2012
Saskatchewan Curriculum

Instrumental Jazz

30

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Acknowledgements

Introduction

Instrumental Jazz 30 is to be allocated 100 hours. It is important for students to receive the full amount of time allocated to their study of jazz. The learning should be focused upon students attaining the understandings and skills as defined by the outcomes and indicators stated in this curriculum.
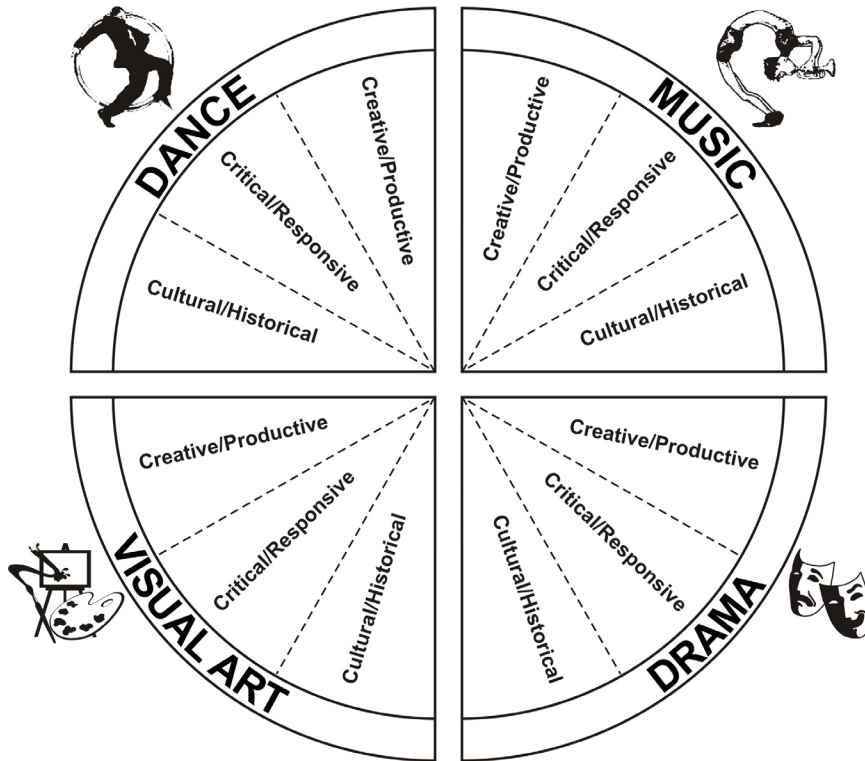
Core Curriculum

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 *Core Curriculum: Principles, Time Allocations, and Credit Policy* on the Saskatchewan Ministry of Education website.

For additional information related to the various components and initiatives of Core Curriculum, please refer to the Ministry website at *www.education.gov.sk.ca/policy* for policy and foundation documents.

"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)

"The musician is constantly adjusting decisions on tempo, tone, style, rhythm, phrasing, and feeling-training the brain to become incredibly good at organizing and conducting numerous activities at once. Dedicated practice of this orchestration can have a great payoff for lifelong attentional skills, intelligence, and an ability for self-knowledge and expression."

(Ratey, 2001)

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

Students who are engaged in constructing and applying knowledge build a positive disposition towards learning. Throughout the study of Instrumental Jazz 30, students explore and express ideas, 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

Students discover that studying 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 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? John Coltrane's "Alabama" and Oscar Peterson's "Hymn To Freedom" are examples of music with powerful messages that helped inspire the works.

To learn about jazz, students need to learn to use the jazz language and also 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

The study of instrumental 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 Instrumental Jazz 30 seek to discover who they are, envision who they might become, imagine possibilities

and alternatives for themselves and their communities, and provide new ideas and alternatives for the future. Students also will gain an understanding of the tremendous contributions and social commentary that 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. Students use their instrument to explore a range of topics, concepts, and ideas. Studies show that performing, practicing, 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 Instrumental Jazz 30 independently analyze, adapt, and make decisions in real time simultaneously while playing 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 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 students' 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 play and create jazz effectively assumes the possession of a positive self-concept and sense of identity by the individuals, and the ability to work and live in harmony with others.

Studying Instrumental Jazz 30 provides the opportunity for students to grow as creative individuals, each with a unique voice, and the

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*

courage to express a personal artistic vision. The arts also teach students to respond to the world with a critical, yet compassionate, eye while demonstrating imagination and empathy for human and environmental conditions.

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 ability to investigate, structure, and 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 Instrumental Jazz 30 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.

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 participate with others in accomplishing shared goals. In the study of Instrumental Jazz 30, 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 Instrumental Jazz 10 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 1. K-12 Goals of Arts Education
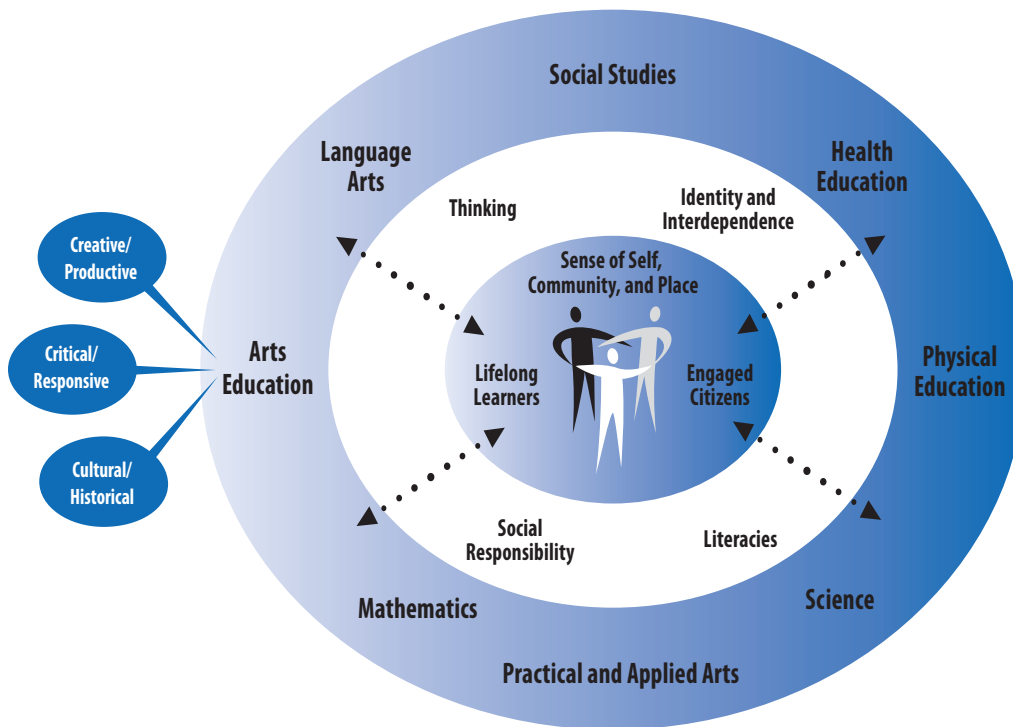
The three goals of arts education from Kindergarten to Grade 12 are:

