**Introduction**

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

**By 2025,**

* **80% of our students will graduate from high school college or career ready**
* **90% of students will graduate on time**
* **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

**How to Use the Arts Education Curriculum Maps**

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

**COURSE:** Band

**GRADE LEVEL(s):** 5/6-12

**PURPOSE:**

The purpose of all music courses in the Shelby County Schools is to develop comprehensive musicianship, in partnership with other core disciplines, with a focus of musical literacy.  We believe all students have tremendous potential to learn and enjoy music. While research shows that music helps students develop higher-order skills and increase desire to learn, our driving goal is to empower students to use their minds more creatively by inspiring them to broaden their experiences and enrich their lives.

The 5/6th – 12th grade band program allows students transfer prior knowledge and skills to explore and develop their musicianship through performance on wind and percussion instruments that are standard to the concert band.

All 5/6th-12th band classes are elective curricular courses that meet during the school day, every day throughout the course of the school year. For grading purposes, all music students are required to exhibit their musical knowledge through public performances and participation in district approved individual and large group assessment festivals.

**GRADE SPECIFIC BENCHMARKS:**

**Jazz/Stage Band I, II, III, IV (4th -8th year)**

**Elective Course**

**Prerequisite: Beginning Band/Inst Music I, II, III and Student Audition (To insure proper placement**

**based on director's evaluation)**

| **Knowledge and Skills** | **Activities/Outcomes** | **Assessments** | **Resources / Literacy Connections** |
| --- | --- | --- | --- |
| ***QUARTER 1*** |  |  |  |
| **PERFORM** **Standard 1.0 Singing****Standard 2.0 Playing Instruments** |  |  |  |
| * 1. **Music Reading**
		1. **Simple meters**
		2. **Meter changes**
		3. **Intervals**
		4. **Articulations**
		5. **Vocalization**
		6. **Syncopation**
	2. **Instrumental Techniques**
		1. **Tonguing**
		2. **Lip trills**
		3. **Hand placement/Alternate fingerings (where applicable)**
		4. **Electronics**
1. **Style**
2. **Ensemble balance**
3. **Dynamic shape**
4. **Scales**
5. **Major**
6. **Arpeggios to the 7th**
7. **Chromatic scale (Db)**
8. **Rehearsal/Performance**
9. **Materials/equipment necessary**
10. **Materials/Equipment care**
11. **Schedules – rehearsals**
12. **Schedules – performances**
 | Produce a characteristic tone throughout a teacher-selected range of the instrument. Produce a characteristic tone at varying dynamic levels.Demonstrate and apply correct technique of posture, breathing, bowing, embouchure, fingering, articulation and/or percussion sticking at an intermediate level.Demonstrate technical proficiency of posture, breathing, bowing, embouchure, fingering, articulation and/or percussion sticking.Identify and perform selected intermediate level rhythms and pitches.Identify and demonstrate an understanding of selected concepts of musicality within an ensemble.Perform from memory eight major scales or eight rudiments and a chromatic scale (winds and percussion). | Written testOn-demand PerformanceVisual/Aural ObservationRhythm Testing and Assessment Individual Aural AssessmentsAll-West Scales All-West Jazz Music | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.[CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/)Assess how point of view or **purpose** shapes the content and style of a text.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **Sight Reading** | Apply basic elements associated with successful sight-reading using a variety of meters, tempi, and keys. | Aural Assessments | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Math: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/)Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. |
| **Singing** | Demonstrate the singing of selected intervals and melodies with pitch accuracy. Sing a two-part harmonization with both parts using the same rhythm. | Aural Formative Assessment singing before playing exercises.Student performanceSmall Group assessments | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings.[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. |
