and learning contextually*
- *thinking and learning creatively*
- *thinking and learning critically*

Developing Identity and Interdependence

This competency addresses the ability to reflect upon and know oneself and to act autonomously and collaboratively as required in an interdependent world. The study of jazz encourages both rigorous individual development of knowledge and skills and requires the performers to work collaboratively at a very high level. Real time group performance requires responding to the student's own performance, the performance of their peers, the environment of the performance and even the response of the audience.

Improvisation at its highest level is a communication between a number of performers all at once. To sing and create jazz effectively assumes the possession of a positive self-concept and sense of identity by each individual and the ability to work and live in harmony with others.

Studying vocal jazz provides the opportunity for students to grow as creative individuals, each with a unique voice and with the courage to express a personal artistic vision. The arts teach students to respond to the world with a critical yet compassionate eye, while demonstrating imagination and empathy for human and environmental conditions.

K-12 Goals for Developing Identity and Interdependence:

- *understanding, valuing and caring for oneself*
- *understanding, valuing and caring for others*
- *understanding and valuing social, economic and environmental interdependence and sustainability*

Developing Literacies

This competency addresses a variety of ways to interpret the world and express understanding through words, melody, harmony, images, sounds, movements and technologies in various situations. Literacies are multi-faceted and provide a variety of ways, including the use of various language systems and media, to interpret the world and express understanding of it. Literacies in jazz education involve the

K-12 Goals for Developing Literacies:

- *constructing knowledge related to various literacies*
- *exploring and interpreting the world through various literacies*
- *expressing understanding and communicating meaning using various literacies*

ability to investigate, structure, express ideas and interpret meaning using the specific language of jazz. Literacies include the evolution of ideas, skills, forms, styles, techniques, symbols, processes, histories and practices in the discipline of jazz. Studying vocal jazz requires understanding of traditional and evolving cultural and artistic conventions and innovations. Literacies in the study of jazz are important not only for people who create in the jazz idiom but also for those who respond to the work as knowledgeable audiences.

K-12 Goals for Developing Social Responsibility:

- *using moral reasoning*
- *engaging in communitarian thinking and dialogue*
- *taking action*

Developing Social Responsibility

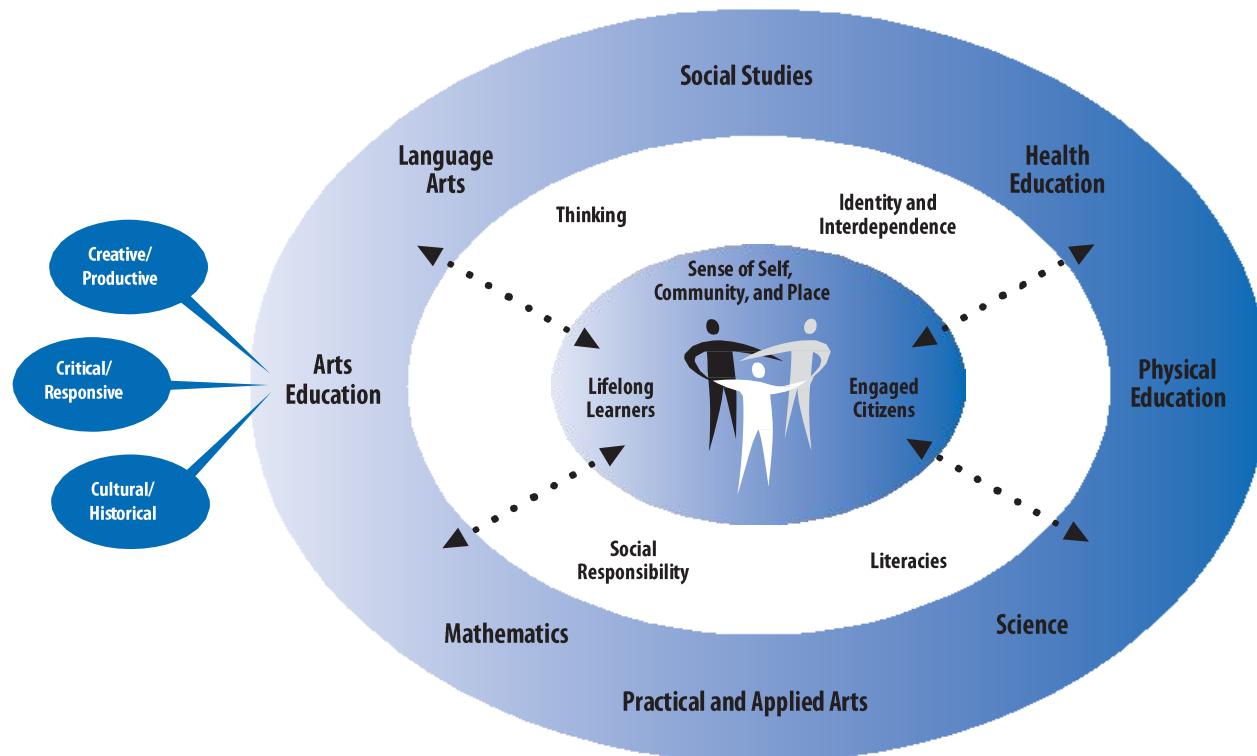
This competency addresses how people contribute positively to their physical, social and cultural environments. It requires the ability to contribute to the well-being of self and others and to participate with others in accomplishing shared goals. In studying vocal jazz, students reflect on their own contributions to the collective work and explore their individual responsibilities as creators and members of various performing groups including solos, small ensembles and larger ensembles. Students in vocal jazz work individually and collaboratively to express ideas that may raise awareness about topics of social importance. They also investigate how students and artists can act as catalysts of positive change to improve the lives of others in the natural and constructed world.

Aim and Goals of K-12 Arts Education

The K-12 **aim** of the arts education curriculum is to enable students to understand and value arts expressions throughout life.

The K-12 **goals** are broad statements identifying what students are expected to know and be able to do upon completion of a particular area of study.

Figure 2. K-12 Goals of Arts Education



The three goals of arts education from Kindergarten to Grade 12 are:

Cultural/Historical (CH) - Students will investigate the content and aesthetics of the arts within cultural, historical and contemporary contexts and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history and the factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music and visual art within its social, cultural and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression and as records of individual and collective experiences, histories, innovations and visions of the future.

"As a group of scholars, including myself, wrote in 2002, improvisation can both facilitate and embody cross-cultural and transnational exchanges that produce new conceptions of identity, history and the body; promulgate new notions of meaning and knowledge; and provide models for new forms of social mobilization and community development, providing a means of speaking across boundaries of culture, genre and practice."

(Lewis, 2010)

Students also need to learn how to assess their own musical thinking by learning what counts as good music making and listening in a given musical style. To become independent judges of musical excellence in the future, students need regular opportunities to reflect on the results of their musicianship and that of their peers. It follows from this that assessment is the joint responsibility of teachers and students.

(Elliott, 1995)

Critical/Responsive (CR) - Students will respond to artistic expressions of Saskatchewan, Canadian and international artists using critical thinking, research, creativity and collaborative inquiry.

This goal enables students to respond critically and imaginatively to images, sounds, performances and events in the artistic environment, including mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Processes are provided to help teachers guide discussion and encourage responses to musical works of art. The processes are intended to move students beyond quick judgment to informed personal interpretation. It is also the intent of this goal to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

Creative/Productive (CP) - Students will inquire, create and communicate through dance, drama, music and visual art.

This goal includes the exploration, development and expression of ideas. Vocal jazz involves students in different ways of thinking, inquiring and conveying meaning. The study of jazz involves students in creative processes and different means of inquiry that require them to reflect on big ideas and investigate compelling questions using the language, concepts, skills, techniques and processes of jazz. For an activity to be creative, students must be engaged in critical thinking, observation and other forms of research, active exploration and creative problem solving processes. Students learn where ideas come from and how ideas can be developed and transformed in each art form.

Documentation is also an important part of the creative process and can be used for purposes of idea development and refinement, assessment and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process, allowing students to assess and evaluate their continued growth in their creative endeavours.

An Effective Vocal Jazz Program

The vocal jazz curriculum has been designed to address the learning needs of all students studying vocal jazz in the province. The curriculum allows for in-depth study with the potential for interdisciplinary studies if desired.

To achieve a deep understanding of jazz and fully appreciate jazz music throughout life, students need to study content and processes that reside at its core. Studying vocal jazz needs to include learning history, improvisation, a variety of styles (such as swing, latin and bebop), theory, performance, vocal skills and listening, with an understanding of the overlap among categories, as is the case in almost any musical practice.

Students in an effective vocal jazz program will have opportunities to:

- apply creative processes in a variety of styles within the scope of jazz music;
- develop self-confidence in their own creative abilities;
- recognize that artists are thinkers and that their imaginations and creativity contribute to the understanding of human existence;
- investigate community and global issues explored by historical and contemporary jazz artists;
- discover how societies have expressed and continue to express their histories, values and beliefs through the story of jazz;
- work together as an ensemble to create something greater than the individual contribution;
- communicate a meaningful message to the audience;
- celebrate the rich cultural and artistic heritage of jazz artists from Saskatchewan, Canada and around the world.

Research included in "Learning, Arts and the Brain: The Dana Consortium Report on Arts and Cognition" and the report entitled "Critical Links: Learning in the Arts and Student Academic and Social Development" demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills and higher levels of motivation and student engagement.

(Deasey, 2002; Gazzaniga, 2008)

Arts Education and Student Engagement

Current research on learning indicates that arts education, including the study of jazz, has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

Mihaly Csikszentmihalyi refers to engagement as, "... a connection between something inside and an opportunity outside to ... produce something real". When students are engaged in their learning, the magic of discovery is tangible, visible, share and motivational, even for the observer.

(Pasquin & Winn, 2007, p. 176)

Research-based indicators of high quality arts education programs include:

- an inclusive stance with accessibility for all students;
- active partnerships between schools and arts organizations and among teachers, artists and community;
- shared responsibility among stakeholders for planning, implementation, assessment and evaluation;
- a combination of development within the study of jazz (education in the arts) with artistic and creative approaches to learning (education through the arts);
- opportunities for public performance, exhibition and/or presentation;

- a provision for critical reflection, problem solving and risk taking;
- an emphasis on collaboration;
- detailed strategies for assessing and reporting on students' learning, experiences and development;
- ongoing professional learning for teachers, jazz artists and the community;
- flexible school structures and permeable boundaries between schools and community.

(Adapted from Bamford, 2006, p. 140)

Student engagement depends on more than a charismatic teacher. The learning program must be relevant to students' lives and interests and co-constructed with them. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Students who are engaged in quality vocal jazz programs take pride in their work and accomplishments and recognize that their individual and collective voice is heard and respected.

Arts Education and Student Voice

The arts provide opportunities for young people to experiment with ideas and put them into action Young people see the arts – personally and for their societies – playing unique social and educational roles and they view their work as real, vital and necessary.

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education." Fletcher states that student voice is formed from the "unique perspective of the young people in our schools...experience and education help students create opinions, ideas and beliefs to which they give their voice." Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models.

Arts education is one of the most effective vehicles for empowering students to reflect on, act on and give voice to their own opinions, beliefs and ideas through the creation and presentation of their own arts expressions.

The following provides examples of jazz experiences and instructional approaches that encourage increased student engagement and respect for student voice:

(Brice Heath and Robinson, 2004)

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:

- become involved in planning a variety of personalized ways to achieve learning outcomes;
- explore ideas and concepts, take risks, experiment and improvise with processes and media;
- develop understanding, skills and abilities within meaningful contexts;
- investigate and find solutions for a variety of musical challenges;
- ask questions about big ideas and topics that have relevance to their lives;
- design and collaborate on inquiry projects that address their questions;
- make connections among jazz, the arts and other disciplines;
- work in partnership with teachers and jazz professionals, in formal and informal settings;
- have flexibility and choice among a variety of learning approaches;
- negotiate assessment practices, including self-assessment;
- design assessment criteria and rubrics collaboratively;
- work with teachers, artists and community members to document and share their learning with others.

Constructing Understanding through Inquiry

Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to deeper understanding of their world and human experience. The inquiry process focuses on the development of compelling questions, formulated by teachers and students, to motivate and guide inquiries into topics, problems and issues related to curriculum content and outcomes.

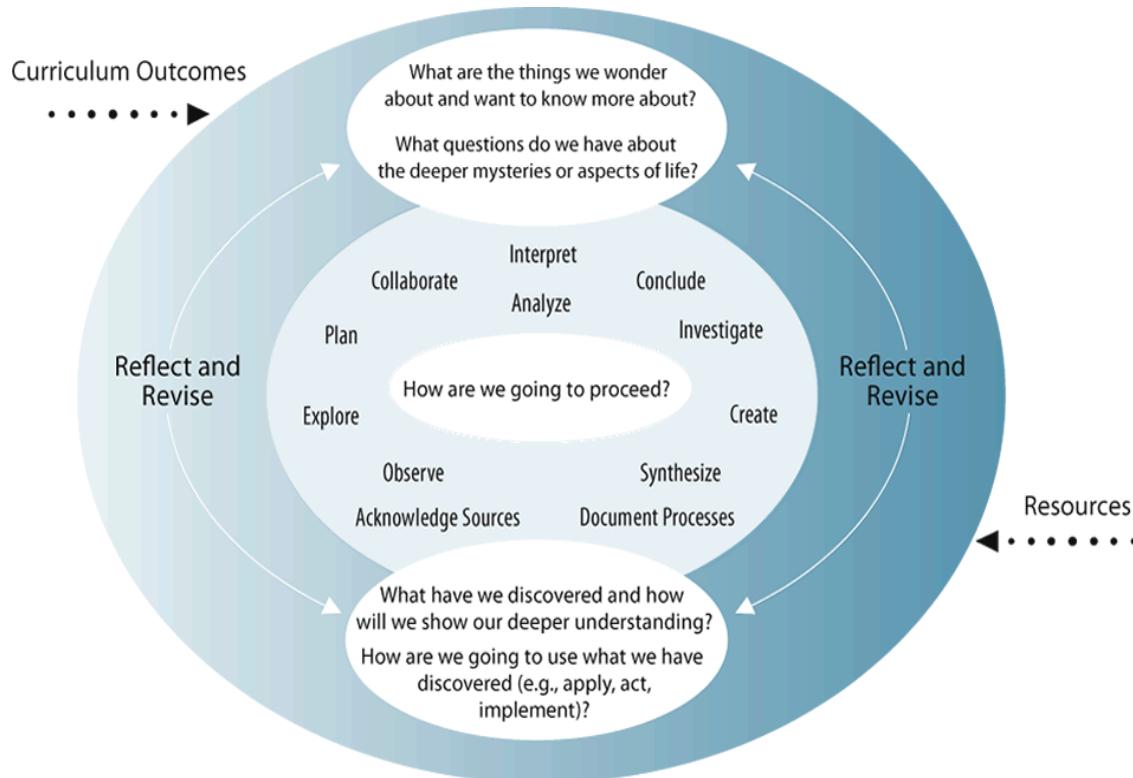
Inquiry prompts and motivates students to investigate topics within meaningful contexts. The inquiry process is not linear or lock-step, but is flexible and recursive. Experienced inquirers will move back and forth among various phases as new questions arise and as they become more comfortable with the process.

Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, develop conclusions, document and reflect on learning and generate new questions for further inquiry. The following graphic represents various phases of this cyclical inquiry process:

This praxial philosophy of music education holds that formal knowledge ought to be filtered into the teaching-learning situation parenthetically and contextually. Verbal concepts about musical works and music making ought to emerge from and be discussed in relation to ongoing efforts to solve authentic musical problems through active music making.

(Elliott, 1995)

Figure 3. Constructing Understanding Through Inquiry



In vocal jazz, a simple inquiry question would be: How can I get better at what I am doing? This should lead the students and the teacher to develop many strategies to improve their skills and understanding in the study of vocal jazz. Nothing replaces the amount of practise it takes to achieve any outcomes in the study of jazz or any musical style. What often is missing is students' understanding of what to practise, how to practise and why they are practising. The answers to these questions can come out of a joint inquiry between the teacher and the student, allowing him/her to take ownership of the will to improve and the direction that takes. Refer to the chart on page 13 for more sample inquiry questions.

I argue that the growth of musical understanding depends on progressive musical problem solving, problem finding and musical problem reduction.

(Elliott, 1995, p. 73)

Inquiry is not a simple instructional strategy. It is a philosophical approach to teaching and learning, grounded in constructivist research and methods, which engages students in investigations that lead to disciplinary and transdisciplinary understanding.

Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding.

Students who are engaged in inquiry:

- construct deep knowledge and deep understanding rather than receive information passively;
- are involved and engaged directly in the discovery of new knowledge;
- encounter alternative perspectives and differing ideas that transform prior knowledge and experience into deep understanding;
- transfer new knowledge and skills to new circumstances;
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau & Todd, 2008, p. 1)

Questions for Deeper Understanding

Teachers and students can begin their inquiry at one or more curriculum entry points. However, the process may evolve into transdisciplinary integrated learning opportunities, reflective of the holistic nature of our lives and interdependent global environment.

It is essential to develop questions that are evoked by student interests and have the potential for rich and deep learning. These questions initiate and guide the inquiry and give students direction to develop deep understandings about topics, problems, ideas, challenges, issues, or concepts under study.

The process of constructing compelling questions can help students grasp the important disciplinary or transdisciplinary ideas that are situated at the core of a particular curricular focus or context. These broad questions lead to more specific questions that can provide a framework, purpose and direction for the learning activities in a lesson or series of lessons and help students connect what they are learning to their experiences and life beyond school.

Effective Questions for Deeper Understanding:

- cause genuine and relevant inquiry into the key ideas and core content;
- provide for thoughtful, lively discussion, sustained inquiry and new understanding as well as more questions;
- require students to consider alternatives, weigh evidence, support their ideas and justify their answers;
- stimulate vital, ongoing rethinking of big ideas, assumptions, or prior lessons;
- spark meaningful connections with prior learning, personal experiences and ways of knowing;
- naturally recur, creating opportunities for transfer to other situations and subjects.

(Adapted from Wiggins & McTighe, 2005, p. 110)

Before and during the inquiry process, students and teachers will formulate specific questions as a result of the larger inquiry question. These specific questions will help to direct students' investigations and research towards answering the initial inquiry question. For instance, questions may be specific to one style or apply to several styles and may be investigated by individual students and/or groups. Part of the teacher's role is to guide students towards achieving the learning outcomes throughout the inquiry process.

Inquiry-based documentation invites teacher and artist partners into an ongoing exploration of their practice, rather than a closed system of discrete activities. It also provides tools for peer-to-peer professional development that engages other teachers and artists outside of a particular partnership into an unfolding inquiry process that has the potential to revitalize school learning communities. The partnership's work makes teaching and learning visible for the wider arts and education world in ways that specific program evaluations do not.

(Burnaford, 2006)

Important parts of any inquiry process are student reflection on their learning, the documentation needed to assess that learning and making this learning visible to themselves and others. Student documentation of the inquiry process in the study of jazz may take the form of reflective journals, digital records, essays, performances (for the public, peers, the class, or the student), multimedia displays and audio and video recordings of rehearsals and performances.

Students are encouraged to extend their learning beyond the classroom. They may wish to share their learning through community performances or performance at local, provincial and national festivals, or to present their work to local, national and international audiences through the use of technology.

Teachers can also benefit from using inquiry as a way to ask questions about and reflect upon their own professional practice in jazz education. Teachers may form partnerships with other teachers and members of Saskatchewan arts and cultural communities to document and present the results of their own collaborative inquiry processes. As teachers and artists engage in inquiry for their own professional development they serve as excellent role models for students as lifelong learners.

The following demonstrates some sample inquiry questions that teachers and students might explore in their study of jazz. The examples are from the three goals (critical/responsive, cultural/historical and creative/productive) of arts education. All three goals and each of the outcomes associated with them need to be addressed in each year of study.

Focus	Questions for Deeper Understanding	Sample Inquiry Questions
Critical Responsive Text Sound	<p>What do I need to know about the music to improve my performance?</p> <p>Related to:</p> <ul style="list-style-type: none"> • performance skills • listening skills • analysis • history 	<ul style="list-style-type: none"> • How did we sound? Why? What did we do well? What can we improve upon and how? Can you assess your performance? • What should we know about the text of the song? What difference does it make? • What emotion/feeling does the text of a song suggest? Why? Does the music evoke a similar emotion? • Can we compose our own melodies or lyrics to the song? • Am I using the same syllabic emphasis as the group? How do I know this? What place in the music is this an issue? Why? • What value is there in knowing the form of a song? • How will the historical or cultural context to the text of the song influence my performance of the music?
Creative Productive Improvisation	<p>What personal skills, techniques and musical understandings will help my performance of this music?</p> <p>Related to:</p> <ul style="list-style-type: none"> • performance skills • listening skills • analysis • history 	<ul style="list-style-type: none"> • What is the importance of vocal improvisation? • What tools do I need to improve my vocal improvisations? • How can I express the emotion of the song in my improvisation? Do I have to have the same emotion? • How do professional singers use repetition in their improvised performances? • From where do the musical ideas come? • What do we need to do to get better? How do we do that? • Why is it important to use your breath to create tone? • Does your body alignment affect your sound? How?
Cultural Historical Influences	<p>What historical or cultural events have occurred or are occurring that may have affected the music I am performing and/or how I perform that music?</p> <p>Related to:</p> <ul style="list-style-type: none"> • performance skills • listening skills • analysis • history 	<ul style="list-style-type: none"> • What sort of events in an artist's life might show subtle or dramatic effects in his or her music? • Jazz once was the pop music in North America and, to an extent, Europe as well. How and why has the popularity of jazz changed? • How has being from Canada and/or Saskatchewan affected the work, life and careers of Canadian jazz vocalists? • Are there singers that blur the line between jazz, rock, pop, etc.? What makes this blurring apparent and can I do that (or not do that) in my singing?

The Saskatchewan Vocal Jazz Curriculum

An image of the study of vocal jazz might look like a braided rope that has only one visible end - the beginning of the rope; the other end of the rope is never in sight. In the study of jazz or any music, there is always room to improve. This idea is simultaneously one of the great things about singing and studying music and one of the occasionally overwhelming aspects of the pursuit of music.

The vocal jazz "rope" might be considered to have eight strands: improvisation, style/feel, text, history, theory, tools, ensemble/personal performance and listening. The strength of the rope as a whole depends partially on the strength of each of the strands and on the strength of the connection among them. The depth of knowledge in the study of jazz depends on the presence, connection and strength of all the strands. To deal with one strand without influencing or referring to the others is almost impossible. This interconnectedness becomes one of the challenges of teaching the vocal jazz curriculum. What can be isolated for study? When should it be isolated? How can the connection to the other strands be shown? What can the teacher do to keep the curriculum outcomes integrated and authentic to the study of jazz, while ensuring that each individual outcome is addressed and achieved?

The Eight Strands

This curriculum is structured to show the importance and depth of all the strands. A jazz curriculum that does not attend to each of the strands will not develop complete young jazz vocalists and consumers.

The strands in vocal jazz are very intertwined. Studying improvisation involves the strands of theory, tools, listening, style/feel and history – possibly more. Strengthening all the strands will improve the end product tremendously.

If you were to ask me what is the essence of jazz as a musical genre, I would have to say it is improvisation.

(Dunscomb and Hill, 2002)

Improvisation - Other musical styles apart from jazz involve improvisation (e.g., East Indian classical music, baroque figured bass). However, in North America and Europe, only jazz has improvisation as such an integral part of its style and heritage.

Text – Knowing the text is important, but understanding and communicating the text can have a powerful impact on the final product. It is critical to know the cultural/historical background of the text, to feel the flow of the words and to have the correct syllabic emphasis. These will improve the understanding and performance of the piece.

Style/Feel - Jazz comes in many different styles such as Dixieland, swing, Latin, bebop, fusion, free, cool and others. Some styles may be related to another, while others are the result of a reaction to, or the absorption of, or a departing from, other styles. In swing music, "feel" refers to the relation in time of the eighth notes - not quite a triplet and not quite a dotted eighth-sixteenth - and the relationship of the eighth notes varies with changes in the tempo. Feel is best learned by listening and then doing.

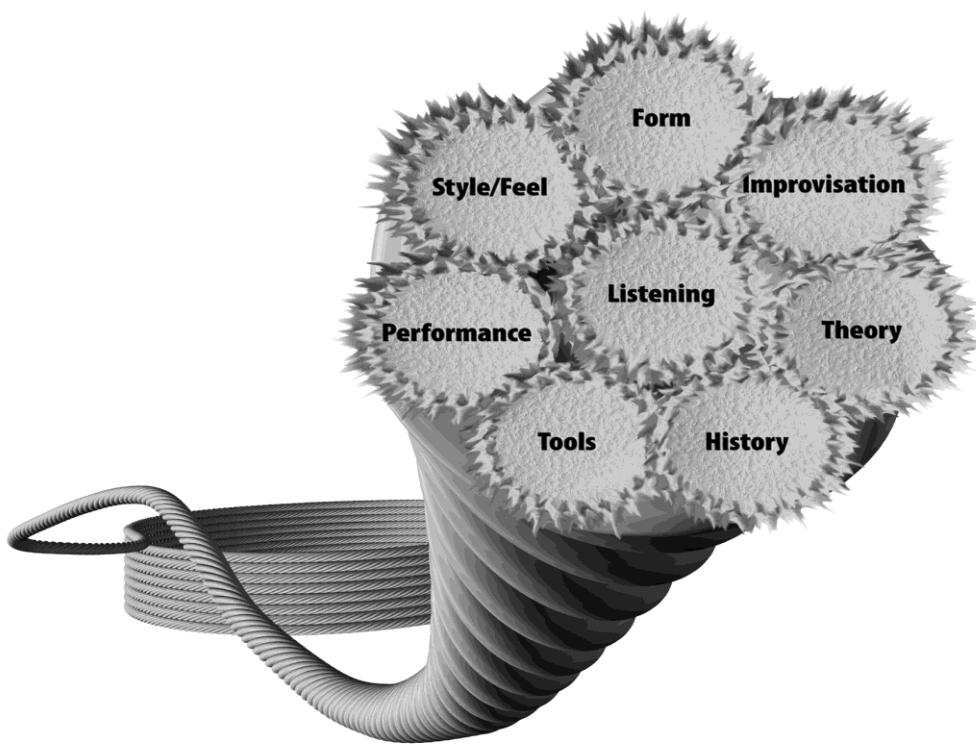
Tools - The tools include the students' understanding of their voices and their ability to control them (e.g., limited vibrato). Other tools are the elements of music such as dynamics, pitch, form, melody, rhythm, tone and texture, as well as skills such as scales, modes, chords, scale patterns and range.

History - Knowledge of the history of jazz informs a great many decisions that performers make. To perform the music authentically, one should consider such things as style, rhythms, solos, form and text. This historical knowledge may give the student a greater understanding and appreciation of those styles that are further removed from their generation.

Listening - Listening to music, whether it is the music of others or the music that students practise and perform, informs all the strands. It is the best way to learn about jazz: listen to it, do it and repeat. The practice of involved listening informs all of the strands of the jazz rope. When listening is referred to in curriculum, it always means listening critically.

Ensemble/Personal Performance - Music is a temporal art form, not just the marks on the page. Music is a fleeting, aural art form that is created in a specific moment and then is gone. Though recorded music is valuable in many ways and a wonderful tool for learning, the true magic of music is the experience of creating it. Vocal jazz is sung with the use of public address (P.A.) equipment and because of this, a basic understanding of microphone techniques and how a P.A. system works is included in this strand.

Figure 4: The Eight Strands



"Bash (1984) studied the effects of three instructional methods on learning improvisation: technical, aural perceptive and historical analytical. The technical method involved learning and practicing scales and chords. Aural perceptive encompassed listening, improvisation and rote learning, while historical analytic method involved studying the Smithsonian Collection of Jazz classics. The results of his study revealed that non-technical treatments were recommended for improvisation instruction, hence listening and studying the masters of the past were the two most effective methods."

(English, 2004)

Theory (Ear Training) - In jazz theory, as in nearly all music theory, the music came first and the theory came afterwards to help explain and improve the understanding of the performance. Learning about chord symbols, the structure and connectedness of chords and chord/scale relationships are part of this strand.