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)

> **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 the 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. Some of these processes are described in "Responding to Arts Expressions", located on the Ministry of Education website. The intent of this goal also is 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. Instrumental Jazz 30 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 also is 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 Instrumental Jazz Program

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

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

The Saskatchewan Instrumental Jazz 30 curriculum provides students with a unique "way of knowing" the world and human experience. Research clearly demonstrates the benefits of studying music, not only for those students with a special interest in jazz, but for all students facing a future that requires multiple literacies, creative and critical thinking, and innovative problem-solving abilities that will apply to their daily lives.

Students in an effective instrumental 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
- celebrate the rich cultural and artistic heritage of jazz artists from Saskatchewan, Canada, and around the world.

Arts Education and Student Engagement

Current research on learning indicates that arts education, which includes 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.

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

- an inclusive stance with accessibility for all students

Music exists as experiences, not as objects.

(Koops, 2010, p. 26)

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 and Gazzaniga, 2008)

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, shared, and motivational, even for the observer.

(Pasquin & Winn, 2007, p. 176)

- 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
- 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.

Studies such as the Paul Hamlyn Foundation's *Learning Futures: Next Practice in Learning and Teaching* indicate that far too many students are disengaged from school and report that learning often is fragmented or disconnected, not relevant to real life, and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives), and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in quality instrumental 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

Adam Fletcher, on his website *Soundout: Promoting Student Voice in Schoo*l, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education." Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development,

This paraxial 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*)*

school culture, diversity, integrity, and civic engagement. He states that student voice is formed from the "unique perspective of the young people in our schools. It is formed in the same ways that adult voice is; that is, 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 chart provides examples of jazz experiences and instructional approaches that encourage increased student engagement and respect for 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.

(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 students' lives

- design and collaborate on inquiry projects that address students' questions

- make connections among jazz, the arts, and other disciplines

- work in partnership with teachers and professionals in jazz, in formal and informal settings

- have flexibility and choice among a variety of approaches to learning

- negotiate assessment practices including self-assessment

- collaboratively design assessment criteria and rubrics

- work with teachers, artists, and community members to document and share their learning with others.

Implicit in all these processes is the broader requirement that all music students be engaged in rich and challenging music-making projects in classroom situations that are deliberately organized as close approximations of real musical practices.

(Elliott, 1995)

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.

In Instrumental Jazz 30, a simple inquiry question would be, how can I get better at what I am doing? This should lead to many strategies developed by the students and the teacher to improve their skills and understanding of the area of study within the field of jazz. There is a lot of truth in the old joke, how does one get to Carnegie Hall? Practice, practice, practice. Nothing replaces the amount of practice it takes to achieve any outcomes in the study of jazz or any musical style. What often is missing is student understanding of what to practice, how to practice, and why they are practicing. 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 it takes. Most students will need to be taught how to practice, just as they need to be taught how to use a metronome or how to play their instrument.

Inquiry is more than 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 passively receiving information
- 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 understandings
- 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)

"Every second all of you are making a decision to make that music stronger and to organize that music more and more. That's jazz music."

(Wynton Marsalis in Burns, 2000)

Inquiry is a philosophical stance rather than a set of strategies, activities, or a particular teaching method. As such, inquiry promotes intentional and thoughtful learning for teachers and children.

(Mills and Donnelly, 2001, p. xviii)

Inquiry learning is not a step-by-step process but rather a cyclical one, with various phases of the process being revisited and rethought as a result of students' discoveries, insights, and co-construction of new knowledge.

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.

Constructing Understanding Through Inquiry

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

(Elliott, 1995, p. 73)
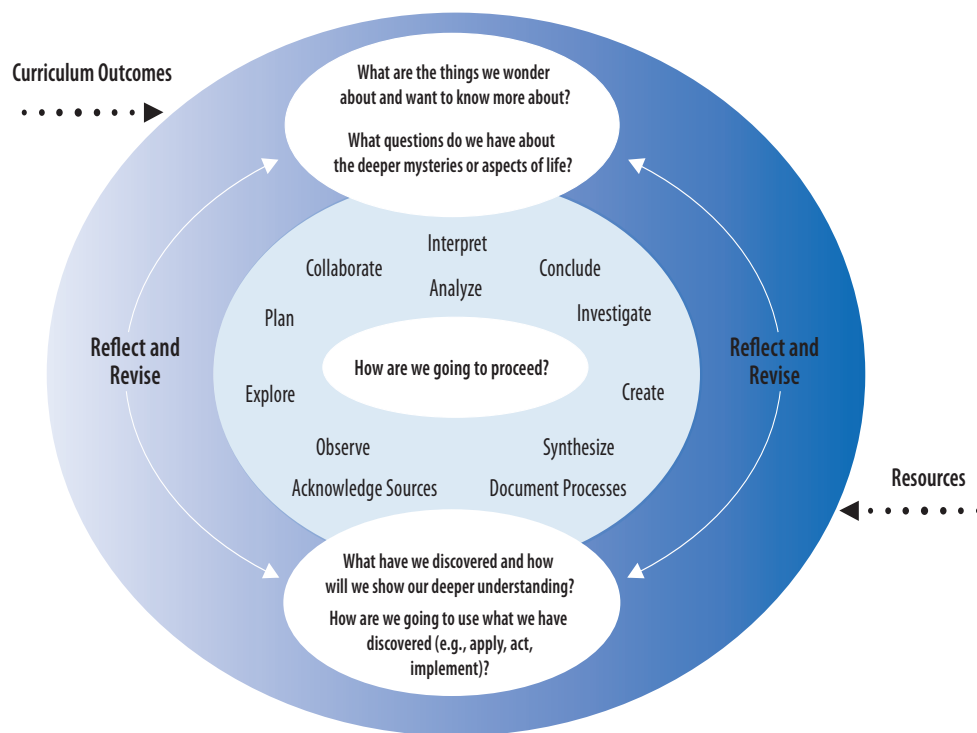
Musicianship and listenership are two sides of the same cognitive coin. Listenership involves the covert (mental) construction of intramusical relationships (within works) and intermusical relationships (between works) through the same kinds of knowing that make up musicianship: procedural, formal, informal, impressionistic and supervisory musical knowing. The knowings required to listen effectively for the musical works of a given practice involve the same kinds of knowing required to perform, improvise, compose, arrange and/or conduct the music of that practice.