| **Notation** | Analyze and perform musical literature (Grade III and IV). Notate basic rhythmic patterns when presented aurally. | Formative Assessments:* Analyze the form of Grade 3 festival music.
* Perform grade 3 literature.
* Notate 2 measure rhythmic patterns by ear.
 | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.[CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/)**Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **CREATE****Standard 3.0 Improvise****Standard 4.0 Composing** |  |  |  |
| **Improvise*** 1. Jazz Theory
		1. Melodic
			1. improvisation
			2. melodic movement
			3. melodic phrase concepts
		2. Harmonic
			1. chord progressions
			2. chord types
 | Apply fundamental concepts of improvisation using a given melody and/or rhythm pattern.Create a variation of a simple melody with a minimum of five pitches and varying rhythms.Create a simple rhythmic or chordal accompaniment for an eight-measure melody. | Peer AssessmentSmall Group ResponseAudio RecordingFormative, Structured ExperienceSolo Transcription | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)****The Jazz Ensemble Director's Guide** by Rick Lawn (Barnhouse)Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>*[http://www.charlesmcneal.com/Transcriptions.html](http://www.charlesmcneal.com/Transcriptions.html%22%20%5Ct%20%22_blank)*[CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/) Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.[CCSS.ELA-Literacy.CCRA.R.2](http://www.corestandards.org/ELA-Literacy/CCRA/R/2/)Determine central ideas or **themes** of a text and analyze their development; **summarize** the key supporting details and ideas.[CCSS.ELA-Literacy.CCRA.SL.6](http://www.corestandards.org/ELA-Literacy/CCRA/SL/6/)**Adapt** speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. |
| **Compose*** 1. Jazz Theory
		1. Melodic
			1. improvisation
			2. melodic movement
			3. melodic phrase concepts
		2. Harmonic
			1. chord progressions
			2. chord types
 | Compose and notate a simple melody using binary form.Transpose a given duet for specified instruments. | Written AssessmentTranspose from a piano score | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)****The Jazz Ensemble Director's Guide** by Rick Lawn (Barnhouse)Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.W.2](http://www.corestandards.org/ELA-Literacy/CCRA/W/2/)Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND****Standard 6.0 Listening to, analyzing****and describing music:****Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** 1. Listening
2. Genres
3. Swing vs. Latin
 | Describe a given listening example using basic music terminology and following specified guidelines.Use appropriate terminology to describe a given listening example. | Journaling/ Learning LogsPortfolio Student Performance AssessmentStudent ParticipationTeacher Checklist/Rating FormClass discussion | **Books:**Premier Performance Book 3Memphis Symphony Integrated Unit of Study “Sound Opinions”*Alfred's Essentials of Music Theory*, Andrew Surmani, Karen Surmani, Morton Manus (Alfred)A Workbook in Music Theory, Frederic Swift (Belwin)**Websites:**Nilo Hovey’s Manual (pages 4 and 5 and first twelve vocabulary terms on page 12) is a free download from:<http://educators.conn-selmer.com/pdf/BandManual.pdf>Compile an ever-growing ‘word bank’ of vocabulary terms; utilize flash cards to drill terms.Utilize the WTSBOA select band list for titles:[www.wtsboa.com](http://www.wtsboa.com/) [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)Language Arts: Vocabulary[CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **Evaluating**1. Individual Assessment
	1. Tapes
	2. Play-offs
	3. Adjudication material
	4. Improvisation
 | Examine criteria to evaluate a live or recorded musical performance using appropriate music vocabulary and following teacher-provided parameters. Evaluate and improve personal performance by comparison with an exemplary model using teacher-given parameters. | Visual/Aural ObservationCreate a vocabulary listRecord with Garage Band and evaluate with rubricStudent-to-student feedback | MENC Teaching JazzJazz resourceswww.osiris.colorado.edu/~brumbaug/BCB/RES/jazz.html [**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.[CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)**Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric. |