Within each strand are many smaller strands where the learning is continuous and ongoing. For example, a typical vocal jazz student will have sung and/or heard different types of scales prior to high school but that does not mean that he/she is finished working with those scales. There are many ways to improve on the prior knowledge: i.e., can the student sing faster, more accurately, with greater range, with added scale patterns, better sound/tone and sing more in tune? Can students recognize the use of a scale type in their music or the music of other singers? Can they use the scale in their own improvisations and/or compositions? How can the teacher help students track improvements in their technical growth and understanding of scales and other melodic material?

Finally, the knowledge, encouragement and discipline that any particular student needs at any specific point in his/her studies will not be the same as his/her peers. This is one of the greatest challenges for teachers of jazz: How can they help each individual student grow as a jazz musician and person and, at the same time, attend to the needs and goals of the group?

Conceptual Focus for Each Grade

To support inquiry into some of the 'big ideas' of interest to contemporary vocal jazz artists and to provide meaningful contexts for inquiry, a slightly different focus has been identified for each grade. The focus serves as a higher-level conceptual organizer rather than a narrower topic-oriented structure (e.g., a conceptual focus on improvisation as opposed to learning a solo for a particular tune). These conceptual foci provide opportunities for students to make meaningful connections and achieve deeper understanding (Drake and Burns, 2004, pp. 37-43).

Jazz educators often refer to jazz as "being caught, not taught" implying that one must experience the music by studying and performing to understand and teach it accurately.

(Holt and Jordan, 2008)

In vocal jazz, the repertoire of the ensemble is the context in which students learn. Choosing repertoire of the highest possible quality is important. These quality works are more authentic to the styles represented and the teacher and students will be more able to extract the big ideas (e.g., improvisation, style, history, theory) from the music and show how each big idea contributes to it.

The main foci for each level (10, 20, 30) are as follows:

- **Vocal Jazz 10** – 2-3 part songs, major/minor triads, blues scales and major scales;
- **Vocal Jazz 20** – 3-4 part songs, seventh chords and blues, major and harmonic minor scales;
- **Vocal Jazz 30** – 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.

There will be overlap from 10, 20 and 30 in the music that the students study. For example, students in *Vocal Jazz 10* or *20* will find seventh and extended chords in the music they study. They should not wait until *Vocal Jazz 30* to learn about seventh and extended chords as they need to work with those chords in the music they are studying. However, in *Vocal Jazz 30*, all students should have a deeper understanding of the construction and use of seventh and extended chords.

Teaching only to the focus of each grade likely is impossible, but the intent is to present a few big ideas on which to concentrate at each grade level. Each focus is required and incorporated into the learning outcomes for that grade. In addition, each focus likely will be touched upon every year in each grade. With repeated exposure to these concepts, students will be able to demonstrate growth in their depth of understanding. If time permits, teachers and students also may choose to study conceptual foci unrelated to those identified.

Listening

Current research indicates that students will respond to a task with greater interest when it is presented in an authentic manner. What is it that real vocal jazz musicians do when they are learning? They listen. Music teachers often ask their students to listen to a piece of music, but students may have no real understanding of what is expected of them by the direction "listen".

Students need to be taught how to listen. Listening is an active process. They need to learn that listening is not having some music play while you do something else. Students may think that listening is too difficult or boring, or they may not see the value of listening. The teacher will need to help students hear what the teacher may hear almost automatically.

Teachers may start to work on listening skills with a guide to help the students identify those elements of the music that the teacher wants them to recognize aurally. This might start as simply as identifying the instruments and/or voices heard in the music and then moving on to ideas such as style, era, genre, chord progressions, forms, types of scales and chords and even keys.

Teachers may want to consider using a before, during and after format to help the students organize their listening. While listening, they might ask themselves the following questions:

Before:

What do I already know?

What do I want to know?

How will I recognize what I'm listening to?

How will I collect information beforehand and while listening?

Will I like what I am going to hear?

During:
What am I listening for?
What do I recognize about what I am listening to?
Why do I like (or not like) what I am hearing?

Thus, despite the apparently lower status and importance accorded to listening within education, musicians and music educators value listening as an end in itself, implicitly regarding it as probably the most major musical skill that a person can have.

(Lucy Green, 2008)

After:
What will I do with this information?
What value is this information to me?
Can I apply this knowledge to the music I am working on?
Can I apply this learning elsewhere?
Did I use the language of a musician to describe what I heard?
Can I describe, teach, or show this learning to others?
Why do I like (or not like) what I heard?

The goal is for students to learn to listen to music as musicians listen to music.
The first two critical/responsive outcomes in the vocal jazz curricula address what a musician does when listening.

Supporting the Vocal Jazz Curriculum

Arts and Learning Spaces

This curriculum requires that all students have opportunities to develop their own creativity and learn about the innovative work of Canada's and Saskatchewan's jazz community. Students and teachers are encouraged to partner with local and/or visiting jazz musicians to immerse themselves in real-world creative processes and develop knowledge of the Saskatchewan and Canadian jazz landscapes. These interactions will help students discover that artistic work is situated within personal, cultural, regional and global contexts; embraces diversity and inclusion; and reveals distinct identities and a unique sense of place.

When arts resources and expertise outside of schools are drawn upon, a new learning space is created which enables a range of formal and informal music education experiences to take place, such as collaborative inquiry projects, intercultural exchanges, mentor-based relationships and the use of new interactive technologies to bring about a synergy of learning among students, teachers and professional jazz artists.

Many opportunities exist for schools and school divisions to enter into formal and informal partnerships with other educational institutions, visual artists, musicians and composers, dancers and choreographers, dramatic artists, filmmakers and arts and cultural organizations.

E-learning opportunities, arts and learning grant programs, web-based resources, art gallery outreach programs, long-term or short-term artist residencies and workshops with music, dance and theatre groups are examples of arts and learning communities working together to provide meaningful educational experiences for all students.

Students learn effectively when they are engaged by rich and meaningful projects; when their artistic learning is anchored in artistic production; when there is an easy commerce among the various forms of knowing ...; and when students have ample opportunity to reflect on their progress.

(Gardner, 1990)

Jazz festivals can be a great opportunity for students to gain access to jazz artists and educators. Many festivals provide opportunities for students (and directors) to attend clinics and workshops on topics such as vocalization, improvisation, accompanying, playing in a rhythm section and many others. Festivals will normally supply a sound system that can accommodate 16 singers; teachers and students should keep this in mind when putting an ensemble together.

Often there are very good concerts for students to attend. Festivals are a great opportunity for students to listen to other groups made up of their peers. At some festivals, the students may get to hear other student groups, university level groups and professional performers. Hearing the progression of learning that lies in the future (lifelong learning) is always good for the student (and teacher).

Rehearsal Space and Equipment

Students in a vocal jazz program have specific needs for their rehearsal area starting with a dedicated music room. A room designed with music in mind is preferable - a room with walls that are not square; a higher, sloped ceiling; and some sort of soundproofing.

If such a room is not available, sound baffling and diffusing panels (painting these panels may severely limit their usefulness) and carpeting are examples of items to control the sound of a room.

Music rooms are not quiet, so some separation from other classrooms is important. The level of ambient noise in the room is critical. For instance, loud ventilation systems or construction noise from practical and applied arts classes (wood shops, welding shops, etc.) can actually hinder the progress and teaching in a music classroom.

Necessary equipment for a vocal jazz program includes:

- proper music chairs and music stands for all students;
- a vocal jazz P.A. system which includes:
 - microphones (one for each singer)
 - 24 channel mixing console
 - two stereo power amps (monitors and front of house)
 - front of house speakers (huge cabinets capable of powerful bass response) are not necessary
 - monitor system (at least two, preferably four, floor monitors)
 - stereo equalizer
 - 24/4 snake
 - microphone stands, cables
 - power conditioner
 - cabling necessary to connect the parts of the system;
- a drum set (a typical jazz set usually is smaller than a rock set);
- a good quality acoustic piano and/or a higher quality electric piano with full range (88 keys); weighted, touch sensitive keys and a keyboard amp;
- a guitar amp - with a good "clean" sound;

- a jazz guitar (hollow body);
- an upright and an electric bass;
- a bass amp - solid state works well; consider whether an acoustic or electric bass is primarily being used.

Technology to play back recordings in a variety of formats is very important, as is readily available recording equipment so the teacher and students can record and listen back as part of their rehearsal and practice processes. More and more classrooms are equipped with SMART boards and/or large screen TVs which allow easier access to the ever growing number of available resources.

A dedicated music room computer with internet access; notation software; sound recording/editing software; and CD/DVD playing, burning and viewing is encouraged.

Resources

Studying vocal jazz requires a variety of resources. Students will need access to print music, audio resources, video resources and individual instrumental resources (which could be print, audio, video, or any combination of the three) for the rhythm section.

One area of emphasis in the Saskatchewan vocal jazz curricula is listening. A library of recorded music from which the teacher can select recordings for students to listen to is very important. The library should have recordings not just of the songs being sung by the students but the music of the acknowledged jazz masters.

Access to high quality print music is important, even more so if the primary ensemble is a larger group. Many jazz composers and arrangers wrote their music for specific performers or ensembles, so a vocal jazz director will have to choose music to fit the ensemble with which the teacher is working. A piece that works well for one ensemble may not work nearly as well for another seemingly similar ensemble. If the director is in front of a multi-grade ensemble, it may be over four years before a piece of music (no matter how good) may be repeated in programming. A plan for the purchase of music every year is important and even more so in a new program that does not have an established, quality library.

Many excellent individual voice and instrument resources are available and many of these resources venture far beyond just the basics of how to sing or how to play an instrument. These resources come in the form of traditional print music (books of studies, transcriptions, exercises, etc.) or sing-along or play-along books that range from the basics of how to play through much higher levels (especially for the rhythm section instruments). A large number of jazz and vocal software resources are available. There are many music related apps, such as metronomes, chord charts, historical time lines and recording studios.

Rehearsal Pianist

A strong rehearsal pianist for the vocal jazz rehearsals is important. Even if the director plays piano well, it is better for the ensemble if the director is listening to the group and helping the students, rather than being partially focused on the piano. The pianist could be another staff member, a community member or one or more students from the ensemble with advanced standing in piano. Choral accompaniment is a highly developed skill, requiring the ability to sight-read, accompany warm-ups, read from lead sheets, play individual parts out of the score (separately and together), play the harmony parts from the score and play the actual piano part. A strong rehearsal pianist will add greatly to the success of the group.

Voices – Chest Voice and Head Voice

Chest voice occurs when the voice resonates below the vocal fold (chest) where as head voice occurs when the voice resonates above the vocal folds. These two voices sound and feel very different from each other.

"Falsetto is an airy and light connection of the vocal cords that has no bottom connection and is generally devoid of color and tone. With regards to connection, falsetto does not properly connect to the chest register, which is why you commonly hear the term "flipping into falsetto". Your voice makes a noticeable shift lacking connection when going from chest voice to falsetto.

Head voice, on the other hand, is a solid connection of the vocal cords that connects with chest voice and has color and tone. With regards to connection, head voice can seamlessly connect to the chest register because it does not suffer from a loss of vocal cord closure or vocal compression. When trained properly, there is no distinction between chest voice and head voice - it all begins to mix into one voice.

So many people want to fuse the two together, but falsetto and head voice cannot be mixed because they both sound and feel very different from each other. Now, I would like to introduce one sort of caveat, and that is this: when one has properly trained the head voice, his or her falsetto will begin to sound like the head voice. However, remember to take note that the one who has trained his or her head voice understands, and more importantly, feels the difference between the two."

(Griffin, 2010). Head Voice Vs. Falsetto

Outcomes and Indicators

Outcomes define what students are expected to know, understand and be able to do by the end of a grade or secondary course in a particular area of study. The outcomes provide direction for assessment and evaluation, and for program, unit and lesson planning.

Outcomes :

- focus on what students will learn rather than what teachers will teach;
- specify the skills, abilities, knowledge and/or attitudes that students are expected to demonstrate;
- are observable, assessable and attainable, and;
- are supported by indicators which provide the breadth and depth of expectations.

Indicators are representative of what students need to know, understand and/or be able to do in order to achieve an outcome. When planning for instruction, teachers must comprehend the set of indicators to understand fully the breadth and the depth of learning related to a particular outcome. Based on this understanding of the outcome, teachers may develop indicators that are responsive to students' needs, interests and prior learning. Teacher-developed indicators must maintain the intent of the outcome.

The set of indicators for an outcome:

- provides the intent (breadth and depth) of the outcome;
- tells the story, or creates a picture, of the outcome;
- defines the level and types of knowledge required; and
- is not a checklist or prioritized list of instructional activities or assessment items.

The outcomes for vocal jazz are organized around the three K-12 arts education goals: creative/productive, critical/responsive and cultural/historical. Students will be working on a number of the outcomes at the same time. Teacher planning and preparation are critical to ensure that the outcomes and indicators are addressed in a timely manner.

When reviewing the outcomes for the Saskatchewan vocal jazz curriculum, teachers will notice that most outcomes will have an impact on, or connection to, at least some of the other outcomes. For example, improvement in a student's technical development (VJCP10.3) almost certainly will affect his/her improvisation (VJCP10.1), which certainly will be affected by listening to jazz masters (VJCR10.4 and VJCH10.2). This shows not only the integration of outcomes, which is necessary for the study of vocal jazz, but also the importance of teaching in a holistic manner to achieve deep understanding.

Within the outcomes and indicators in this curriculum, the terms “including” and “such as” as well as the abbreviation “e.g.” occur. The use of each term serves a specific purpose.

The term “including” prescribes content, contexts, or strategies that students must experience in their learning, without excluding other possibilities. For example, consider the indicator, “Identify the time signature on first hearing a piece of music, including odd metre times such as 12/8 and 5/4, in addition to simpler duple and triple time signatures”. Here, students are expected to provide referents for all of the time signatures listed. Other time signatures, such as 7/8 or 10/8, could be added but are not expected by the indicator or outcome.

The term “such as” provides examples of possible broad categories of content, contexts, or strategies that teachers or students may choose, without excluding other possibilities. For example, consider the indicator “notate an entire solo including elements such as form, chord changes, pitches, rhythms, articulations and dynamics”. Here, the list is not specific only to those examples given but could be broadened to include many other elements of a solo.