(Elliott, 2005)

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, as 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 are used to initiate and guide the inquiry, and give students direction for developing deep understandings about topics, problems, ideas, challenges, issues, or concepts under study.

The process of constructing compelling questions can help students to 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 umbrella 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.

An important part of any inquiry process is student reflection on their learning and the documentation needed to assess that learning and make 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, their 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 present their work to local, national, and international audiences through the use of technology. Teachers also can 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 with 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 chart demonstrates some sample inquiry questions that teachers and students might explore in their study of jazz, with one example for each grade level. 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.

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)

Grade	Focus	Related to	Sample Inquiry Questions
10	**Critical Responsive** **Blues**	• performance skills • listening skills • analysis • history	• How do we know this music is a blues? • How can so many different sounding types of music have the same form? • Why should we know anything about the blues? • How can we play, write, listen, and/or analyze the blues? • What emotion/feeling does a particular blues song (instrumental or vocal) suggest to me? Why? Can we create a similar emotion/feeling in our own music? How? • We are not hearing the form of the blues when we listen to the blues or play the blues. How can we learn to do this? • What value is knowing the form of a song?
20	**Creative Productive** **Improvisation**	• performance skills • listening skills • analysis • history	• Why do we need to improvise? • What are guide tones and how do we hear them? • How do professional players use motivic playing in their performances? How do professional players use tools such as scales, modes, and patterns when they perform? • Where do the musical ideas come from? How can we best express the idea(s)? • What do we need to do to get better? How do we do that? • How does our body work when we play this instrument? • What approach to playing can performers take to make their music sound "old fashioned" or "modern"?
30	**Cultural Historical** **Influences**	• performance skills • listening skills • analysis • history	• What sort of events in an artist's life might show subtle or dramatic effects in his or her music? Can you give examples? • Jazz once was the "pop" music in North America and, to an extent, Europe. How has the popularity of jazz changed? • How has being from Saskatchewan affected the work, product, life, career, and so on, of jazz artists from the province? • Jazz has been described by some as the "devil's" music. How did it earn this label? Have other styles of music had the same (or similar) label, and are there similarities amoung jazz and these other styles?

The Saskatchewan Instrumental Jazz Curriculum

Play jazz well! If only that statement was all that is needed. An image of the study of 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 always is room to improve, the student of jazz always can get better. This idea is simultaneously one of the great things about studying and playing music, and one of the occasionally overwhelming aspects of the pursuit of music.

The jazz "rope" might be considered to have eight strands: improvisation, style/feel, forms, 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 also on the strength of the connection between the strands. 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 other strands is almost impossible. This becomes one of the challenges of teaching the Instrumental Jazz 10 curriculum – What can be isolated for study, when should it be isolated, and how can its connection (or lack of isolation) 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

Forms (blues, AABA, rhythm changes, and through composed) - Musical form refers to the organizational structure of a particular piece of music. The same musical forms (e.g., ABA, AABA) can be found in many different types of music, including country, rock, jazz, classical, and so on. Musicians must be able to recognize some basic forms whatever the style of the music. Some forms, such as blues and rhythm changes, have fairly standard chord progressions that are easily recognizable, aurally and visually.

Improvisation - Other musical styles involve improvisation (e.g., Indian classical music, baroque figured bass). However, in most of the music heard in Canada, North America, and Europe, no musical genre apart from jazz has improvisation as such an integral part of its style and heritage.

Style/Feel - Jazz comes in many different styles such as dixieland, swing, latin, bebop, fusion, free, cool, and others. Some styles may be related closely to another, while others are the result of a reaction to, 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

"Listening and performing are intimately related, both cognitively and educationally."

(Elliott, 1995)

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)

eighth notes varies with changes in the tempo. Feel is best learned by listening and then doing.

Tools - The tools include elements of music such as dynamics, pitch, melody, rhythm, tone, and texture, as well as skills such as scales, modes, chords, scale patterns, and range. Also included in the tools are the students' knowledge of their instrument and their ability to play on their instrument.

History - The knowledge of the history of jazz informs a great many decisions that a performer makes such as style, how rhythms are played, the authenticity of the music, how to create a solo, and forms. 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 practice 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.