| **CONNECT****Standard 8.0 Interdisciplinary Connections:****Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections** | Discover shared vocabulary between music and other arts disciplines through teacher-guided discussion.Discover the relationship between music and another academic discipline through teacher-guided discussion. | Formative assessmentClass discussionWritten assessment* Form in Jazz vs Form in Art
* Color in music and art
* Mood in music and art
* Jazz inspired Art
 | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****The Jazz Ensemble Director's Guide** by Rick Lawn (Barnhouse)Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/><http://wyntonmarsalis.org/discography/title/portrait-in-seven-shades>[CCSS.ELA-Literacy.CCRA.R.9](http://www.corestandards.org/ELA-Literacy/CCRA/R/9/)Analyze how two or more texts address similar themes or topics in order to build knowledge or to **compare** the approaches the authors take.[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. |
| **Cultural Relationships**1. Listening
2. Genres
3. Swing vs. Latin
 | Discover, through discussion, the relationship between a culture and a musical selection. | Class discussionOral AssessmentTape of assigned MaterialsPortfolio:Essay comparing genres.  | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)****The Jazz Ensemble Director's Guide** by Rick Lawn (Barnhouse)Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/)**Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **History**1. **Dixieland Style (early)**
2. **Early Swing – 1920s vs. Late Swing – 1940s**
 | Discover the historical background of teacher-selected music literature. | Class DiscussionVin Diagram | **Books:*****Intro to Jazz History***, Printice MIRL Unit 3, Chapter 9**The Swing Era: The Development of Jazz, 1930-1945 by Gunther Schuller****Encyclopedia of American Gospel Music Edited by W.K.McNeil****Websites:****http://www.jazz.com/encyclopedia**[**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/>[www.allmusic.com](http://www.allmusic.com)[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. |
| ***QUARTER 2*** |  |  |  |
| **PERFORM** **Standard 1.0 Singing****Standard 2.0 Playing Instruments** |  |  |  |
| * 1. Music Reading
		1. Rhythmic patterns
		2. Style (waltz, bossa nova, samba)
		3. Intervals
		4. Articulation
		5. Keys
		6. Vocalization
	2. Instrumental Techniques
		1. Legato articulations
		2. Trill fingerings
	3. Scales
		1. Major (sharp keys)
		2. Major 7th Arpeggios
		3. Chromatic Scale
 | Employ characteristic tone within a group/individual performance as appropriate to selected instrumental genres.Demonstrate technical proficiency in selected music genres.Perform selected intermediate level pieces with appropriate pitch, intonation and rhythm.Perform, in an ensemble, selected intermediate level pieces demonstrating appropriate musicality.Perform from memory all major scales, a chromatic scale (winds and percussion) or thirteen rudiments (minimum for winds and percussion: quarter note =120; minimum for strings: quarter note = 98). |  Aural AssessmentsFormative Assessments on PerformanceClass DiscussionStudent-to-Student FeedbackRecord and listen to performancesVideo assessmentsWTSBOA Individual Performance Rubric | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>All-West Audition Requirements[www.wtsboa.com](http://www.wtsboa.com/)[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.[CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/)Assess how point of view or **purpose** shapes the content and style of a text.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **Sight Reading** | Sight-read, accurately, examples from selected music genres. | Aural Assessments with teacher feedbackClass Discussion | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>All-West Audition Requirements[www.wtsboa.com](http://www.wtsboa.com/)[CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/)Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. |
| **Singing** | Demonstrate basic vocal production in the singing of selected intervals and melodies with pitch accuracy.Sing a two-part harmonization with each part using independent rhythms. | Sing one part of a two-part vocalizationAural ObservationFormative and summative vocal performance assessments. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson*****Websites:***<http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings.[CCSS.ELA-Literacy.CCRA.W.9](http://www.corestandards.org/ELA-Literacy/CCRA/W/9/)Draw evidence from literary or informational texts to support analysis, reflection, and research.  |