Finally, the abbreviation “e.g.” offers specific examples of what a term, concept, or strategy might look like. For example, consider the indicator, “Respond to the rest of the ensemble (e.g., its tone, colour, pitch, dynamics, style, rhythm, time, balance, consistent vowel use and blend)”. In this case, the listed elements are specific types of examples, but they are not mandatory.

However, it is ironic then that the arts are frequently dismissed as ‘merely’ emotional, not cognitive (when in fact) ... their emotional content is part of what makes them cognitively powerful.

(Rabkin and Redmond, 2006)

Legend

VJCP30.1(a)	
VJCP	Course name and goal
30	Grade level
1	Outcome number
a	Indicator

Creative/Productive (CP)

Students will inquire, create, and communicate through jazz.

Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.

Outcomes	Indicators
VJCP30.1 Improvise in a jazz style, integrating understanding of applicable jazz theory.	<ul style="list-style-type: none"> a. To deepen understanding of jazz style, analyze musical events within a solo or composition (e.g., introduction, shout chorus, form, dynamics, pitches, changes, articulation). b. Sing and/or transcribe music through methods such as: <ul style="list-style-type: none"> • call and response with the teacher (or other students); • singing roots of the chord progression of the song; • singing blues heads and simple jazz tunes by ear; • singing colour tones (thirds and sevenths, ninths) over blues progressions; • singing a solo using a single scale or mode (blues, dorian, major, etc.); • singing and/or playing along with recordings of solos; • singing the solo being studied without the guiding vocal; • starting with short sections, such as a few bars or a single lick, gradually increasing the length and complexity of the selection being studied; • notating an entire solo including elements such as form, chord changes, pitches, rhythms, articulations, and dynamics. c. Create simple, short, three or four note jazz ideas and develop these licks by methods such as: <ul style="list-style-type: none"> • sequencing; • transforming (manipulating critical notes in a phrase to suit chord changes); • adding single notes to the original lick (passing tones, approach tones, etc.)- ornamenting the lick; • stylizing licks by adding turns, falls, scoops, etc.; • connecting licks with segments of scales, runs, or ornamentations. d. Use text and/or scat syllables to create jazz ideas in improvisations by: <ul style="list-style-type: none"> • using conversation, and trading 4s in conversation; • creating text over blues or other forms; • using a variety of jazz scat syllables. e. Demonstrate improvement and growth in the presentation and construction of improvised solos in a performance setting. f. Take personal and musical risks by trying new ways to express oneself in the jazz idiom, using new ideas, new concepts, and a variety of styles.

Creative/Productive (CP)

Students will inquire, create, and communicate through jazz.

Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.

Outcomes	Indicators
VJCP30.2 Infuse, independently, the understanding of the musical text into a personal musical performance.	<ul style="list-style-type: none"> a. Prepare, rehearse, and perform music in a jazz style in solo, small group, and/or large ensemble settings. b. Model through performance and/or instruct through sectionals, a deep understanding of the musical text. This may include: <ul style="list-style-type: none"> • demonstrating phrasing; • describing the historical context/meaning of the text; • using proper syllabic emphasis; • bringing out important words in the text; • connecting the music or melody to the text; • describing the cultural significance of the text; • telling a story with the music and text ; • comparing and contrasting vocal jazz style to other vocal styles. c. Create original text to pre-existing melodies and improvisations (vocalese). d. Integrate knowledge of conventions regarding jazz articulation, and use those conventions in performance. e. Show proficient use of jazz vocabulary and use this vocabulary to describe personal musical practice, learning, theory and performance (see Jazz Glossary).
VJCP30.3 Identify the elements of music and apply these to create a musical product.	<ul style="list-style-type: none"> a. Individually design, implement and evaluate a plan to improve individual performance and to enhance the knowledge and understanding of vocal jazz. As part of the process of improvement, include recording and listening back to performances, practices and/or rehearsals. b. Integrate into performance the knowledge of standard notation conventions (e.g., note durations up to eighth notes, repeats, codas, D.S.s, and dynamic markings). Identify jazz conventions that differ from traditional classical notation (e.g., falls, glisses, slides, inflection marks, and hats). c. Sing a variety of vocal jazz styles (e.g., swing, funk, ballad) accompanied and a cappella. d. Integrate an understanding of the relationship of form and text in music, particularly blues and ABA, AABA song forms. e. Identify different elements of music such as articulation, rhythm, beat, metre, time placement and tone that help create a jazz style, and apply this knowledge while music making. f. Integrate an understanding of the different elements of music such as articulation, rhythm, beat, metre, time placement and tone that help create a jazz style, and apply this knowledge while music making.

Creative/Productive (CP)

Students will inquire, create, and communicate through jazz.

Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.

Outcomes	Indicators
VJCP30.4 Model individual vocal techniques and apply these to create or show a musical product.	<ul style="list-style-type: none">a. Consistently sing with a tone appropriate to the style and personal development.b. Model a consistent connection between the breath and the voice.c. Internalize and consistently demonstrate the key concepts related to singing expressively (e.g., word painting, phrasing, motion, and dynamics). Show the knowledge of these concepts through singing.d. Individually generate technical inquiry questions and take action on the findings of the inquiry (e.g., "What can I do to get better?" or "How could I improve this performance, paper, or arrangement?").e. Consistently use good microphone techniques in rehearsals and the performance of music.f. Sing harmony a cappella maintaining key centre.g. Sing a one octave chromatic scale, ascending and descending, unaccompanied.h. Sing one octave major, harmonic minor, dorian, mixolydian and blues scales, ascending and descending, unaccompanied.i. Sing the chord tones of major and minor triads, dominant and major 7ths, major and minor 6ths and 9ths, and scale triads.j. Sing a jazz standard (with recorded or live accompaniment) demonstrating scat singing and other appropriate jazz stylings.k. Sight-read a simple 2 - 4 part composition.l. Compare and contrast vocal jazz style to other vocal styles.

Critical/Responsive (CR)
Students will respond to artistic expressions of their own creation and of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research and collaborative inquiry.

Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.

Outcomes	Indicators
VJCR30.1 Listen and respond as a vocal jazz performer when singing jazz.	<ul style="list-style-type: none"> a. Respond to qualities of personal tone such as pitch, dynamics, style, colour, blend, rhythm, time and consistent vowel use. b. Respond to the rest of the ensemble (e.g., its tone, colour, pitch, dynamics, style, rhythm, time, balance, consistent vowel use and blend). c. Immediately respond to the ensemble's response to the students responding to them (e.g., When singing, does the student match and change vowel sounds and shapes to match the group?). d. Respond to the conductor/leader, including gestures, cues, tempo, expressions and body language. e. Listen to the acoustic properties of the performing space, including the sound, tone, loudness and reverb of the room, and adjust singing and microphone technique accordingly. f. React to the audience, their presence (or not), body language, expressions and reaction to the music (e.g., applause, cheering, being asked to sing louder or quieter). g. Know the history, culture, style, form and tempo of the music being performed, and respond to the music (written or not written) by reading the music and/or performing the notes and/or changes appropriately. h. Recall previous experiences and knowledge (in music and in life) and integrate these into solo and group vocal jazz performances. i. Know any special emotional context that may apply to the music, generate the appropriate emotional feeling or energy, and/or synchronize the personal emotional state of the performer with the emotional context of the music being performed. j. Know, predict and/or anticipate what is next or might be next in the music and prepare for that while performing in the moment of the music.

Critical/Responsive (CR)	
Students will respond to artistic expressions of their own creation and of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research and collaborative inquiry.	
Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.	
Outcomes	Indicators
VJCR30.2 Listen to jazz as a jazz performer when not personally performing the music.	<ul style="list-style-type: none"> a. Listen to jazz music and independently analyze form, tone, style, era, dynamics, articulation, time signature, characteristic rhythms, time, balance, blend, key, mode and/or pitch. b. Analyze the development of the jazz music (melody, arrangement, changes, or improvisation) as a whole or in smaller sections. c. Analyze the characteristic sounds, licks, tone and other elements of well-known singers and/or groups. Identify these singers and/or groups on recordings aurally, only by listening to the characteristic sounds or ideas presented in the music. d. Analyze and reflect on just one voice or instrument from the beginning to the end of a musical selection (e.g., Does the singer or player perform the same way all the way through? How was it different or the same? What did he/she sing or play that the student also might be able to sing or play?). e. Listen to music analyzing and reflecting on the melody, other voices, bass line, drums and percussion, background lines, background vocals, roots and chord progression, and sing with the recording. f. Discuss the history, cultural heritage and effect of current events as these apply to the musical selection.
VJCR30.3 Independently analyze jazz music in real time while making or listening to the music.	<ul style="list-style-type: none"> a. Individually identify, experiment with and purposefully use strategies to solve different challenges related to music making. b. Examine common chord structures including, but not limited to, triads, seventh and ninth chords in music performed and/or listened to. c. Identify the time signature on first hearing a piece of music, including odd metre times such as 12/8 and 5/4, in addition to simpler duple and triple time signatures. Demonstrate the patterns of strong and weak beats that are identified with the time signatures. d. Identify the types of scales being used (pentatonic, blues, major, etc.) in the music performed and/or listened to. e. Clap on 2 and 4 on first hearing a piece of music in an appropriate time signature.

Critical/Responsive (CR)

Students will respond to artistic expressions of their own creation and of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research and collaborative inquiry.

Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.

Outcomes	Indicators
VJCR30.4 Listen to performances of vocal jazz music and individually develop and apply criteria to use in critical evaluation of one's own work and others' work.	<ul style="list-style-type: none">a. Listen to the music of the great jazz and vocal jazz performers.b. Generate criteria of excellence through listening to the music of the great performers (e.g., What is it that makes the music great? What do the great performers do that the student or student's ensemble does not do?).c. Design and implement a plan for improvement (personal and ensemble) based on the criteria generated from listening to the great performers.d. Upon first hearing a musical selection, describe and classify the music using appropriate jazz language (e.g., style, period, composer, culture, and performer).e. Broaden knowledge of the skills and components of listening actively, continue to develop these listening skills, and recognize that listening contributes to the authenticity of performances.f. Recognize and discuss the value of original thought, technical proficiency, place, era and other concepts in the music of the great jazz performers.

Critical/Responsive (CR)

Students will respond to artistic expressions of their own creation and of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research and collaborative inquiry.

Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.

Outcomes	Indicators
VJCR30.5 Synthesize the knowledge and personal implementation of the skills, techniques and attitudes necessary for successful ensemble performance.	<ul style="list-style-type: none">a. Know the role of each of the parts within the student's ensemble by demonstrating the ability to perform those specific tasks that are particular to the vocal part or instrument that the student sings or plays in the ensemble (e.g., bass part in the choir, comping for guitar and piano, walking lines for the bass, solo parts in the choir and position in a section).b. Individually attend to melodic phrasing, rhythmic accuracy and articulation in the preparation and performance of vocal jazz.c. Sing in tune with good balance and tone, and be aware of the qualities of the student's voice (e.g., range, where the break in the student's voice is).d. Demonstrate leadership as a performer by offering help, ideas and guidance to other performers during rehearsals and sectionals.e. Demonstrate a professional attitude towards conduct, focus and communication skills in rehearsal, preparation of materials, presentation of products and when suggesting appropriate music for listening or performance.f. Consolidate the learned characteristics of different styles, eras, etc. to the performance of the student's music.g. Demonstrate significant understanding of PA systems including set up, tone and level settings for microphones, using EQs, monitors and so on.h. Show respect for the personal work of self and others through appropriate critique.i. Critically examine and assess the student's individual work and personal contributions to group projects/performances.j. Be accepting of appropriate critiques from others, and work towards implementing the solutions to those critiques.k. Demonstrate and record technical development, and from that, develop strategies to improve.l. Know the value of individual practice, know how to practice, conduct an ongoing evaluation of the student's personal practice skills, and implement a plan for improvement.

Cultural/Historical (CH)	
Students will investigate the content and aesthetics of jazz within cultural, historical and contemporary contexts.	
Focus: 4+ part songs, a cappella singing, extended chords and blues, major and harmonic minor, dorian and mixolydian scales.	
Outcomes	Indicators
VJCH30.1 Aurally distinguish the different eras, genres, styles and feels of vocal jazz through listening to and/or performing the representative music.	<ul style="list-style-type: none"> a. Individually listen to recordings of jazz, develop a list or understanding of the basic characteristics of different jazz styles, genres, periods and place, and implement that knowledge into practice and performance. b. On first hearing, categorize jazz music into styles, genres, periods and/or place. c. Examine aspects of jazz such as history, performers, styles and eras through a variety of media, with a focus on Canadian or Saskatchewan jazz artists. d. Demonstrate awareness of vocal jazz music by suggesting listening and/or performing opportunities for the ensemble.
VJCH30.2 Explore jazz music and its performers and educators and their influence in the world.	<ul style="list-style-type: none"> a. Examine roles that vocal jazz artists might have beyond being performers, and identify individuals who fit those particular roles (e.g., Bobby McFerrin, Phil Mattson, and Gene Puerling). b. A number of jazz artists have First Nations or American Indian heritage (e.g., Mildred Bailey, Lena Horne, Joe Williams and Julia Keeffe). Discuss possible reasons why this is not widely known and the effect that this heritage may have had on their music and lives. c. Identify influential singers or players of the student's instrument, investigate why these performers are so influential and listen to their music. Give special attention to performers from Saskatchewan and Canada. d. Discuss the influence of jazz on contemporary First Nations music.
VJCH30.3 Evaluate the degree of influence that vocal jazz has had on other types of music with an emphasis on the music of Canada and Saskatchewan, and assess possible careers in vocal jazz and music.	<ul style="list-style-type: none"> a. Investigate the influence of jazz in pop, rock and other current music (e.g., the use of jazz themes and rhythms in hip-hop, rap, funk), and the influence of these current styles on jazz. b. Investigate the relationship between instrumental and vocal jazz, with particular emphasis on vocalese. c. Describe how Canadian and international copyright laws affect the lives of those who work in the jazz field. d. Research career avenues in jazz, and music in general (visit Sask Music website). e. Examine "crossover" artists and how categorization of music affects the artist and musical product.