Ensemble/Personal Performance - Music is a temporal art form. Music is not the marks on the page. Music is that temporal, aural thing that is created and then gone. Though recorded music is valuable in
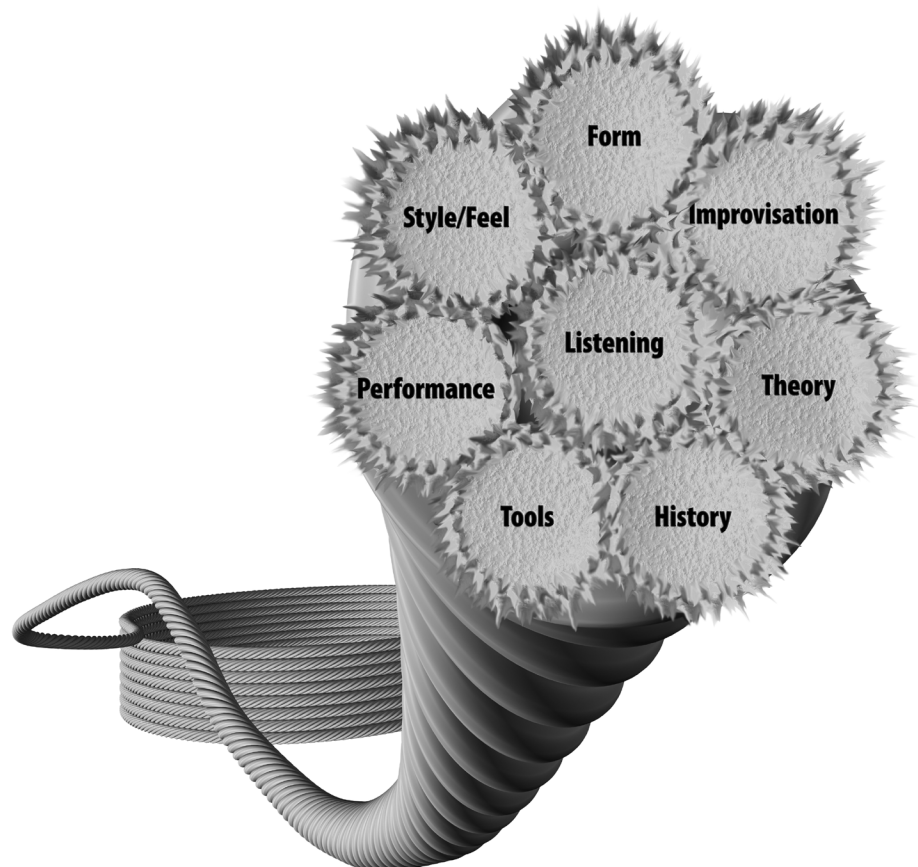
many ways and a wonderful tool for learning, the true magic of music is the experience of playing it.

Theory Music theory has similarities between the jazz and "classical" genres, although jazz theory has conventions that are different than "classical" theory. In jazz theory (like nearly all music theory), the performance of the music came first and the theory came afterwards, to help explain and better understand the performance. Learning about chord symbols, the structure and connectedness of chords, and chord/scale relationships are part of this strand.

The Saskatchewan Instrumental Jazz 30 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 musicians and jazz consumers. One of the Broad Areas of Learning is to develop lifelong learners. The study of jazz has no end, the learning should never stop. One always can play better, hear new things, discover new relationships, and explore new ideas.

The challenges for the teacher in the Instrumental Jazz 30 curriculum are many: resources, repertoire, multi-grade classes, and students that arrive to the class with diverse skill sets and limited prior knowledge of the subject. Saskatchewan teachers face these challenges in all subject areas across the province every day. This curriculum has been designed to work with different class orientations (such as big band or small groups), single or multi-grade classrooms, students with diverse prior knowledge of the subject, and students with varied skill sets on their instruments.

Segments of the rope have been designated 10, 20, 30. Rhythm changes is an area of focus in Instrumental Jazz 30. Rhythm changes form will be thoroughly investigated, but it will not be the only form explored. Students also will explore music that is not rhythm changes based, although the depth of the inquiry need not be as deep. Students enrolled in Instrumental Jazz 10 and 20 also are likely to work on music that involves the rhythm changes form. In Instrumental Jazz 10 their main focus will be on blues form and in Instrumental Jazz 20 the main focus will be on AABA form.

Another example of the connectedness of the strands in Instrumental Jazz 10, 20, 30 is that students in Instrumental Jazz 10 or 20 (particularly rhythm section students) will likely find altered chords in the music that they study. They should not wait until Instrumental Jazz 30 to learn about altered chords as they need to play the chord in the music they are studying. In Instrumental Jazz 30, all students should have an understanding of the construction and use of altered chords.

Within each strand are many smaller strands where the learning is continuous and ongoing. A typical band student will have played a B$\flat$ Major scale in Grade 7, but that does not mean he/she is finished

. . . in the arts, production ought to lie at the center of any artistic experience. Understanding involves a mastery of the productive practices in a domain or discipline, coupled with the capacity to adopt different stances toward the work, among them the stances of audience member, critic, performer, and maker.

(Gardener, 1991*)*

working on that scale. Can the student play the B$^\flat$ scale faster, cleaner, with greater range, with the addition of scale patterns, better sound/tone, and more in tune? Can the students recognize the use of this scale in their music, apply it in their improvisations, and apply it even more in their music? How can the teacher help students track the improvements in their technical growth on the instrument?

The knowledge, encouragement, and discipline that any particular student needs at any specific point in his or her studies will not be the same as his or her colleague's. This is one of the greatest challenges for the 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

o support inquiry into some of the 'big ideas' of interest to contemporary 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 relying on 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, p. 37-43).

Students studying jazz in the schools likely will arrive with diverse and varied levels of knowledge of jazz, the skills associated with the discipline, and technical ability on their instruments. Teachers also are likely to have ensembles composed of several grades at the same time. As a result of this diversity it is important for the teachers (and the students) to establish baselines for each student and track individual progress through his/her course of study

In Instrumental Jazz 30, tthe repertoire of the ensemble (big band or small group) is the context in which students learn. Chosing repertoire of the highest possible quality is important. These quality works will be 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 contributes to it.

The main foci for each grade are as follows:

- Instrumental Jazz 10 - Blues form and modes of major scales
- Instrumental Jazz 20 - 32-bar song form (AABA), the chord progression iimin7 - V7 - IMaj7 and modes of minor scales
- Instrumental Jazz 30 - Rhythm changes, altered chords/whole tone and diminished scales.