| **Notation*** 1. Style
		1. Swing ballad
 | Analyze and perform musical literature.Notate intervals in a major key within an octave when presented aurally. | Aural AssessmentFormative AssessMelodic dictation on scale intervals | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson*****Websites:***<http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings.[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. |
| **CREATE****Standard 3.0 Improvise****Standard 4.0 Composing** |  |  |  |
| **Improvise*** 1. Jazz Theory
		1. Melodic
			1. improvisation
			2. 12 bar blues sequence
		2. Harmonic - 12 bar blues
			1. chord recognition
			2. chord arpeggios
			3. composition
 | Perform an improvisation of a melody using given rhythms over teacher-selected chords.Create a variation of a simple melody using a blues scale pattern.Create a simple rhythmic and chordal accompaniment for an eight-measure melody | Aural formative assessment on a variation of a simple melody.Written Assessment | **Books:****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson**J Abersold Play-A-longs Vol.3 Pp 2-6Abersold Play A-longs, Vol.2amey Abersold Book and CD set Vol. 8**Websites**:<http://jazzbooks.com/>[CCSS.ELA-Literacy.CCRA.W.5](http://www.corestandards.org/ELA-Literacy/CCRA/W/5/)Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **Compose** | Compose and notate a simple melody using ternary form.Create an arrangement of a given selection for one or two instruments. | Written Assessment | **Books**:Abersold Play-A-longs Vol.3 Pp 2-6Abersold Play A-longs, Vol.2**Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Websites**:<http://jazzbooks.com/>Finale – worksheetsGarage BandSMART Music: <http://www.makemusic.com/> <http://www.corestandards.org/Math/Content/8/introduction/>[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND****Standard 6.0 Listening to, analyzing****and describing music:****Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** * 1. Listening
		1. Genre research
		2. Blues forms
 | Describe, including the form, a given listening example using appropriate music vocabulary.Analyze and describe a given listening example identifying compositional devices as directed by the teacher. | Aural AssessmentsWritten AssessmentShort Essay | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>Jamey Abersold Book and CD set Vol. 8[CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.[CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **Evaluating*** 1. Individual Assessment
		1. Tapes
		2. Play-offs
		3. Adjudication material
		4. Improvisation
	2. Individual Practice
		1. Increased proficiency
		2. Journals
 | Evaluate, using teacher-provided criteria and appropriate music vocabulary, the intent and quality of a Grade III or IV composition. Develop criteria to evaluate a live or recorded musical performance using appropriate music vocabulary and following teacher-provided parameters.Evaluate a personal performance using a teacher-provided rubric to facilitate self- improvement. | Self evaluationStudent-to-student feedbackTeacher feedbackRecord on Garage Band and assess student performances | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/)Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.[CCSS.ELA-Literacy.CCRA.W.7](http://www.corestandards.org/ELA-Literacy/CCRA/W/7/)Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.[CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)**Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric. |
| **CONNECT****Standard 8.0 Interdisciplinary Connections:****Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections*** 1. Rehearsal/Performance
		1. Materials/equipment necessary
		2. Materials/equipment care
		3. Schedules – rehearsals
		4. Schedules – performances
 | Explain similarities between music and another arts discipline through teacher-guided discussion. Discuss the similarities between music and other academic disciplines through teacher-guided discussion. | Class discussion * Math in Jazz
* Jazz in Drama
* Jazz in Literature
* Jazz in the Media