Assessment and Evaluation of Student Learning

Assessment involves the systematic collection of information about student learning with respect to:

- achievement of provincial curricula outcomes
- effectiveness of teaching strategies employed
- student self-reflection on learning.

Assessment and evaluation require thoughtful planning and implementation to support the learning process and to inform teaching. All assessment and evaluation of student achievement must be based on the outcomes in the provincial curriculum.

There are three interrelated purposes of assessment. Each type of assessment, systematically implemented, contributes to an overall picture of an individual student's achievement.

Assessment for learning involves the use of information about student progress to support and improve student learning, inform instructional practices and

- is teacher-driven for student, teacher and parent use;
- occurs throughout the teaching and learning process, using a variety of tools;
- engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning.

Assessment as learning actively involves student reflection on learning, monitoring of her/his own progress and

- supports students in critically analyzing learning related to curricular outcomes;
- is student-driven with teacher guidance;
- occurs throughout the learning process.

Assessment of learning involves the teachers' evidence of student learning to make judgments about student achievement

- provides opportunity to report evidence of achievement related to curricular outcomes;
- occurs at the end of a learning cycle using a variety of tools;
- provides the foundation for discussions on placement or promotion.

Evaluation compares assessment information against criteria based on curriculum outcomes for the purpose of communicating to students, teachers, parents/caregivers and others about student progress and to make informed decisions about the teaching and learning process.

Assessing Process and Product in Jazz Education

During creative and responsive processes, the teacher observes and provides feedback on each student's struggles with problem solving, willingness to try new things and application of knowledge, skills and critical and creative thinking. While some aspects of the jazz education program include the development of a concrete product (such as a public performance), many products of learning in jazz are actions or behaviours that take place over time and are not easily captured for later reflection and appraisal. Two major challenges of student assessment in the jazz program are determining observation criteria and documentation methods.

Involving students in the development of assessment criteria is important. Self-evaluation is essential to developing students' abilities in the arts. Students should learn that artists reflect on their work throughout the creative process and that self-reflection and ongoing assessment are essential parts of creativity. Students can act as full participants in the assessment and evaluation of their own growth by collaborating with the teacher in setting personal goals and planning for their learning, engaging in reflection and self-assessment, documenting their processes and developing student-constructed performance tasks.

This curriculum recognizes that asking good questions, challenging oneself and exploring new ideas and ways of working are essential factors in artistic development. This presents a risk to the students in that the final product or presentation may not turn out as well as it might have had they "played it safe" and worked in a more repetitive or familiar way.

Students may be reluctant to challenge themselves or take risks with their work if they know that all their work will eventually be on display or presented to others publicly. Because much of their daily work in jazz will be process oriented and of a problem-solving nature, they should realize that not all of their work will result in a public presentation. Should a teacher or the students themselves desire, on occasion, to show some of their work to others, involving the students in the selection and decision-making process is essential.

While students must be encouraged to take pride in their artistic products, both the teacher and students should note that the creative process is equal in importance to the resulting product.

A variety of strategies is required to assess and evaluate student progress in both process and product in arts education. One effective approach used in all of the arts' strands is portfolio assessment.

Your capacity to understand (and therefore estimate properly the value of) my musical thinking-in-action is one in type with knowing how to think musically in action yourself.

(Elliott, 1995)

Portfolios

Artistic products or other final projects give only a partial view of each student's development in the arts. Ongoing assessment of artistic processes is essential to achieving a complete and balanced evaluation of the student's overall learning.

(Saskatchewan Ministry of Education, 2011)

Visual artists make extensive use of portfolios to maintain and present their work. Professional musicians and university music students often develop a portfolio of their performances. With the advent of readily available and reasonably priced recording equipment and digital storage, teachers should help students develop their own music portfolios as a great way to demonstrate the growth that a student has achieved in his/her study of music.

Portfolios have been recognized as an excellent method of accumulating and presenting students' work in the arts for many years. Students who use portfolios learn that reflection and revision are important aspects of the creative process.

Portfolios help students become independent learners who are responsible for setting their own goals and for reflecting critically on their work and progress. Students need to be involved in developing the criteria by which their work and portfolios will be evaluated.

Portfolios may contain:

- notes
- comments
- questions
- rough sketches (such as scores or arrangements)
- critiques of students' and others' work
- research
- essays
- video and audio recordings of:
 - etudes
 - scales, scale patterns
 - concerts and rehearsals
 - solos
 - small ensemble rehearsals and performance
- music that the student has performed
- photographs
- journals
- compositions or arrangements.

Portfolios need not include only the students' best work. Rough drafts or recordings and early versions are excellent vehicles to spark dialogue during teacher-student conferences and to allow for reflection upon personal growth and the development of the entire ensemble.

Discussing works in progress with others helps students refine their goals in the study of jazz. By considering portfolios when teaching and assessing, teachers encourage students to develop critical thinking, strategies for improvement and creative abilities similar to those used by professional artists and portfolios can motivate them to take responsibility for their own learning.

Reviews of student work can occur during the creative process itself, where drafts and other first attempts at creation or production may be included as works in progress. These musical sketches, or preliminary recordings and videotapes may be housed in each student's working portfolio. Students might periodically select items from their working portfolios to place in a presentation portfolio. Both types of portfolios should be included in the assessment process.

Portfolio Conferences

Individual portfolio review sessions are an integral part of ongoing assessment practices throughout the year. Portfolio conferences may be used in many ways and are a good focus for discussion between and among the following:

- teacher and student;
- student and peer;
- teacher and parent/guardian;
- teacher, student and parent/guardian;
- an interdisciplinary teaching team that may sometimes include visiting artists.

Portfolio assessment takes time and requires commitment from teachers and students. The time that students spend helping to develop criteria, selecting work to include and discussing their creative process and products is time well spent. Rather than time lost, critical reflection is an important part of each student's learning and creative process.

Digital Portfolios

Some schools make a regular practice of maintaining student portfolios over a number of semesters or years. This practice allows students, teachers and parents/guardians to see compiled evidence of growth that can be a source of satisfaction as progress is observable for every student.

Digital portfolios are a practical way to demonstrate student growth over time. Teachers may have to request additional storage space on the server and/or extra large "mailboxes" for email. Music rehearsals and

The primary function of assessment in music education is to provide feedback to students about the quality of their growing musicianship. Learners need constructive feedback about why, when and how they are meeting musical challenges (or not) in relation to musical standards and traditions. Overall, then, the assessment of student achievement gathers information that benefits students directly in the form of constructive feedback.

(Elliott, 1995)

performances are fleeting in nature, and in the past they have not been easily captured for analysis and reflection. New technologies allow simpler and faster access to audio recordings, videos and digital portfolios, which can help students recall and evaluate their work and provide short-term and long-term storage of evidence of student work.

The portfolio may contain print, photographs, audio and video files. Teachers could plan to have students collaborate with other technology-oriented classes to create these types of portfolios.

As with a traditional portfolio, students need to determine what works to include and what these can reveal to the reviewer about their creative process. Naturally, students should be involved in the selection process to encourage personal responsibility for learning. In addition, whenever possible, students should help to establish rubrics or lists of assessment criteria for items within the portfolio, based on the specified learning outcomes.

Rubrics

Rubrics are useful tools for assessing and evaluating to improve student learning. They describe levels of performance for a lesson, unit, project, or portfolio.

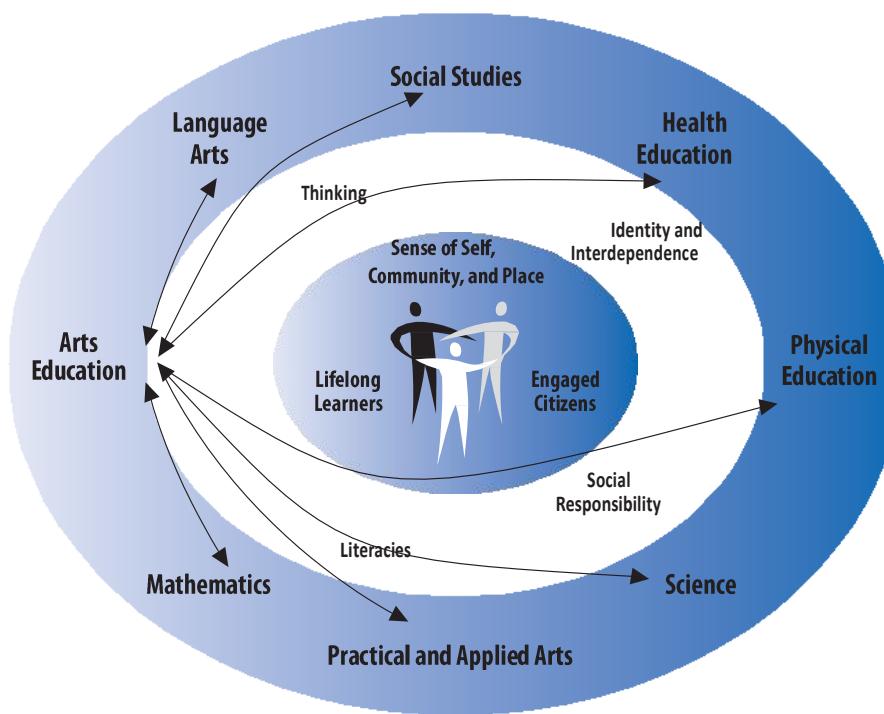
The purpose of a rubric is to help make expectations clear, to give students feedback about their work in progress and to clarify the criteria upon which the work will be evaluated. Rubrics can be used to provide students with specific information about their strengths and to highlight areas in need of improvement.

Rubrics can be useful in peer and self-assessments and can encourage students to reflect critically on the qualities of their own artistic processes and products. Students and teachers may work together to create a rubric for the assessment of one small task, a performance, an entire portfolio, or major project. Research shows that involving students in the co-creation of rubrics allows for deeper understanding and engagement. Co-creation of assessment material is an important aspect of all Saskatchewan curricula.

Connections with Other Areas of Study

Although some learning outcomes or subject area knowledge may be better achieved through discipline-specific instruction, deeper understanding may be attained through the integration of the disciplines. Some outcomes for each area of study complement each other and offer opportunities for interdisciplinary teaching and learning. Making connections among the arts strands, and with other areas of study, can help students increase the breadth and depth of their learning.

Figure 5. Connections with Other Areas of Study



By using a particular conceptual focus or context as an organizer, outcomes from more than one subject area can be achieved. Interdisciplinary learning can increase students' understanding of the related disciplines and conceptual connections. Interdisciplinary instruction, however, must be more than just a series of activities. Each individual subject area's outcomes must be achieved to ensure that in-depth learning occurs. If deep understanding is to occur, a unit or sequence of lessons cannot be based on superficial or arbitrarily connected activities (Brophy and Alleman, 1991). The outcomes and activities of one area of study must not be obscured by the outcomes or activities of another area of study (Education Review Office, 1996, p.13).

As students research the arts and explore contemporary art practice, they will encounter terminology such as interdisciplinary, multidisciplinary, transdisciplinary, intermedia and multimedia. Much contemporary art blurs the boundaries among art forms and other disciplines and definitions for these terms are constantly evolving.

In this curriculum, the term interdisciplinary refers to interactions of two or more disciplines in response to a contemporary artistic challenge (e.g., explorations of relationships between dance and photography), or to art practice that employs new technologies in a manner that challenges traditional definitions of arts disciplines.

Glossary - General

A-B / A-B-A / A-A-B-A (Musical forms) – The organization of sections of a musical work, represented by letters that depict similar and contrasting sections. A-B refers to a work with two distinct parts. A-B-A refers to a work with two distinct parts, the first of which is repeated after performing the second. A-A-B-A refers to a work with two distinct parts; the first part is repeated, followed by the second and then a repeat of the first again.

A cappella – “In the chapel”. Refers to choral music sung without instrumental accompaniment.

Accent – Giving prominence to a specific beat or musical note.

Accompaniment – A secondary vocal and/or instrumental part or parts added to a principal part or parts.

Acoustics – The science of sound.

Aleatoric – Refers to music in which certain choices in composition or realization, to a greater or lesser extent, are left to chance or whim.

Arpeggio – The notes of a chord played one after another.

Articulation – The separation of successive notes from one another, singly or in groups, by a performer and the manner in which this is done; the manner in which notes are performed.

Atonal – A type of music in which tones and chords are not related to a central keynote.

Augmented – A major or perfect interval raised by a half-step.

Aural – Having to do with the ear or the sense of hearing.

Balance – The blend and positioning of voices, instruments, or other sounds.

Bass – The lowest adult male singing voice.

Beat – The regular repeated pulsation in music.

Binary – A form or structure in music with two distinct sections: part A and part B (AB form).

Body percussion – Sounds made by clapping hands, slapping legs and chest, or stomping feet.

Brass instruments – Instruments where the sound is made by buzzing the lips (trumpet, French horn, trombone and so on).

Call and response – A structural device that derives from the work songs of Afro-American slaves; a soloist sings or plays and a group or second soloist replies “in response” to the first.

Canon – A composition in which all of the voices perform the same melody, beginning at different times.

Chest voice – The part of the voice which seems to resonate in the chest. This voice should be used with discretion by inexperienced singers.

Chord – Three or more tones sounded simultaneously.

Chromatic – Movement by half steps (e.g., C to C#, E to F).

Chromatic scale – A scale of half-steps with 12 tones to an octave.

Clef – A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

Coda – The ending section of a song or arrangement, sometimes indicated by .

Consonance – The property of sounding harmonious.

Contour – The shape of a melody, or how the sound rises and falls in pitch.

Crescendo – A gradual increase in the volume.

Decrescendo – A gradual decrease in the volume.

Degree – Individual notes in a scale. If a major scale is defined by “do-re-mi-fa-so-la-ti,” *do* is the first degree, *re* the second degree and so on.

Descant – A melodic voice part pitched higher than and concurrent with the melody.

Diatonic scale – The notes found within a major or minor scale.

Diction – Enunciation of words in singing.

Diminished interval – A minor or perfect interval lowered by a half-step.

Disjunct – A term applied to a melodic line that moves by leap rather than in conjunct motion (by step).

Dissonance – A sound that is a disagreeable auditory experience.

Dominant chord – In tonal music, the chord built on the fifth degree of the scale.