An essential question engages the imagination in significant ways. People can know only a limited amount about the world through direct experience. We are most intrigued, puzzled and enchanted by experience that comes to us imaginatively. Without imagination, we could not ask the questions that drive science forward. We would have no art, no stories, no mathematics, no philosophy. Moreover, it is questions that spark the imagination that permit young and old to journey together into unknown realms. Imagination knows no bounds, no restrictions; nor do the questions we pose when we cultivate our powers of imagination. An essential question that arises from imaginative engagement is an important way to bring teacher, student and subject matter together in ways that enrich all three.

(Clifford & Friesen, 2007)

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

Listen

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 jazz musicians" do when they are learning? Many times music teachers will ask their students to listen to a piece of music but the students have no real understanding of what is expected of them by the term "listen". Students need to be taught how to listen. They may think that listening is too difficult or too boring, or they may not see the value of listening. The teacher needs to help the students hear what the teacher may hear almost automatically. What does a musician listen for when they are listening? The first two critical/responsive outcomes listed address what a musician does when listening. CR30.1 refers to listening while playing an instrument, and CR30.2 refers to listening and not playing an instrument.

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 particularly 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.

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of schools are drawn upon, a new learning space is created, helping to remove boundaries between schools and communities. This new learning space enables a range of formal and informal music education experiences to take place, such as collaborative inquiry projects, intercultural exchanges, mentor-based relationships, and 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, workshops with music, dance, and theatre groups, and long- or short-term artist residencies are examples of arts and learning communities working together to provide meaningful educational experiences for all students.

Jazz festivals can be a great opportunity for students to gain access to jazz artists and educators. Many festivals have opportunities for students (and directors) to attend clinics and workshops on a variety of topics such as instrumental workshops, improvisation, accompanying, playing in a rhythm section, and so on. There often are very good concerts for the students to attend and listen to. Depending on the location of the school there may be limited access to live jazz which presents a challenge as listening to live music is always the best. 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. It always is good for the student (and teacher) to hear the progression of learning that lies in the future (lifelong learning).

Rehearsal Space and Equipment

tudents in an instrumental jazz program have some specific needs for their rehearsal area but these needs start with a dedicated music room. It is not practical or safe for the students and the equipment to have non-music classes taking place in the same room. A room designed with music in mind always 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 a number of things can help control the sound of a room, such as sound baffling and diffusing panels (do not paint them, that severely limits their usefulness), carpeting, and so on.

Necessary equipment for an instrumental jazz program includes:

- proper music chairs and music stands for all students
- 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*
- guitar amp* - many jazz players prefer a tube amp, with a good "clean" sound
- jazz guitar (hollow body)
- an acoustic and an electric bass

- a bass amp* - solid state works well; consider whether an acoustic or electric bass is being used.

*Take the opportunity to speak to players and local music retailers about which amps are best for your needs. The many brands and models are constantly changing so knowing what is best at any given moment is a challenge.

Technology to play back recordings in formats such as MP3s, CDs, and even vinyl 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 process. More and more classrooms are equipped with SMART boards and/or large screen TVs which allow easier access to the ever growing number of resources that are available.

A final requirement is a dedicated music room computer with internet access and at least the following capabilities: notation software, recording software, and CD/DVD burning/viewing capabilities.

Resources

Teachers msut have the necessary resources for supporting the curriculum. Studying jazz requires a variety of resources such as print music, audio resources, video resources, and individual instrument resources (which could be print, audio, video, or any combination of the three).

One area of emphasis in the Saskatchewan Instrumental Jazz 10 curriculum is listening. A library of recorded music from which the teacher can select recordings for students to listen to is very important. The library needs to have recordings not just of the songs being played by the students but of the acknowledged jazz masters. Many jazz teachers use their own personal libraries to supplement student listening, but the school should supply the resources to support the curriculum.

Access to high quality print music is important, even more so if the primary ensemble is a larger jazz group. Duke Ellington wrote his music specifically for the players in his band, so a jazz band director needs to choose music to fit the ensemble that the teacher is working with. A piece that works well for one ensemble may not work nearly as well for another superficially 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 budget 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 instrument resources are available, with many that venture far beyond just the basics of how to play an instrument. These come in the form of traditional print music (books of studies, transcriptions, excercises, and so on), play along books and CDs (seemingly more than can be counted) and especially for rhythm section instruments, many instructional DVD's, that range from the basics of how to play through much higher levels.

Many high-quality resources are on a list of recommended resources for jazz teachers. This list is available on the Saskatchewan Education website. On the same website the curriculum also will have resources such as a jazz theory resource for the curriculum, recommended listening lists, suggestions for print music, blues heads, and lists of performers.

Outcomes and Indicators

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

Critical characteristics of an outcome include the following:

- focus on what students will learn rather than what teachers will teach
- specify the skills and abilities, understandings and knowledge, and/or attitudes that students are expected to demonstrate
- are observable, assessable, and attainable
- are written using action-based verbs and clear professional language (educational and subject-related)
- are developed to be achieved in context so that learning is purposeful and interconnected
- are grade and subject specific
- are supported by indicators which provide the breadth and depth of expectations
- have a developmental flow and connection to other grades where applicable.

Indicators are representative of what students need to know, understand, and/or be able to do in order to achieve an outcome. Indicators represent the breadth and the depth of learning related to a particular outcome. The list of indicators provided in the curriculum is not an exhaustive list. Teachers can develop additional and/or alternative indicators, but those teacher-developed indicators must be reflective of and consistent with, the breadth and depth that is defined by the given indicators.

The outcomes for Instrumental Jazz 30 are organized around the three K-12 arts education goals: creative/productive, critical/responsive, and cultural/historical. Multiple outcomes can be grouped when planning. 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 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 (CP10.3) almost certainly will affect his/her improvisation (CP10.1), which certainly will be affected by listening to jazz masters (CH10.2). This demonstrates not only the integration of outcomes which are necessary for the

"Musical performance is very likely the domain in which humans produce the most intricate, complex integration of expert perceptual, motor, cognitive, and emotive skills. perceptual, motor, cognitive, and emotive skills. … it may be the pinnacle of human central nervous system performance…"

(Parsons, Sergent, Hodges and Fox, 2005*)*

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)

study of jazz, but also teaching in a holistic manner to achieve deep understanding rather than simply teaching to the indicators as if they were a checklist.