Schedule a Jazz Performance | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****The Jazz Ensemble Director's Guide** by Rick Lawn (Barnhouse)**Websites**:<http://wyntonmarsalis.org/discography/title/portrait-in-seven-shades><http://nationalhumanitiescenter.org/tserve/freedom/1917beyond/essays/jazz.htm>[CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/)**Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **History**Delta Blues vs. Early Jazz Blues | Explore the historical background of teacher-selected music literature. | Vin DiagramThinking MapsClass Discussion | **Books:*****Intro to Jazz History***, Printice MIRL Unit 3, Chapter 9**Big Road Blues** by Davis Evans**The Swing Era: The Development of Jazz, 1930-1945 by Gunther Schuller****Encyclopedia of American Gospel Music Edited by W.K.McNeil****Websites:****http://www.jazz.com/encyclopedia**[**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/>[www.allmusic.com](http://www.allmusic.com)<http://www.thecountryblues.com/artist-reviews/dr-david-evans/>[CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/)**Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **Cultural Relationships**Delta Blues vs. Early Jazz Blues | Explore, through discussion, the relationship between a culture and a musical selection. | Prepare a presentation on music in regards to a specific culture or eventPerform a theme concert featuring specific historical/cultural criteria; performance assessments on literature performed. | **Books:*****Intro to Jazz History***, Printice MIRL Unit 3, Chapter 9**Big Road Blues** by Davis Evans**The Swing Era: The Development of Jazz, 1930-1945 by Gunther Schuller****Encyclopedia of American Gospel Music Edited by W.K.McNeil****Websites:****http://www.jazz.com/encyclopedia**[**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/>[www.allmusic.com](http://www.allmusic.com)<http://www.thecountryblues.com/artist-reviews/dr-david-evans/>[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| ***QUARTER 3*** |  |  |  |
| **PERFORM** **Standard 1.0 Singing****Standard 2.0 Playing Instruments** |  |  |  |
| **Playing Instruments** * 1. Music Reading
		1. Meters (complex)
		2. Keys (intermediate)
		3. Articulations
		4. Rhythm
			1. montuno
			2. syncopation
			3. polyrhythms
			4. Vocalization
	2. Instrumental Technique
		1. Legato articulations
		2. Trill fingerings (more complex)
	3. Scales
		1. Major and minor pentatonic.
		2. Arpeggios
		3. Chromatic (practical range)
 | Employ a characteristic tone within a group/individual performance as appropriate to various instrumental genres.Demonstrate technical proficiency in selected music genres.Produce and perform appropriate pitch, intonation and rhythm in various music genres.Perform, in an ensemble, pieces in selected music genres demonstrating appropriate music.Perform from memory a chromatic scale (winds and percussion), all major scales and arpeggios for the practical range of the instrument. Read minor scales and arpeggios for the practical range of the instrument (minimum for winds and percussion: quarter note = 120; minimum for strings: quarter note = 98).  | Formative assessments:On-demand Performance\Formative, Structured Product  | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookJazz Improvisations for Saxophone by Lennie NiehausStudio and Big Band Drumming by Steve Houghton (Hal Leonard)Jamey Abersold CD & Book set Vol. 1Math: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>All-West Audition Requirements[www.wtsboa.com](http://www.wtsboa.com/)[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.[CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/)Assess how point of view or **purpose** shapes the content and style of a text.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **Sight Reading** | Sight-read, accurately, examples from selected music genres (Grade III).  | Sing one part of a two-part vocalizationAural ObservationFormative and summative vocal performance assessmentsDiscuss steps for proper sight-reading. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Math: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  |
| **Singing** | Demonstrate adequate vocal production in sight-singing selected intervals and melodies with pitch accuracy.Sing a basic three-part harmonization with all parts using the same rhythm. | Aural Formative Assessment | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson**[CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/)Assess how point of view or **purpose** shapes the content and style of a text.[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **Notation** | Analyze and perform musical literature (Grade V).Notate a simple melody in a major key given aurally. | Rhythmic Dictation formative and summative written assessments. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson*****Websites:***<http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.[CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/)**Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.[CCSS.ELA-Literacy.CCRA.W.5](http://www.corestandards.org/ELA-Literacy/CCRA/W/5/)Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. |
| **CREATE****Standard 3.0 Improvise****Standard 4.0 Composing** |  |  |  |
| **Improvise*** 1. Jazz Theory
		1. Melodic
			1. Major 7th chord improvisation
			2. Improv melody
			3. Natural and Harmonic minor pentatonic
		2. Harmonic