Duple metre – A time signature with groups of two beats to the measure, strong/weak.

Duration – The length of a tone or sound.

Dynamics – The degree of loudness or softness at which music is performed.

Elements of music – The key ingredients of music including dynamics, rhythm (beat, tempo, patterns of duration, metre), pitch and melody, timbre or tone colour and texture.

Embellishments – Notes added to ornament a melody or rhythmic pattern.

Falsetto – A technique in which a mature male voice can reach notes of the soprano or alto range. This is not the same thing as a pure countertenor voice. Only the edges of the vocal cords vibrate as opposed to the whole length and it is used by male voices to reach notes outside of their usual range.

Form – The organizational structure of the music.

Genre – A type or kind of musical work (e.g., opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Half-step – The smallest distance between pitches commonly used in Western Art Music. The distance between F and F# is one example.

Harmony – A texture created when two or more sounds are combined.

Head voice – That lighter voice that is free of tension and used for higher notes, distinct from the lower register (chest voice). It resonates higher in the body.

Improvisation – The process of simultaneously composing and performing music.

Interdisciplinary – Interactions of two or more disciplines in response to a contemporary artistic challenge (e.g., explorations of relationships between dance and photography), or to art practice that employs new technologies in a manner that challenges traditional definitions of arts disciplines.

Intermedia – Simultaneously using or involving several media such as dance, slides, electronic music, film and painting; multimedia.

Interval – The distance between two pitches.

Intonation – Singing or playing in tune.

Intro – The introduction to a jazz “head”. Some tunes have standard introductions, some styles may have a typical introduction and some forms have standard introductions.

Legato – Played without any perceptible interruption between the notes.

Major scale – A succession of eight notes within an octave, moving in whole steps except for two half-steps between steps three and four and seven and eight.

Melody – A series of pitches and durations that combine to make a self-contained musical thought.

Metre – Recurring patterns of accented and unaccented beats that produce a rhythmic grouping.

Minor scale – A succession of eight notes within an octave, moving in a specified pattern of whole steps and half-steps. The fundamental feature is that the interval between the tonic and third is minor.

Mixed metre – A mixture of duple and triple metres.

Mode – The selection of tones arranged in a scale that forms the basic tonal substance of a composition (i.e., usually based on a major or minor scale but starting on a note other than the root). Starting with the first note of a major (sometimes with minor scales), the modes are: 1 - Ionian, 2 - Dorian, 3 - Phrygian, 4 - Lydian, 5 - Mixolydian, 6 - Aeolian, 7 - Locrian.

Monophonic texture (monophony) – One unaccompanied melodic line.

Motif – A small melodic fragment repeated within a melody.

Multidisciplinary – Composed of or combining several usually separate branches of learning or fields of expertise (a multidisciplinary study of the 18th century).

Multimedia – The combined use of several media, as in sound and full-motion video.

Music – The art of humanly organized sound.

Mute – A device placed over the bell of a brass instrument or on the strings of a stringed instrument to change or soften the sound. Types for brass instruments include straight, harmon, plunger, bucket and practice.

Non-pitched sounds – Sounds with no discernible pitch, such as the sound of tapping on a desk with a pencil.

Notation, invented or non-traditional – Original pictures or symbols created to convey sound or music ideas.

Notation, traditional – Common system of writing used to convey music ideas.

Octave – The distance between notes of the same name and eight letter notes higher or lower; for example, A B C D E F G A. Also A at 440Hz is an octave lower than A at 880Hz.

Ostinato – A short melodic or rhythmic pattern that is repeated over and over to form an accompaniment.

Passagio - A transition or bridge between chest and head voice, generally occurring around an E-F# above middle C4 for men and around an A-B above middle C for women.

Percussion – All instruments that may be played by shaking, rubbing, or striking the instrument itself (includes piano).

Phrase – A natural division in the melodic line, similar to a sentence or part of a sentence.

Pitch – Designates sounds as high or low. Pitch is determined by the number of vibrations per second of a sound. Pitch direction describes the movement of pitch patterns or melodies, which may move upward, downward, or stay the same.

Polyphonic texture (polyphony) – The simultaneous combination of two or more melodic lines.

Portfolio – A collection of artistic works, originally found mainly in visual arts but now often used in music, drama and dance.

Principles of composition – Tools or devices that help organize sounds and the elements of music into cohesive works (e.g., variety, repetition, balance, acoustics, transition, tension and resolution and unity).

Push-up – Describes one chorus and verse when speaking about traditional First Nations music. “A lead singer ‘leads-off’ (begins) with the first line of the song’s chorus. Another singer ‘seconds’ him by repeating that line with slight variations in pitch and tone before the first line is completed. The rest of the group joins in singing all of the first chorus. Three accented drum beats indicate the break between chorus and verse” (Roberts, 1992, p. 86).

Repertoire – A body or selection of musical works/pieces.

Rhythm – Movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions. In other words, rhythm is simply the timing of the musical sounds and silences.

Rhythmic displacement – Moving an entire rhythm pattern so that it starts on a different part of the bar.

Rondo – A form having a repeated section A, alternating with contrasting material (B and C). ABACA is an example of rondo form.

Note – Learning a written piece of music through the process of endless repetition; not exactly the same process by which music is memorized.

Round – A circular canon which may be repeated any number of times.

Scale – An ascending or descending pattern of half-steps and/or whole steps.

Sequence – A pattern within a melody that is repeated on a higher or lower scale step.

Serial music – A type of composition based on a technique involving a twelve-tone scale. See also twelve-tone scale.

Soli – A musical composition or a passage or section in a musical composition written for performance by a small group of instruments or voices (like or unlike) or a section of the performing group, with or without accompaniment.

Sol-fa – A series of names or syllables used to designate the tones of a scale pattern (i.e., pentatonic: do re mi sol la; minor: la ti do re mi fa sol la).

Solfège – A system of designating verbal syllables for the degrees of the scale (major: do re mi sol la ti do).

Solo – A musical composition or a passage or section in a musical composition written for performance by one singer or instrumentalist, with or without accompaniment.

Staff (Staves) – The horizontal lines on and between which notes are written.

Structural devices – Devices used in constructing a piece of music (e.g., motif, phrase, sequence, repetition, variation, cadence).

Style – The style of a composition is its manner of treating form, melody, rhythm, counterpoint, harmony and tone colour.

Syncopation – The placement of rhythmic accents on weak beats or weak portions of beats.

Tempo – The rate of speed or the pace of the music.

Tension and resolution – Tension can be created through the use of different elements (e.g., building dynamics, rising melodic line, using dissonant harmony). Resolution may be created by a change in dynamics or height of melody, or movement from dissonant to consonant harmony.

Ternary – Designates a form or structure in music that has three sections, with the first section being repeated after the second section (ABA form).

Texture – The weave of the music (i.e., dense or transparent, heavy or light, thin or thick).

Theme – A melodic or rhythmic idea that a piece or section of music is built around.

Timbre – The tone colour or the characteristics of a sound that help distinguish that sound from another.

Time signature – A symbol that denotes a metric rhythm (e.g., 3/4 or 4/4).

Tonality – A function of texture. The sense that the music is gravitating towards certain pitches in a key. Different scales can be said to have different tonality (e.g., major tonality, minor tonality and so on).

Tonic/Tonic chord – In tonal music, the chord built on the first note of the scale/key (the tonal centre).

Transcribe – The listening to and then writing down of music by ear.

Transdisciplinary – Pertaining to or involving more than one discipline; interdisciplinary.

Transpose – To write or perform music in a different key.

Triad – A chord of three notes consisting of a root, a third above the root and a fifth above the root.

Triple metre – A time signature with groups of three beats to the measure, as in strong/weak/weak.

Tuning – The state of being in the proper pitch (i.e., to be in tune). The proper adjustment of instruments with respect to the frequency of the pitches.

Twelve-tone scale – A scale constructed of all twelve half-steps within an octave and organized in a specific order called a tone row.

Unison – Singing or playing at the same pitch or exactly an octave apart.

Vamp – An accompaniment, usually improvised, consisting of a succession of simple chords. Often used in a musical to hold place in a song until the action and song are ready to continue.

Vibrato – A slight fluctuation of pitch.

Whole step – The equivalent of two half-steps (e.g., the distance between G and A is a whole step).

Whole tone scale – A scale that divides the scale into six equal, tempered whole tones.

Woodwind instrument – Instrument where the sound is made by moving air across a reed or moving the air across a sharp edge. Clarinets, flutes, saxophones, oboes and bassoons are members of the woodwind family.

Jazz Glossary

Back beat – A consistent accent on beats 2 and 4 of a measure.

Back line – The rhythm section of a jazz ensemble.

Backgrounds – Patterns or supporting music played by sections of the band behind the soloist(s).

Ballad – A slow, lyrical song.

Basie style – The unique characteristic sound and style of the big band made popular by the Count Basie Band and the writer/arranger Sammy Nestico.

Bebop (bop) – A style of jazz developed by Charlie Parker and Dizzy Gillespie. Usually identified by fast tempos, disjunct/syncopated/dissonant melodies and harmonic complexity. Solos are based on changes rather than melody.

Belt Voice – When a voice is coordinating in a true “belt” the vocal cords are attempting to take the chest voice coordination up as high as it can go without allowing it to switch the head voice. Not recommended for use in vocal jazz.

Big band – A traditional jazz ensemble usually consisting of five saxophones, four trumpets, four trombones, piano, guitar, bass and drums.

Blue notes – Notes using variable intonation; “bending” the pitch expressively through microtones.

Blues – A musical form, usually 12 bars in length with three phrases. Describes the 12-bar harmonic progressions that form the basis for blues (I, IV, I, I, IV, IV, I, I, V, IV, I, I) improvisation; the most common is 12 bars long. The other characteristic is the ‘blue note’, a lowering of the 3rd, 7th and (to a lesser extent) 5th scale degrees.

Blues head – Short theme of four bars repeated three times over a 12-bar blues as the melody. Often unchanged each time but not always (e.g., C Jam Blues, Blues in the Closet).

Blues scale – A scale built with (from major) the 1, b3, 4, b5, 5, b7, 8 degrees of the scale.

Bombs – Accents played by drummers that do not coincide with those played by the soloist or ensemble; often associated with bebop style.

Boogie woogie – A blues piano style in which the left hand plays a rhythmic ostinato (i.e., repeated pattern) of eight beats to the bar.

Bossa nova – A Brazilian style of dance music (Latin).

Break – A section of the piece (usually two bars) where the ensemble stops and the soloist plays, usually leading into the first chorus of a solo.

Bridge – The middle part of an AABA form (i.e., the “B” part). It usually serves as a contrast and typically ends with a half cadence. Its function is to connect or “bridge” between the “A” sections.

Changes – Refers to chord changes; jazz slang for harmonic progression.

Chart – A lead sheet that contains arranging elements such as an intro, endings and/or rhythmic kicks.

Chops – Technical facility on an instrument. A player with great “chops” has great technical ability on the instrument. Also refers to endurance when playing the instrument.

Chord extensions – Notes above the basic triad or seventh chord (9, 11, 13).

Chord progression – Succession of harmonic content in time (e.g., tonic-dominant, 12-bar blues, ii-V7-I).

Chord symbols – A shorthand system to notate chords using combinations of letters and numbers (e.g., C7, Dmin9, Emin7, b5).

Chorus – One time through the song form. (The term “chorus” sometimes is used differently in jazz than it is in pop music.)

Circle of fourths – An arrangement of keys moving clockwise by fourths (C, F, Bb, Eb, Ab, Db/C#, Gb/F#, B, E, A, D, G).

Clam- A misplaced or misplayed note.

Clave – 1) Two wooden sticks struck together as rhythmic accompaniment in Latin music. 2) A time-line pattern used in Latin music. Its rhythm can be represented verbally as dah-dit-dah | dah-dah|, or in reverse form, | dah- dah| dah-dit-dah. Literally, it means “key”.

Combo – A small performing ensemble, usually a rhythm section and one or two horns.

Comping – (from composing) - To accompany a soloist or group on an instrument (typically piano or guitar), where the rhythms and voicings generally are made up (composed) on the spot by the performer in response to the music and other performers.

Cool jazz – A style of jazz with relaxed tempos and lots of open space in the melodies. A reaction to the intensity of bebop.

Cubop – Another name for Afro-Cuban jazz.

Dance band – A big band or swing band.

Distortion – An electronic effect used usually by electric guitar and bass players.

Dixieland – An early instrumental style of jazz.

Doo-wah – The sound made when a brass player moves a hat, plunger, or cup over the bell of the instrument. Usually marked as “+” for the covered sound (doo) and “O” for the open sound (wah).

Double – To play more than one instrument (e.g., tenor saxophonists often double on the soprano saxophone).

Double time – A tempo that is twice as fast as another given tempo. (The opposite is half time.)

Double time feel – In double time feel, the music feels like it's changing to a tempo that is twice as fast, but in actuality, the chord changes and melody progress at the same rate. The opposite is half-time feel.

Effects – Electronic devices that distort or change the sound of an instrument.

Fake books – A collection of lead sheets used by jazz musicians (called “fake” books because musicians “fake” or improvise a performance without detailed notation).

Fall – A special music effect made by falling or dropping off the pitch at the end of a note.

Feel – Native ability or acquired sensitivity. Playing the correct musical elements in a particular way. In swing, playing eighth notes with a rhythm similar to triplet, but not quite.

Fill(s) – To supply an empty place within the music with sound. The fill often leads the ensemble or section to an entrance. Usually played by the drums and/or rhythm section players or by horn players accompanying a vocalist.

Fours – Alternate four-bar passages, as played in sequence by different soloists (i.e., the guitar and drums were trading fours). Typically the form of the song continues through the fours.

Freddie Green guitar style – Playing downstrokes of each of the four beats of a chart. Freddie usually used 1, 3 and 7 notes in his voicings.

Free improvisation – Improvising without reference to harmony, often in an atonal context. The focus usually shifts to areas that can be masked in harmonic improvisation: timbre, melodic intervals, rhythm and constant interaction among musicians.

Free jazz – A style of playing jazz that is free of the restraints of key, form, metre, changes and so on.

Front line – The horn section of an early jazz instrumental ensemble, usually cornet, clarinet and trombone.