Teachers and students are encouraged to become risk takers in exploring jazz, particularly with improvisation. In addition, teachers and students are welcome to co-develop or determine higher expectations beyond the levels indicated by the curriculum, as long as the outcomes are truly achievable by the student(s).

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, "Demonstrate through writing, describing, and/or playing, the understanding of jazz theory including: 7th chords, modes of major and minor scales, and blues form." Here, students are expected to provide referents for all of the forms and techniques listed. Other forms, such as AABA or rhythm changes, 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 "Know, describe, and use in performance, standard notation conventions such as note durations up to 16th notes, codas, D.S.s, and dynamic markings." Here, the list is not specific only to those examples given, but could be broadened to include many other standard notation markings.

Finally, the abbreviation "e.g.," offers specific examples of what a term, concept, or strategy might look like. For example, consider the indicator, "Design, implement, and evaluate a personal plan to improve individual performance process, and to enhance knowledge and understandings of jazz (e.g., as part of the process of improvement, include recording and listening back to the performances, practices, and/or rehearsals)." In this case, the listed types of representations are specific types of examples, but they are not mandatory.

Creative/Productive (CP)

Students will inquire, create, and communicate through jazz.

Outcomes	Indicators

Outcomes

CP30.1 Improvise in a jazz style on an instrument showing understanding of applicable jazz theory.

Indicators

a. To deepen understanding of jazz style, analyze musical events within a solo or composition (e.g., shout chorus, form, dynamics, pitches, changes, articulation).

b. Play and/or transcribe recorded music of recognized performers through methods such as:

- play blues heads and simple and more complex jazz tunes by ear
- sing roots of the chord progression of the solo
- call and response with the teacher (or other students)
- sing and/or play along with solo
- sing the solo being studied without listening to the recording at the same time
- notate the solo including elements such as form, chord changes, pitches, rhythms articulations, and dynamics
- start with short sections, such as a few bars or a single lick, and gradually increase the length and complexity of the selection.

c. Create simple, short three or four note jazz licks and develop these licks by methods such as:

- transposing
- transforming
- adding single notes
- decorating
- connecting licks with segments of scales.

d. Demonstrate improvement and growth in the presentation and construction of improvised solos in a performance setting.

e. 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.

Outcomes	**Indicators**
CP30.1 continued	f. Demonstrate through writing, describing, and/or playing, the understanding of jazz theory including:

- II-V-I and I-VI-II-V chord progressions
- turnarounds
- modes of major and minor scales
- blues form
- rhythm changes
- 32-bar song form (AABA).

g. Improvise to show a personal, clear understanding of the function of guide tones within a musical form or chord progression.

CP30.2 Infuse, independently, the understanding of jazz theory into personal musical performance.

a. Prepare, rehearse, and perform music in a jazz style in solo, small group, or large ensemble settings.

b. Integrate the 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.

c. Recognize and define musical forms emphasizing rhythm changes in music that is listened to and/or performed.

d. Design, implement, and evaluate a personal plan to improve the individual performance process and to enhance knowledge and understanding of jazz (e.g., as part of the process of improvement, include recording and listening back to the performances, practices, and/or rehearsals).

e. Integrate knowledge of conventions regarding jazz articulation, and use those conventions in performance.

f. Integrate into performance knowledge of standard notation conventions such as note durations up to 16th notes, codas, D.S.s, and dynamic markings.

g. Recognize and describe the standards of notation in jazz music that are different from traditional "classical" notation (e.g., falls, doits, turns, and hats, as well as notation conventions such as how off-beat quarter notes should be written).

h. Show proficient use of jazz vocabulary to relate jazz theory to personal musical practice, learning, and performance (see Jazz Glossary).

Outcomes

CP30.3 Show growth in individual instrumental techniques and knowledge of the elements of music and apply these to create or show a musical product.

Indicators

a. Demonstrate and record technical development and develop strategies to improve.

b. 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 change this performance, paper, or arrangement?").

c. Play with a tone appropriate to the style and personal development.

d. Having internalized the key concepts of playing expressively, demonstrate this knowledge through playing.

e. Play a full range chromatic scale.

f. Play major, dorian, mixolydian, and blues scales in all 12 keys, two octaves when possible.*

g. Play both whole tone scales and all three diminished scales.*

h. Sight-read music at one level below the general level of the music being performed by the ensemble.

For students playing drum set, teachers may substitute other technique directly related to set playing, although the drummers should know the scales on mallets and perform the set techniques in addition to the mallet technique.

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.

Outcomes

CR30.1 Listen and respond as a jazz performer when playing jazz.

Indicators

a. Respond to qualities of personal tone such as pitch, dynamics, style, rhythm, and time.

b. Respond to the rest of the ensemble (e.g., their tone, pitch, dynamics, style, rhythm, time, balance, and blend).

c. Respond to the ensemble's response to the student's responding to them (e.g., when the lead player starts to play out or articulate a certain way, does the band follow and does the lead player recognize it?).

d. Respond to the conductor/leader, including his/her 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 playing accordingly.

Outcomes	Indicators
CR30.1 continued	f. React to the audience, to their presence (or not), body language, expressions, and their reaction to the music (e.g. applause, cheering, being asked to play 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 jazz performances.
	i. Know any special emotional context that may apply to the music, generate the appropriate emotional feeling or energy, and/or change the personal emotional state of the performer to synchronize it 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
CR30.2 Listen to jazz as a jazz performer when not personally playing the music.	a. Listen to jazz music and independently analyze form, tone, style, era, dynamics, articulation, time signature, characteristic rhythms, time, balance, blend, key, and/or pitch.
	b. Analyze the development of the jazz music (head, arrangement, or improvisation) as a whole or in smaller sections.
	c. Analyze and reflect on the structure of the chord progression and the potential development of the chord progression.
	d. Analyze the characteristic sounds, licks, tone and and other elements of well-known players and/or groups.
	e. Identify performers and/or groups on recordings just by listening to the characteristic sounds or ideas presented in the music.
	f. Analyze and reflect on just one instrument from the beginning to the end of the musical selection (e.g., Did the player play the same way all the way through? How was it different or the same? What did he/she play that the student also might be able to play?)
	g. Analyze and reflect on the melody, bass line, fills (including drums and percussion) background lines, chord progression, roots, and sing along with the recording.
	h. Discuss the history, cultural heritage, and effect of current events as these apply to the musical selection.