			1. half diminished 7th chord construction
			2. arpeggiate chords (12 bar blues)
			3. harmonic function
 | Perform an improvised melody with complex rhythms over a given chord progression in major or minor scales. Create a minimum of two variations on a given melody.Create a simple chordal and rhythmic accompaniment employing syncopation for an eight-measure melody. | Formative AssessmentIndividual assessmentGroup assessmentRecord on Garage Band with feedbackWritten AssessmentCompose in Finale | **Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley **Software:****Finale**[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.[CCSS.ELA-Literacy.CCRA.W.5](http://www.corestandards.org/ELA-Literacy/CCRA/W/5/)Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  |
| **Compose**Composition (0-3 flats) | Compose and notate a simple melody with rhythmic accompaniment and expressive elements.Create an arrangement of a given selection for several specified instruments. | Create a transcription from a piano score for individual instrument. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)****Teaching Jazz: A Course of Study -pub. MENC/IAJE****Jazz (Book and 2CD set) Tanner Gerow (William C. Brown)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>All-West Audition Requirements[www.wtsboa.com](http://www.wtsboa.com/)Finale – worksheetsSMART Music: <http://www.makemusic.com/> <http://www.corestandards.org/Math/Content/8/introduction/>[CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings.[CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **RESPOND****Standard 6.0 Listening to, analyzing****and describing music:****Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** * 1. Listening
		1. Genre research
		2. Montuno vs. other Latin feels
 | Describe, including form and genre, a given listening example using appropriate music vocabulary.Analyze and describe a given listening example identifying compositional devices and techniques as directed by the teacher. | Compile a word bank of vocabulary terms; utilize flash cards to drill terms.Class discussionSmall group presnetation | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>SMART Music: <http://www.makemusic.com/>[CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/)**Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.[CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **Evaluating**1. Individual Assessment
	1. Tapes
	2. Play-offs
	3. Adjudication material
	4. Improvisation
2. Individual Practice
	1. Proficiency
	2. Journals
 | Develop criteria to evaluate the quality of a music composition.Use student-developed criteria to evaluate a live or recorded musical performance.Evaluate, verbal and written, a personal performance using a teacher-provided rubric to facilitate self-improvement. | Listen to a recording of festival music and evaluate according to the festival rubric.Listen to a recording of students performing festival music and write an evaluation using the rubric as a guide. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/)Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.[CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)**Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric. |
| **CONNECT****Standard 8.0 Interdisciplinary Connections:****Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections*** 1. Rehearsal/Performance
		1. Materials/equipment necessary
		2. Materials/equipment care
		3. Schedules – rehearsals
		4. Schedules – performances
 | Compare and contrast the elements of music and those of other arts disciplines through teacher-guided discussion.Discuss the relationship between music and other academic disciplines including technology through teacher-guided discussions. | Class discussionVin DiagramCompare and contrasttechnology in the Arts | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****The Jazz Ensemble Director's Guide** by Rick Lawn (Barnhouse)**Websites**:<http://wyntonmarsalis.org/discography/title/portrait-in-seven-shades><http://nationalhumanitiescenter.org/tserve/freedom/1917beyond/essays/jazz.htm>[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **Cultural Relationships****Stylistic Analysis (Latin)** | Explain, verbally, the relationship between a culture and a musical selection. | Critical Listening as Evidenced via Written ReflectionConstruct written and or oral reports on musical form in regards to common type of instruments.  | **Books:*****Intro to Jazz History***, Printice MIRL Unit 3, Chapter 9**Big Road Blues** by Davis Evans**The Swing Era: The Development of Jazz, 1930-1945 by Gunther Schuller****Encyclopedia of American Gospel Music Edited by W.K.McNeil****Websites:****http://www.jazz.com/encyclopedia**[**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/>[www.allmusic.com](http://www.allmusic.com)<http://www.thecountryblues.com/artist-reviews/dr-david-evans/>[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  |
| **History****Stylistic Analysis (Latin)** | Explain the historical background of teacher-selected music literature. | Journaling/logsClass discussion/group critiqueGroup projects (written and oral presentation to class) . | **Books:*****Intro to Jazz History***, Printice MIRL Unit 3, Chapter 9**Big Road Blues** by Davis Evans**The Swing Era: The Development of Jazz, 1930-1945 by Gunther Schuller****Encyclopedia of American Gospel Music Edited by W.K.McNeil****Websites:****http://www.jazz.com/encyclopedia**[**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/>[www.allmusic.com](http://www.allmusic.com)<http://www.thecountryblues.com/artist-reviews/dr-david-evans/>[CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/)**Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| ***QUARTER 4*** |  |  |  |