Funk – A type of groove with a highly syncopated bass line and various rhythmic layers. Favoured by jazz musicians starting in the 1970s.

Fusion – The blending together of two styles. Fusion particularly refers to the jazz/rock style.

Ghost band – A band where the leader has died, but the band continues to perform under the leader’s name.

Ghost note, Ghosted note – An unaccented note that is suggested or implied but only half sung or played.

Glissando (Gliss) – A slide into the note, usually from below, from 1-3 steps away. No individual notes should be heard in a gliss (think trombone or acoustic bass).

Gospel – A style of music typical of southern religious services.

Groove – A general name for the overall framework that makes rhythmic contrast possible. This includes the jazz-specific concept of swing.

Growl, Growling – Creating an unusual timbre on a wind instrument by growling in the throat while playing.

Guide tones – Important pitches to use in improvisation and comping. Typically, the 3rd and 7th of the chord.

Half-time – To play at twice as slow tempo as previously played.

Half-time feel – The tempo does not change but the feel is halved; sometimes called playing in two. In 4/4 time, the feel is in half notes, not quarter notes.

Hard bop – A modified form of bebop, also known as mainstream or straight-ahead style.

Hat – Slang for a marcato accent.

Head – The melody of a jazz song. A composed section, typically performed in unison, that frames a small- combo jazz performance by appearing at the beginning and again at the end.

Hi-hat – A pair of cymbals installed on a stand and played with the foot.

Horn – Jazz slang for any wind instrument.

Improvisation – The process of simultaneously composing and performing music.

Inside – See “Playing inside.”

Intro – The musical introduction to a jazz “head”. Some tunes have standard introductions, some styles may have a typical introduction and some forms have standard introductions.

Jam session – An informal gathering at which musicians perform jazz for their own enjoyment. It can be competitive, with one musician trying to outdo another, or it can be friendly and supportive.

Kansas City swing – A swing style that emphasizes medium tempos and riff-like melodies.

Kicks – Accents played by the drummer that coincide with those played by the soloist or ensemble.

Latin – A very broad term used to describe the blend of Afro-Cuban, Brazilian and other Latin-American countries’ music with jazz. Characterized generally with a straight eighth note feel.

Laying back (lay back or laid-back) – The placement of rhythms very slightly behind (on the back side) of each steady quarter note beat.

Lay out – To rest or stop playing for a portion of the piece.

Lead sheet – A shorthand musical score that serves as the point of reference for a jazz performance, usually containing only the composed melody (or head) and the harmonic progression.

Lick – A short melodic phrase learned by jazz musicians and used in their improvisations. A lick may be repeated precisely between two different solos. The jazz equivalent of “motif” in classical analysis.

Mainstream – Hard bop or a straight-ahead style of jazz.

Mambo – A typical Cuban dance rhythm played in a two feel.

Modal jazz – A style of jazz in which the music is based on a scale or mode rather than chord changes.

Modes – In jazz, a player may chose to use various modes of major and/or minor scales while improvising (On a iimin7 - v7 - IMaj7 pattern a player may choose first to use the dorian, then mixolydian, then ionian modes of a scale in the key of the I chord).

Monitor – A speaker used to project sound back at the musicians and/or performers.

Multiphonics – By changing the manner of blowing, musicians playing wind instruments can create several pitches at once. Often these are used more frequently in avant-garde jazz, but are used in all styles.

Outro – The ending for a jazz “head”. Some tunes have standard endings, some styles may have a typical manner of ending and some forms have standard endings.

Outside – See “Playing outside.”

Pentatonic scale – A five-note scale. It can be any five notes but usually is referred to in two ways. The major pentatonic scale is the notes 1, 2, 3, 5, 6 of a major scale (think of the black keys on a piano ascending from Gb). The minor pentatonic scale is actually the same notes but starts from Eb instead of Gb (6, 1, 2, 3, 5).

Playing inside – Improvising within the structure of the harmonic progression.

Play in two – In 4/4 metre, the rhythm section and particularly the bass player will play (mostly) two half-notes per bar.

Playing outside – Improvising outside the structure of the harmonic progression. This may mean improvising atonally (without reference to a tonal centre).

Polychord – Literally, many chords. Two chords played at once or stacked on top of each other. The chord symbol is written as two chords with one above the other with a horizontal line separating the two chords. Also refers to one chord played over a different root; this type of polychord often is referred to as a slash chord. Context will tell if there is confusion as to whether the chord is a “slash” or “poly” chord.

Polyrhythm – Two or more rhythms played simultaneously.

Progressive jazz – Big bands playing modern jazz, frequently with the addition of string, French horns and other non-traditional jazz instruments.

Quote – Using a familiar melody during a solo.

Ragtime – Piano style with stride left hand and highly syncopated right hand. Predates the development of the jazz style.

Reharmonize – Taking an existing tune and changing the chord progression.

Rhythm changes – A musical form based on the chord progression (and form) of George and Ira Gershwin’s song, *I Got Rhythm*, which forms the basis of countless (usually uptempo) jazz compositions (e.g., AABA using a cycle of fourths for the bridge, starting with the dominant of the third of the key).

Rhythm section – The instruments in a jazz ensemble that provide a rhythmic and harmonic foundation. Normally, the rhythm section will comprise a bass instrument (string bass, electric bass, tuba), percussion (usually the drum set) and one or more harmony instruments (piano, acoustic or electric guitar, banjo, the Hammond B-3 organ, vibraphone).

Ride pattern – The steady pulsation played on the ride cymbal of a drum kit. It formed the rhythmic foundation for jazz after about 1945.

Riff – A short, catchy, repeated melodic phrase. Riffs often are used to articulate the structure of a twelve-bar blues, making it clearer to the listener to hear the form. Also a short fragment of melody.

Rumba – A Cuban ballroom dance.

Salsa – A dance from the Caribbean similar to the Mambo, usually with a definite two feel.

Samba – An African dance eventually modified into a Brazilian ballroom dance with a definite two feel.

Scat – Improvising by a vocalist, using nonsense syllables instead of words (e.g., “doo-bee-doo-ba-doot-‘m-do- ba”).

Sequence – A pattern within a melody that is repeated on a higher or lower scale step.

Set up – The drummer will “set up” the ensemble by playing a fill that leads the band into playing on a particular part of the beat or bar.

Shuffle – A way of playing swing eighths with a more dotted-eighth feel. Also a particular drum pattern.

Sideman – A member of a performing group that is not the featured soloist or leader.

Sit in – When a musician spontaneously joins a group to perform.

Slash chords – Complex extended chords formed by placing a triad over a different root (e.g., an A major chord over an F root). The name comes from the usual abbreviation for these chords as A/F.

Son – A type of dance music combining Spanish and African elements.

Songo – A contemporary Cuban style that blends son, rumba, jazz and funk.

Speakeasy – A type of nightclub that became popular during Prohibition. Many early jazz musicians and bands found employment in speakeasies.

Stage band/Jazz band – A jazz ensemble.

Standard – A popular song that has become part of the permanent repertory of jazz musicians.

Stop time – A technique in which a band plays a pattern of short chords separated by silences. The intervening musical space then is filled in with monophonic improvisation. Stop time commonly was used in early jazz. Typical patterns for stop time include playing on the downbeat of every measure, or of every other measure, or the entire group playing only on the beats of a measure.

Straight-eighths – Even eighth notes.

Stride – A technique for a pianist's left hand. It involves a steady alternation of bass notes (low notes) with chords in a "boom chick, boom chick" rhythm.

Substitute chords – Chords that replace or augment the original chords of a composition.

Swing – Jazz from the period 1935-1945, usually known as the swing era.

Swing eighth notes – In a swing style with two eighth notes starting on the beat, the first eighth note is longer than the second. Though commonly described as a triplet feel (2-1) the relationship of the two notes is not always the same depending on the style, era and tempo of the music. The second or less long eighth note is accented.

Symmetrical scales – Scales that have a regular, recurring structure of intervals. The most common are chromatic (all half-steps), whole tone (all whole steps), diminished (whole - half or half - whole) and augmented (augmented 2nd - half).

Tag - The repetition of the last phrase of a tune, normally two or three times and sometimes with a change of key. Normally played only on the very last chorus to conclude the performance of that tune.

Third-stream jazz – A style of jazz combining elements of classical music and elements of jazz.

Time – A solid tempo, pulse and/or rhythmic groove. Everyone's job is to keep time.

Time charts – Charts written in unusual or mixed metres.

Traditional jazz – An early jazz style, sometimes called Dixieland.

Transcribe – The process of notating a piece of music.

Transform (a lick) – In this context, to take a lick or motif and, by changing one note or some of the notes, have the lick work in another key, while retaining the original shape of the lick.

Tritone substitution – Replacing one dominant chord with another whose root is a tritone away. It works because the 3rd and 7th for the two chords are the same (e.g., A7-C#/G becomes Eb7-G/Db).

Turn the beat around – When a group loses their place in the music and replaces the second and fourth beats with the first and third.

Two feel – A style for the rhythm section that emphasizes two strong beats per measure.

Uptempo – Fast.

Vamp – A short, repeated chord progression, usually used as the introduction to a performance.

Vocalese – Lyrics written to fit the melody of a jazz improvisation (e.g., Lambert, Hendricks and Ross, Manhattan Transfer). Not to be confused with the classical term, vocalise, which means to sing a melody on vowels.

Voicing – The particular way that a jazz musician chooses to play a selection of notes in a particular chord. A triad only has three pitches, but these can be spread out or doubled in infinite variations (e.g., notes used to

represent a chord, often in response to the melody, feel, bass line of a song, or to a soloist playing over a song).

Walking (bass line) or to walk – A bass line featuring four even beats per bar, usually serving as the rhythmic foundation for the jazz ensemble.

Woodshed – To practise diligently.

Bibliography

- Aebersold, J. (2000, 2010). *Jazz handbook*. New Albany, IN: Jamey Aebersold Jazz.
- American Choral Directors Association. *Vocal jazz repertoire and standards resources*. Retrieved May 5, 2013 from <http://acda.org/page.asp?page=vocaljazzresources>.
- Bamford, A. (2006). *The wow factor: Global research compendium of the impact of arts in education*. New York, NY: Wasmann Munster.
- Beiswanger, F. N. G. (1973). Doing and viewing dances: A perspective for the study of criticism. From G. Beiswanger, W. A. Hofman and D. M. Levin, Three essays in dance aesthetics. *Dance Perspectives*, 55 (Autumn), 8.
- Berendt, J.-E. and Huesmann, G. (2009). *The jazz book: from ragtime to the 21st century*. (7th ed.). Chicago, IL: Lawrence Hill Books.
- Black, P., Harrison, C., Lee, C., Marshall, B. and William, D. (2003). *Assessment for learning: Putting it into practice*. Maidenhead, UK: Open University Press.
- Bobbett, G. C., Dorothy, W. and Bobbett, N. C. (1994). *The relationship between musical instrumental performance skills and postsecondary musical independence* (How Important Are Scales, Etudes, Solos, Sight Reading, Improvisation, Etc.?). Chicago, IL: National Band Association.
- Brice Heath, S. and Robinson, Sir K. (2004). Making a way: Youth arts and learning in international perspective. In N. Rabkin and R. Redmond (Eds.). *Putting the arts in the picture: Reframing education in the 21st century*. Chicago, IL: Centre for Arts Policy at Columbia College.
- Brophy, J. and Alleman, J. (1991). *A caveat: Curriculum integration is not always a good idea*. Educational Leadership, 49, 66.
- Burnaford, G. (2006). *Moving toward a culture of evidence: Documentation and action research inside CAPE veteran partnerships*. Chicago, IL: Gail Burnaford and Chicago Arts Partnerships in Education.
- Burns, K. (Director) and Ward, Geoffrey C. (Writer). (2000). *Jazz: A film by Ken Burns - episode I: The big noise* [DVD].
- Clifford, P. and Friesen, S. (2007). *Creating essential questions*. Retrieved April 2, 2009 from http://galileo.org/tips/essential_questions.html.
- Coalition for Music Education in Canada and Canadian Music Educators' Association. (2008). *Concepts and skills: Grade 9 to graduation*. Hill Strategies Research Inc.
- Coalition for Music Education in Canada and Canadian Music Educators' Association. (2008). *Music education guidelines: A description of quality music programs kindergarten to graduation*. Hamilton, ON: Hill Strategies Research Inc.
- Coalition for Music Education in Canada. (2010). *A delicate balance: Music education in Canadian schools*. Hamilton, ON: Hill Strategies Research Inc.

- Cole, Richard and Schwartz, Ed. (2012). *Virginia tech multimedia music dictionary*. Retrieved May 7, 2013 from <http://www.music.vt.edu/musicdictionary/>.
- Costa, A. L. and Garmston, R. J. (1994). *Cognitive coaching: A foundation for renaissance schools*. Norwood, MA: Christopher-Cordon Publishers.
- Daubney, K. (2002). Songbird or subversive? Instrumental vocalization technique in the songs of Billie Holiday. *Journal of Gender Studies*, 11(1), 17-28.
- Deasy, R. (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership.
- DeGroot, Joanna. (2008). Ear training for jazz improv. *Teaching Music*, 10697446, April 2008, Vol. 15, Iss. 5.
- Drake, S. and Burns, R. (2004). *Meeting standards through integrated curriculum*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Dunscomb, R. and Hill Jr., Dr. W. L. (2002). *Jazz pedagogy: The jazz educator's handbook and resource guide*. Van Nuys, CA: Alfred Publishing Co. Inc.
- Education Department of Western Australia. (2000). *The arts in the New Zealand curriculum*. Wellington, NZ: Learning Media Ltd.
- Education Review Office. (1996). *Science in schools - Implementing the 1995 science curriculum* (5). Wellington: Crown Copyright.
- Eisner, E. (2002). The arts and the creation of mind. In *What the arts teach and how it shows*. Yale University Press. NAEA Publications, 70-92.
- Eisner, E. and Day, M. (2004). *Handbook of research and policy in art education*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Eisner, E. W. (2005). *Reimagining schools: The selected works of Elliot W. Eisner*. New York, NY: Routledge, Taylor and Francis Group.
- Elliott, D. J. *Music education: Why? what? and how?* Retrieved December 12, 2011 from <http://www.davidelliottmusic.com/music-matters/music-education-why-what-how/>.
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York, NY: Oxford University Press.
- Elliott, D. J. (2005). *Praxial music education reflections and dialogues*. New York, NY: Oxford University Press.
- Elliot, S. (1998). Unpacking Brody's aesthetic scanning framework in a postmodern-multicultural world. *Canadian Review of Art Education*, 25(2), 118-126.
- English, M. N. G. (2004). *Perspectives of professional vocal jazz singers and jazz educators: Implications for a high school vocal jazz pedagogy*. University of Manitoba. Winnipeg, MB: February 2004. Retrieved May 12, 2011 from <http://www.collectionscanada.gc.ca/obj/s4/f2/dsk4/etd/MQ91224.PD>.

- Firth, S. (1996). *Performing rites: On the value of popular music*. Cambridge, MA: Harvard University Press.
- Fitzgerald, Ella. *The official site of the first lady of song*. Retrieved May 7, 2013 from <http://www.ellafitzgerald.com/about/quotes.html>.
- Gardner, H. (1990). *Art education and human development*. Los Angeles, CA: Getty Publications. Retrieved May 12, 2011 from http://saveourfinearts.ca/wp-content/uploads/2010/02/policy_guidelines.pdf.
- Gardener, H. (1991). *Assessment in context: The alternative to standardized testing*. In Report of the Commission on Testing and Public Policy. B. Gifford (Ed.), pp. 13-17.
- Gardener, Howard. (1991, 2004). *The unschooled mind: How children think and how schools should teach*. New York, NY: Basic Books.
- Gazzaniga, M. (2008). *Learning, arts and the brain: The Dana Consortium report on arts and cognition*. C. Asbury and B. Rich (Eds.) New York, NY: The Dana Foundation. Retrieved March 27, 2009 from <http://www.dana.org/news/publications/publication.aspx?id=10760>.
- Gioia, Ted (2012). *The jazz standards*. New York, NY: Oxford University Press.
- Green, Lucy. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Burlington, VT: Ashgate Publishing Company.
- Griffin, Michael. 2009. *Jazz 4 choirs*. Workshop for ECIS Hamburg Nov. 9. Retrieved Nov. 15, 2012 from <http://www.musiceducationworld.com/files/Jazz4Choirs%20M%20Griffin%20website.pdf>.
- Griffin, Thomas (2010). *Head voice vs. falsetto*. Retrieved May 7, 2013 from <http://voices.yahoo.com/head-voice-vs-falsetto-5730622.html>.
- Haerle, D. (1980). *The jazz language*. Hialeah, FL: Studio 224.
- Hanley, B. and Montgomery, J. (2002). Contemporary curriculum practices and their theoretical bases. *The new handbook of research on music teaching and learning*. R.J. Colwell and C. Richardson (Eds.), pp. 113-43. New York, NY: Oxford University Press.
- Harmonies Way. (2008). *Research overview, institute of heartmath*. Retrieved November 30, 2011 from <http://www.harmoniesway.com/>.
- Harris, D., Bueckert, D., Cochrane, I., England, P. and Piche, J. (2006). *National voluntary curriculum and standards for instrumental music (band)*. (4 ed.). Saskatoon, SK: Canadian Band Association.
- Hart, L. A. (2002). *Human brain and human learning* (3rd ed.). Black Diamond, WA: Books for Educators.
- Hatschek, Keith (2012). *Vocal health basics: How to properly care for your voice*. Retrieved May 5, 2013 from http://blog.discmakers.com/2012/01/vocal-health-basics/?utm_source=DMAudio&utm_medium=Email&utm_campaign=EA1203%20%20.
- Hodges, Donald. (1997). What neuromusical research has to offer music education. *The quarterly Journal of music teaching and learning*, VII (2-4), 36-48. Retrieved May 5, 2013 from http://libres.uncg.edu/ir/uncg/f/D_Hodges_What_1997.pdf.

- Holt, M. and Jordan, J. (2008). *The school choral program: Philosophy, planning, organizing and teaching*. Chicago, IL: GIA Publications, Inc.
- Jensen, E. (2001). *Arts with the brain in mind*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Jensen, E. (1998). *Teaching with the brain in mind*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Koops, L. H. (2010). Can't we just change the words. *Music Educators Journal*, (September).
- Kuhlthau, C. and Todd, R. (2008). *Guided inquiry: A framework for learning through school libraries in 21st century schools*. Retrieved April 22, 2008 from http://cissl.scils.rutgers.edu/guided_inquiry/constructivist_learning.html.
- Lewis, G. (January 8, 2010). *Rethinking diversity: New music in the global context*. Canadian New Music Network. Retrieved February 23, 2012 from <http://www.newmusicnetwork.ca/en/blog/keynote-address-george-lewis/>.
- Madura, Patrice. (2008). *Vocal improvisation and creative thinking by Australian and American university jazz singers*. By Ward-Steinman, Journal of Research in Music Education, 00224294, Spring 2008, Vol. 56, Iss. 1. Retrieved May 5, 2013 from <http://jrm.sagepub.com/content/56/1/5.refs>.
- Mantie, R. (2004). *A re-conceptualization of jazz curriculum and instructional practices in Manitoba secondary schools*. Brandon, MB: Brandon University.
- Mantie, R. (2007). Schooling the future: Perceptions of selected experts on jazz education. *Critical studies in improvisation / Etudes critiques en improvisation*, Vol. 3 , No 2. Toronto, ON: University of Toronto. Retrieved May 12, 2011 from <http://www.criticalimprov.com/index.php/csieci/article/viewArticle/307/641>.
- Mantie, R. A. (2009). *Stylizing lives: Selected discourses in instrumental music education*. Graduate Department, University of Toronto. Retrieved May 12, 2011 from <http://www.collectionscanada.ca/obj/thesescanada/vol2/OTU/TC-OTU-19059.pdf>.
- May, L. F. (2003). Factors and abilities influencing achievement in instrumental jazz improvisation. *Journal of research in music education*, Fall 2003, Vol. 51, Iss. 3, p. 245-258.
- Mills, H. and Donnelly, A. (2001). *From the ground up: Creating a culture of inquiry*. Portsmouth, NH: Heinemann Educational Books, Ltd.
- McRae, R. (2001). "What is hip?" And other inquiries in jazz slang lexicography. *In notes*. March 2001. Vol. 57, Iss. 3, p. 574. Retrieved May 12, 2011, from http://web.ebscohost.com/ehost/detail?vid=4&hid=107&s_id=f20f374e-0b9f-49e0-aee1-d8bcc0c87d70%40sessionmgr113&bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#db=ehh&AN=4206677.
- Miller, M. (2001). *The Miller companion to jazz in Canada*. Toronto, ON: The Mercury Press.
- Mullins, Aimee. (2009) *The opportunity of adversity*. Retrieved May 5, 2013 from http://www.ted.com/talks/aimee_mullins_the_opportunity_of_adversity.html.

- Music Educators National Conference: The National Association for Music Education and International Association of Jazz Educators (1996). *Teaching jazz: A course of study*. Lanham, MD: Rowman and Littlefield Education.
- National Symposium on Arts Education. (2004). *Policy guidelines for arts education in Canadian schools*. Retrieved May 11, 2011 from http://saveourfinearts.ca/wp-content/uploads/2010/02/policy_guidelines.pdf.
- Parsons, L. M., Sergent, J., Hodges, D. A. and Fox, P. T. (2005). The brain basis of piano performance. *Neuropsychologia*, 43, 199-215.
- Pasquin, L. and Winn, S. (2007). *Engaging students: The power of the personal. Learning landscapes: Student engagement in the 21st century*. Retrieved March 27, 2009 from <http://www.learnquebec.ca/> learninglandscapes.
- Paul Hamlyn Foundation. (2008). *Learning futures: Next practice in learning and teaching*. Retrieved March 27, 2009 from <http://www.innovation-unit.co.uk>.
- Phillips, C. (2006). Twelve benefits of music education. *Children's music workshop*. Retrieved May 12, 2011 from <http://www.childrensmusicworkshop.com/advocacy/12benefits.html>.
- Ratey, J. J. (2001). *A user's guide to the brain*. New York, NY: Pantheon Books.
- Reeves, D. (2007). *Leading to change: Academics and the arts*. Educational Leadership, 64 (5).
- Reimer, B. (2003). *A philosophy of music education: Advancing the vision*. (3rd ed). Upper Saddle River, NJ: Prentice Hall.
- Reimer, B. (2004). New brain research on emotion and feeling: Dramatic implications for music education. *Arts education policy review*, 106(2).
- Reimer, B. (2005). Philosophy in the school music program. *Philosophy of music education review*. 13(2) p. 132-135.
- Reimer, B. (2006). Music listening, its nature and nurture. *Arts education policy review*, 107(3).
- Reimer, B., Palmer, A., Regelski, T. and Bowman, W. (2002). Symposium: Why do humans value music? *Philosophy of music education review*, 10(1).
- Roberts, C. (1992). *Powwow country*. American and World Geographic Publishing. Helena, MT.
- Robinson, S. (2008). *Promising practices and core learnings in arts education: Literature review of k-12 fine arts programs*. Edmonton, AB: Alberta Education.
- Ross, D. and Egea-Kuehne, D. (2005/2006). Ad-liberal education: Improvisation and open curricula. *International journal of learning*, 12(6).
- Rutherford, Paris. (2008). *The vocal jazz ensemble*. Milwaukee, WI: Hal Leonard.
- Saebo, A. B., McCammon, L., O'Farrell, L. and Heap, B. (2008). What is creativity and how can we teach it? A preliminary reflection from an international study. *Stage of the art*, 18(3).

Saskatchewan Ministry of Education. (2009). *Arts education 9*. Regina, SK: Government of Saskatchewan.

Saskatchewan Ministry of Education. (2009). *Core curriculum: Principles, time allocations and credit policy*. Regina, SK: Government of Saskatchewan.

Saskatchewan Ministry of Education. (2011). *Arts education 5*. Regina, SK: Government of Saskatchewan.

Schlechty, P. C. (2002). *Working on the work: An action plan for teachers, principals and superintendents*. San Francisco, CA: Jossey-Bass.

Scott, S. (2006). A constructivist view of music education: Perspectives for deep learning. *General Music Today*, 19(2), p. 17-21.

Scott, S. J. (2008). Exploring an inquiry-based stance for planning and instruction in general music education. *General music today*, 21(3).

Scripp, Larry (2000). Introduction: The premise of learning through music. *Journal for learning through music*, summer.

Seidal, S., Tishman, S., Winner, E., Hetland, L. and Palmer, P. (2009). *The qualities of quality: Understanding excellence in arts education*. Project Zero. Cambridge, MA: Harvard University Press.

Shaw, Kirby (2004). Competitive show choir festivals: What are the benefits? *Choral journal*, Vol. 45, Iss. 7. Retrieved May 7, 2013 from http://www.kirbyshaw.com/choral_journal.html.

Shaw, Kirby. *Scat singing... help!!!!*. Retrieved May 7, 2013 from http://www.kirbyshaw.com/scat_singing.pdf.

Shaw, Kirby. *It's the lyrics*. Retrieved May 7, 2013 from http://www.kirbyshaw.com/tips_teachers.html.

Shaw, Dr. Kirby (1987). *Vocal jazz style* (2nd ed.). Milwaukee, WI: Hal Leonard.

Smith, D. T. (2009). Development and validation of a rating scale for wind jazz improvisation performance. *Journal of research in music education*, 57(3), p. 217-235.

Sousa, D. (2003). *How the gifted brain learns*. Thousand Oaks, CA: Corwin Press.

Sousa, D. (2006). *How the brain learns*. (3rd ed.). Thousand Oaks, CA: Corwin Press.

Spradling, Diana, R. (2000). Vocal jazz and its credibility in the university curriculum. *International association of jazz educators journal*, 32(5).

Stoloff, Bob. (2003). *Blues scatitudes: Vocal improvisation of the blues*. Gerard & Sarzin Pub. Co.

Stoloff, Bob. (1998). *Scat! Vocal improvisation techniques*. Gerard & Sarzin Pub. Co.

Taggart, G., Whitby, K. and Sharp, C. (2004). Curriculum and progression in the arts: an international study. International review of curriculum and assessment frameworks. *National foundation for educational research*, September.

Walser, R., Ed. (1999). *Keeping time: Readings in jazz history*. New York, NY: Oxford University Press.

- Weir, Michelle. (2005). *Jazz singer's handbook: The artistry and mastery of singing jazz*. Alfred.
- Whyton, T. (2006). Birth of the school: Discursive methodologies in jazz education. *Music Education Research*, 8(1), p. 65-81.
- Wiggins, G. and McTighe, J. (2005). *Understanding by design* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.
- Wiggins, G. and McTighe, J. (2007). *Schooling by design: Mission, action and achievement*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Williams, F. (1989). Creativity assessment packet. In *Dynamite in the classroom: A how-to handbook for teachers*, S. L. Schurr (Ed.). Columbus, OH: National Middle School Association.
- Yanow, Scott (2008). *The jazz singers: The ultimate guide*. Milwaukee, WI: Hal Leonard.
- Zegree, Stephen. (2002). *The complete guide to teaching vocal jazz*. Dayton, OH: Heritage Music Press.

Feedback Form

The Ministry of Education welcomes your response to this curriculum and invites you to complete and return this feedback form.

Vocal Jazz 30 Curriculum

1. Please indicate your role in the learning community:

parent teacher resource teacher
 guidance counsellor school administrator school board trustee
 teacher librarian school community council member
 other _____

What was your purpose for looking at or using this curriculum?

2. Please respond to each of the following statements by circling the applicable number.

The curriculum content is:	Strongly Agree	Agree	Disagree	Strongly Disagree
appropriate for its intended purpose	1	2	3	4
suitable for your use	1	2	3	4
clear and well organized	1	2	3	4
visually appealing	1	2	3	4
informative	1	2	3	4

3. Explain which aspects you found to be:

most useful:

least useful:

4. Additional comments:

5. Optional:

Name: _____

School: _____

Phone: _____ Fax: _____

Email: _____

Thank you for taking the time to provide this valuable feedback.

Please return the completed feedback form to:

Executive Director
Student Achievement and Supports Branch
Ministry of Education
2220 College Avenue
Regina SK S4P 4V9
Fax: 306-787-2223