Outcomes	Indicators
CR30.3 Independently analyze jazz music in real time while making or listening to the music.	a. Individually identify, experiment with, and purposefully use strategies to solve different challenges related to music making. b. Identify common chord progressions including but not limited to blues, rhythm changes, AABA, II-V-I, I-VI-II-V, in music performed and/or listened to (including progressions that break from the norm). c. Identify the time signature on first hearing a piece of music, including odd metre times such as 7/8, 7/4, 11/8, and simpler time signatures. d. Clap on 2 and 4 on first hearing a piece of music in an appropriate time signature. e. Internalize and demonstrate the pattern of strong and weak beats that are identified with the time signatures.
CR30.4 Listen to performances of jazz music and individually develop and apply criteria to use in critical evaluation of one's own and other's work.	a. Listen to the music of the great 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 do not?). c. Design and implement a plan for improvement (personal and group) 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, performer). e. Broaden knowledge of the skill and components of listening actively, continue to develop 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.
CR30.5 Demonstrate knowledge of, and personal implementation of, the skills, techniques and attitudes necessary for successful ensemble performance.	a. Know the functions of all the sections within the student's ensemble by demonstrating the ability to perform those specific tasks that are particular to the instrument that the student plays in the ensemble (e.g., comping for guitar and piano, walking lines for the bass, solo chairs in the horns, and position in a section). b. Individually attend to melodic phrasing, rhythmic accuracy, and articulation in the preparation and performance of jazz.

Outcomes	Indicators
CR30.5 continued	c. Play in tune with good balance and tone and know the intonation tendencies of the student's instrument.
	d. Demonstrate leadership as a performer by offering help, ideas, and guidance to other performers during rehearsal/practice.
	e. Demonstrate a 'professional' attitude towards conduct, focus, and communication skills in rehearsal, preparation of materials, and presentation of products.
	f. Show respect for the personal work of self and others through appropriate critique.
	g. Critically examine and assess the student's own individual work and personal contributions to group projects/performances.
	h. Be accepting of appropriate critiques from others and work towards implementing the solutions to that critique.
	i. 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 to improve.

Cultural/Historical (CH)

Students will investigate the content and aesthetics of jazz within cultural, historical, and contemporary contexts.

Outcomes	Indicators
CH30.1 Aurally distinguish the different eras, genres, styles, and feels of jazz by listening to and/or performing the representative music.	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. Explore 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 jazz music by suggesting listening and/or performing opportunities for the ensemble.
	e. Experience through listening and/or playing "free jazz" (jazz music which is free from restraints such as key, form, metre, and changes).

Outcomes

CH30.2 Explore jazz music and its performers and educators and their influence in the world.

Indicators

a. Examine roles that jazz artists might have beyond being performers and identify individuals who fit those particular roles (e.g., Oscar Peterson/teacher, Wynton Marsalis/educator and Louis Armstrong/ambassador).

b. A number of jazz artists have First Nations or American Indian heritage. Discuss possible reasons why this is not widely known (e.g., older performers Mildred Bailey and Dave Brubeck spoke to this, younger players such as Sharel Cassity and Julia Keefe have a different outlook).

c. Identify influential players of the student's instrument, investigate why these performers are so influential, listen to their music, and give special attention to performers from Saskatchewan and Canada.

d. Discuss the First Nations/American Indian heritage of jazz performers such as Oscar Pettiford, Art Farmer, and Jim Pepper and the effect of this heritage on their music and lives.

e. Discuss the influence of jazz on contemporary First Nations music.

f. Research career avenues in jazz and music in general.

See online resources for lists of performers.

CH30.3 Examine the influence of jazz on current popular music styles with an emphasis on the music of Canada and Saskatchewan as possible.

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. Justify or explore the statement that the jazz music of past eras lives on, not only in recordings but also in "ghost bands", and with new, younger artists playing in the style of the greats of the past.

c. Describe how Canadian and international copyright laws affect the lives of those who work in the jazz field.

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.*

"Performing is a "kind of activity, peculiar to art making, in which doing and thinking are so aligned that thinking proceeds to deploy what the doing is to be, and doing provides the thinking with a manifest presence. What is thought out is precisely what is done, the thought-out dance and danced-out thought being one and the same…dances are events brought forth by performing."

(Beiswanger, 1973)

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 teachers' use of evidence of student learning to make judgments about student achievement and

- 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

Evaluation includes assessment of the learning outcomes that address the creative/productive, cultural/historical, and critical/responsive goals of the curriculum. Evaluation of these grade-specific outcomes includes assessment of students' creative and responsive processes, as well as any culminating products that may result from their arts experiences.

As described earlier in this document, the eight strands of the jazz "rope" and the outcomes and indicators for the Instrumental Jazz curriculum are interconnected. Although some indicators might lend themselves to an individual mark, some will not. Achievement of some indicators might have an immediate effect on that outcome but also might have a more subtle effect on a different outcome. For Instrumental Jazz 30, the overall mark should be an indication of the level of achievement in all the outcomes, and if one area is particularly weak, than the teacher and the student should address the area of weakness.

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.

Artistic products or presentations should not be evaluated in isolation but in conjunction with the students' creative problem-solving processes, their intentions, and their previous work in relation to the Instrumental Jazz outcomes.

This curriculum recognizes that asking good questions, challenging oneself personally, and exploring new ideas and ways of working are essential factors in artistic development. This presents a risk to the

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)

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)

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)

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 eventually will 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, to involve 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 to 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.

Portfolios

Visual artists make extensive use of portfolios to maintain and present their work. Because of the temporal nature of music performance, school musicians have not taken advantage of this concept as readily as visual artists. Professional musicians and university music students often develop a portfolio of their performances for a number of reasons. With the advent of readily available and reasonably priced recording equipment and digital storage, teachers should help students develop their own music portfolios. It is 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
  - big band 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 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 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 periodically might 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 sometimes may include visiting artists.

Portfolio assessment takes time and requires commitment from teachers and students. The time 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. Space often is a problem for the storage of student portfolios. Digital portfolios, especially if they include video, can be huge. Teachers may have to request additional storage space on the server and/or extra large "mailboxes" for email. Music rehearsals and 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- and long-term storage of evidence of student work.

The portfolio may contain print, photographs, audio files, and videos. Teachers can 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 qualities ranging from not yet meeting expectations to exceeding expectations 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 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, or an entire portfolio or major project. Simply imposing a rubric may seem easier for the teacher but research shows that involving students is much more valuable.

Several rubrics are available as resources for the Instrumental Jazz curriculum, including Improvisation Assessment and Evaluation, Assessing the Creative Process, Responses to Arts Expressions, and Rhythm Section Assessment.

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 2. Connections with Other Areas of Study
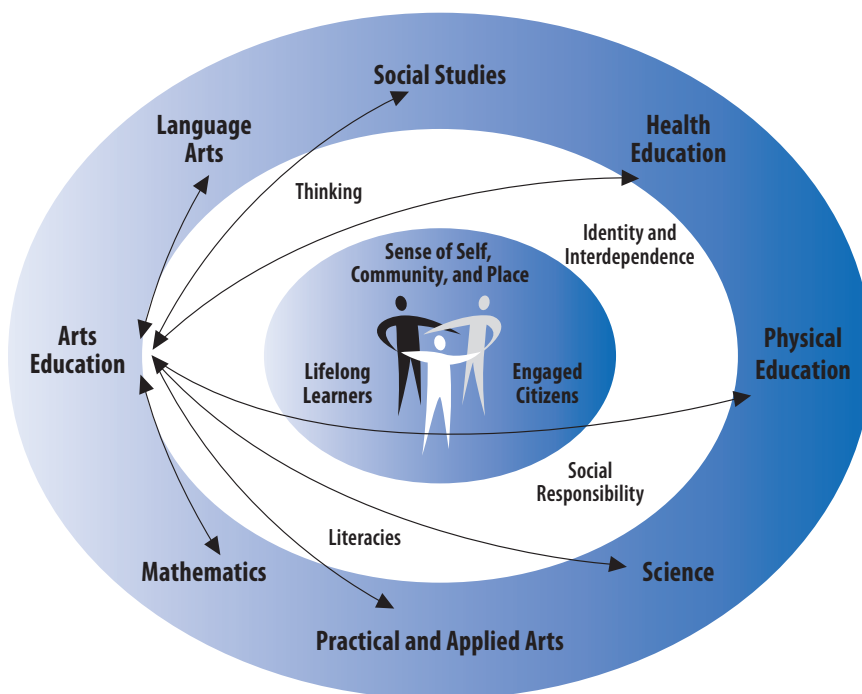
By using a particular conceptual focus or context as an organizer, outcomes from more than one subject area can be achieved. Interdisciplinary learning can increase students' understanding of the related disciplines and conceptual connections. Interdisciplinary instruction, however, must be more than 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 volume, 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". The term for 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 – The term applied 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.

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 lower part of the voice which is used when singing lower notes.

Chord – Three or more tones sounded simultaneously.

Chromatic – Movement by half steps (e.g., c to c$\sharp$, 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).

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

Dissonance – Sound that is a disagreeable auditory experience.

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 – (melodic and rhythmic). Notes added to ornament a melody or rhythmic pattern.

Falsetto – A male voice singing in a very high 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$\sharp$ is one example, and the distance between B and B$\flat$ is another example.

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

Head voice – That light clear voice that is free of tension and used for higher notes.

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 – Using or involving several media such as dance, slides, electronic music, film, and painting, simultaneously; 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 or minor scale, 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 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.

Pentatonic scale – A five-note scale common to many cultures and open to several variations; the most commonly used pentatonic scale is 1,2,3,5,6 from major (black keys on a piano ascending from G♭).

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 – A term used to designate 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 – A term used to describe 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.

Rote – 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 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.

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.

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

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

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, use of 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 build on the first note of the scale/key (the tonal center).

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

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

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, stong/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 – Instruments 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 based on changes rather than melody.

Big band – A traditional jazz ensemble usually consisting of five saxes, 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 3 phrases. The term 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 is12 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 4 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 (i.e., C7, Dmin9, Emin7♭5).

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, B♭, E♭, A♭, D♭/C♯, G♭/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's twice as fast, but in actuality the chord changes and melody progress at the same rate (the opposite is half-time feel).

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

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

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.

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

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

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

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

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.

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

Ghost band – A band where the leader has died, but the band continues to perform under his or her 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 laidback) – 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 a 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 musics.

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 (i.e., On a iimin7 - v7 - IMaj7 pattern a player may choose first to use the dorian, then mixolydian, then ionian modes of 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. These often 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 is usually 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 G$^\flat$). The minor pentatonic scale is actually the same notes but starts from the E$^\flat$ instead of the G$^\flat$ (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 but particularly the bass, player will play mostly 2 half-notes per bar.

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

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.

Re-harmonize – Taking an existing tune and changing the chord progression.

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

Riff – A melodic or rhythmic phrase, often constantly repeated, forming an accompaniment or part of an accompaniment for a soloist.

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, vibraharp).

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 are often 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.

Stage band/jazz band – A jazz ensemble.

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

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 is then filled in with monophonic improvisation. Stop time commonly is used in early jazz. Typical patterns for stop time include playing on the downbeat of every measure, 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 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. Thesecond 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 or some of the notes, have the idea 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, E♭7 - G/D♭)

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.

Voicing – The particular way that a 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 practice diligently.

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Instrumental Jazz 30 Curriculum

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