| **PERFORM** **Standard 1.0 Singing****Standard 2.0 Playing Instruments** |  |  |  |
| **Playing Instruments** * 1. Music Reading Grade 4-6 Jazz literature
		1. Rhythmic patterns
		2. Meters
		3. Intervals (major & minor)
		4. vocalization - parts with correct pitches
	2. Instrumental Techniques
		1. Up-tempo swing
	3. Style
		1. Up-tempo swing
		2. Up-tempo rhythmic structure
		3. Gospel jazz feel
	4. Scales
		1. Minor scales - 3 forms
		2. Dorian, Lydian, and Mixolydian modes
 | Demonstrate advanced technique in selected music genres.Produce and perform appropriate pitch, intonation and rhythm in selected music genres (advanced).Perform, in an ensemble, pieces in selected music genres (advanced) demonstrating appropriate musicality.Perform from memory a chromatic scale (winds and percussion), all major scales and arpeggios, selected minor scales and arpeggios for the full range of the instrument (minimum for winds and percussion: quarter note = 120; minimum for strings: quarter note = 98). | Formative playing assessmentsStudent-to-Student feedbackRecord for self-reflectionTeacher observation Perform scalesGroup performance with feedback | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)****Teaching Jazz: A Course of Study -pub. MENC/IAJE****Jazz (Book and 2CD set) Tanner Gerow (William C. Brown)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>All-West Audition Requirements[www.wtsboa.com](http://www.wtsboa.com/)[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.[CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/)Assess how point of view or **purpose** shapes the content and style of a text.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **Sight Reading**Vocalization - parts with correct pitches | Sight-read, proficiently, examples from various music genres. | Aural ObservationFormative and summative vocal performance assessments. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Websites:**Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>[CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/)Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. |
| **Singing**Vocalization - parts with correct pitches | Demonstrate good vocal production in sight-singing intervals, within an octave, and teacher-selected melodies.Sing a basic four-part harmonization with all parts using the same rhythms. | Sing instrumental parts | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson*****Websites:***<http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings.[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. |
| **Notation*** + 1. Harmonic
			1. melodic harmonization
			2. chord construction
 | Analyze and perform musical literature (advanced).Notate rhythmic and melodic examples presented aurally. | Melodic and rhythmic dictation | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson*****Websites:***<http://www.apassion4jazz.net/>**Software**:FinaleGarage BandSMART Music[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.[CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/)**Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.[CCSS.ELA-Literacy.CCRA.W.5](http://www.corestandards.org/ELA-Literacy/CCRA/W/5/)Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. |
| **CREATE****Standard 3.0 Improvise****Standard 4.0 Composing** |  |  |  |
| **Improvise*** + 1. Harmonic
			1. melodic harmonization
			2. chord construction
 | Perform an improvised melody with complex rhythms using a blues scale.Create a minimum of three variations on a complex melody.Create a chordal and rhythmic accompaniment employing compound meters for an eight-measure melody. | Perform a simple solo over a blues progression. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)****Teaching Jazz: A Course of Study -pub. MENC/IAJE****Jazz (Book and 2CD set) Tanner Gerow (William C. Brown)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>All-West Audition Requirements[www.wtsboa.com](http://www.wtsboa.com/)[CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.[CCSS.ELA-Literacy.CCRA.W.5](http://www.corestandards.org/ELA-Literacy/CCRA/W/5/)Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| **Compose*** 1. Jazz Theory
		1. Melodic
			1. melodic composition in given key and meter
		2. Harmonic
			1. melodic harmonization
			2. chord construction
 | Compose and notate a melody with harmonic and rhythmic accompaniments and expressive elements.Create an arrangement of a given selection for a small group of specified instruments. | Create a harmonization of simple melody using chord progression.Arrange a short song for the group. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson*****Websites:***<http://www.apassion4jazz.net/>**Software**:FinaleGarage BandSMART Music [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/)Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND****Standard 6.0 Listening to, analyzing****and describing music:****Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** * 1. Listening
		1. Genre research
		2. Gospel vs. up-tempo swing
 | Describe in writing, including form and genre, a given listening example using appropriate music vocabulary.nalyze and describe given listening examples in various genres, identifying compositional devices and techniques that make the piece unique, interesting, and/or expressive. | Compare and contrast sections in a swing and gospel composition.Research paperShort essay | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>Alfred’s Music Theory Book 2[CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/)Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.[CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/)Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **Evaluating**1. Individual Assessment
2. Tapes
3. Play-offs
4. Adjudication materials
5. Improvisation
6. Individual Practice
7. Proficiency
8. Journals
 | Use a student-developed criteria to evaluate the intent and quality of a given music composition.Use student-developed criteria to evaluate a live or recorded musical performance and list suggestions to improve the performance.Evaluate, verbal and written, a personal performance using a self-created rubric to facilitate self-improvement. | Self-AssessmentPeer AssessmentWritten evaluation of festival recording and concert recording.WTSBOA Jazz Performance RubricCritical Listening as Evidenced via Written ReflectionConstruct written and or oral reports on musical form in regards to common practice periods. | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****Teaching Improv In Your Jazz Ensemble – Zachary B. Poulter (NAFME)**Sight Reading and the Jazz Idiom, Ardsley Doc Reinhardt's Trombone BookInstrument fingering chartMath: patterns, sequencing***Websites:***[www.nationalbandassociation.org](http://www.nationalbandassociation.org)[**http://www.corestandards.org/ELA-Literacy/**](http://www.corestandards.org/ELA-Literacy/%20%20) [**http://www.corestandards.org/Math/**](http://www.corestandards.org/Math/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/><http://www.apassion4jazz.net/>[CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/)Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.[CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/)**Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric. |
| **CONNECT****Standard 8.0 Interdisciplinary Connections:****Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections*** 1. Rehearsal/Performance
		1. Materials/Equipment necessary
		2. Materials/equipment care
		3. Schedules – rehearsals
		4. Schedules - performances
 | Explore the relationship between music and other arts in a given work (e.g., a specific opera or ballet).Explain, verbal and written, the relationship between music and other academic disciplines including technology. | Class discussionSmall group presentationsCompare technology in the ArtsResearch Paper | ***Books:*****Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson****Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide – J. Richard Dunscomb and Dr. Willie L. Hill Jr. (Warner Brothers 2002)****The Jazz Ensemble Director's Guide** by Rick Lawn (Barnhouse)**Websites**:<http://wyntonmarsalis.org/discography/title/portrait-in-seven-shades><http://nationalhumanitiescenter.org/tserve/freedom/1917beyond/essays/jazz.htm>[CCSS.ELA-Literacy.CCRA.R.9](http://www.corestandards.org/ELA-Literacy/CCRA/R/9/)Analyze how two or more texts address similar themes or topics in order to build knowledge or to **compare** the approaches the authors take.[CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/)**Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience. |
| **Cultural Relationships*** 1. Swing
	2. Asymmetric Rhythm vs. Afro-Cuban
 | Research and present the relationship between a culture and a musical selection. | Short EssayResearch paperWritten Assessment | **Books:*****Intro to Jazz History***, Printice MIRL Unit 3, Chapter 9**Big Road Blues** by Davis Evans**The Swing Era: The Development of Jazz, 1930-1945 by Gunther Schuller****Encyclopedia of American Gospel Music Edited by W.K.McNeil****Websites:****http://www.jazz.com/encyclopedia**[**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/>[www.allmusic.com](http://www.allmusic.com)<http://www.thecountryblues.com/artist-reviews/dr-david-evans/>[CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/)**Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  |
| **History**1. Swing
2. Asymmetric Rhythm vs. Afro-Cuban
 | 9.1.4 Research and present historical background of student-selected music literature. | Journaling/logsClass discussion/group critiqueGroup presentationResearch paperPower Point Presentation | **Books:*****Intro to Jazz History***, Printice MIRL Unit 3, Chapter 9**Big Road Blues** by Davis Evans**The Swing Era: The Development of Jazz, 1930-1945 by Gunther Schuller****Encyclopedia of American Gospel Music Edited by W.K.McNeil****Websites:****http://www.jazz.com/encyclopedia**[**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)<http://www.themeandvariations.org/Topics/art.html><https://musiced.nafme.org/my-music-class/>[www.allmusic.com](http://www.allmusic.com)<http://www.thecountryblues.com/artist-reviews/dr-david-evans/>[CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/)**Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.[CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/)**Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |