Instrumental Jazz15-3

Instrumental Jazz15-5

Instrumental Jazz25-3

Instrumental Jazz25-5

Instrumental Jazz35-3

Instrumental Jazz35-5

Submitted By:

Red Deer Catholic Regional Division No. 39

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Course Basic Information

Outline Number	Hours	Start Date	End Date	Development Type	Proposal Type	Grades
15-3	75.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
15-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
25-3	75.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
25-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
35-3	75.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
35-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12

Course Description

Instrumental Jazz is the study of a uniquely North American art form and offers students the opportunity to study the jazz idiom as a subject in its own right and as an integral part of the Fine Arts program. Instrumental Jazz is designed as an extension to the Instrumental Music 10-20-30 program, allowing for a deepening of musical skills and new understandings in a performance environment.

Enrolment in this course will be based on the teacher's recommendation and permission by the principal. It is recommended that students have taken the courses in sequence and accompanied by Instrumental Music 10-20-30.

Course Prerequisites

Sequence Introduction (formerly: Philosophy)

The central purpose of all Fine Arts courses in the CBE is to live a creative life. The Arts foster a way of being that cultivates an adaptive, curious, open, and exploratory approach to life: an optimized capacity to pay attention and to interpret. It fosters an impulse to build, to create, to experiment and take risks. It is a participatory way of being that invites each of us to be a part of something bigger than ourselves.

The means by which students in Fine Arts courses seek to lead a creative life is through engaging in artistic performance and encounters with art and artists in a studio environment. Through artistic performance and interactions with art and artists, concepts and authentic artistic practice are linked, new connections are made and skills are developed. Engaging in artistic performance means undertaking active, creative work that provides the opportunity to express oneself, one's ideas and understandings. Encounters with art and artists means the thoughtful interaction with work of artists in the field for the purposes of inspiration, analysis, and exploration. Engaging in artistic performance and encounters with art and artists are not mutually exclusive, and typically occur in conjunction with one another.

Within the apprenticeship model of Fine Arts courses, teachers are also students, mentors and members of an artistic community. They stay abreast of research, issues, events, emerging trends in the field, and guide meaningful learning progressions. Through their apprenticeship, students develop mastery of tools and techniques, engage with meaningful topics, and develop increasing sophistication and sensitivity in noticing all while working alongside other artists.

Jazz is unique musical expression that is recognized as legitimate art music worthy of specific study. Emerging from the roots of jazz are a variety contemporary musical styles that have synthesized into a recognized genre that includes improvising and ensemble playing. The jazz tradition of improvising is in essence composing spontaneously, and requires a complete knowledge of historical performance practice, tonal harmony, jazz theory and form, rhythmic and melodic figures, articulation and tone. Ensemble playing requires the same understanding while learning to read and perform other's compositions. Through this musical form students are asked to demonstrate not only technical skill, but

creativity in expressing original ideas.

 This course is process-driven and gives students the opportunity to focus their learning by exploring and experiencing skills necessary to understand and communicate musically, culminating with performance opportunities. Students will experience the many historical periods and styles characterized by master musicians, composers, and arrangers. This genre is extremely demanding in that it creates opportunities for students to work independently and collaboratively as critical thinkers, performers, and artists. The ensemble and improvisational nature of Instrumental Jazz fosters creative collaboration, problem-solving and individual responsibility.

Student Need (formerly: Rationale)

In keeping with the values defined within Alberta Education's Ministerial Order on Student Learning, the intent of this course is to respond to the needs of the Learner to reach their individual learning potential to become "Engaged Thinkers and Ethical Citizens with an Entrepreneurial Spirit, who contribute to a strong and prosperous economy and society."

Instrumental Jazz offers students the opportunity to refine musicianship through skill development, creativity, personal practice, rehearsal and performance. In high school, the Instrumental Jazz program is a specific discipline and plays an integral part of the Music programs offered to students.

The structure of this course is meant to foster the central purpose of living a creative life. The Arts are living fields of knowledge that invite a lifetime's study. By nature, artistic study is active, creative and dynamic. Artistic experiences are fluid and responsive to the individual, but provide concrete opportunities to synthesize understandings and find new meaning. By learning through an apprenticeship model students engage in authentic artistic practice, performance alongside other artists, and become members of a community.

By working collaboratively in an ensemble setting students learn to communicate effectively to build understanding, advance learning goals and foster an increased individual contribution within a musical community. Through the practice, performance and critical listening of jazz repertoire, students experience the many historical periods and styles presented by master musicians, composers and arrangers.

Instrumental Jazz provides specific opportunities for the exploration of the unique qualities and skills of jazz musicians. In Instrumental Jazz students will develop an understanding of, apply, and creatively adapt the aural history of jazz music that has been passed down since its inception in the early 20th Century. Students develop understanding related to complex harmonic structures, chord progressions, rhythmic patterns, stylistic interpretation, and the innovative world of improvisation. Skills sets introduced in the Instrumental Music 10-20-30 courses provide the basis of understanding that in this course will be applied to

the unique genre of Jazz.

Scope and Sequence (formerly: Learner Outcomes)

The general and specific outcomes span all course levels. As they progress, students are expected to show an increased sophistication and refinement of skills in demonstrating the outcome. The detail and specific demands required of students increase at each grade level. Overall, general and specific outcomes can be achieved and assessed concurrently rather than sequentially.

Learning Outcomes apply in both 3 and 5 credit courses, with students achieving greater depth with extended study.

Guiding Questions (formerly: General Outcomes

1 Listening: To develop the ability to make intellectual and aesthetic decisions aurally.

2 Apply and refine musical skills through performance of diverse stylistic and musical elements unique to jazz

3 Theoretical: To develop an understanding and awareness of rhythmic patterns, chordal textures and harmonies that are specific to the jazz genre.

4 Demonstrate creativity and self-expression through musical improvisation

5 Improvisation: To develop additional avenues of self expression through interpretation, improvisation, arranging, composing.

6 Critically reflect upon and respond to the performance of jazz music

7 Musicianship: To develop, discover and evaluate their talents and abilities in musical performance through the establishment and extension of skills as they apply to the jazz idiom.

Learning Outcomes (formerly: Specific Outcomes)

1 Listening: To develop the ability to make intellectual and aesthetic decisions aurally.	15-3	15-5	25-3	25-5	35-3	35-5
1.1 Recognize a basic 12-bar Blues progression						
1.2 Identify aurally from a recorded example a basic 12 bar blues progression						
1.3 Recognize a swing eighth note pattern						
1.4 Identify the difference between Dixieland and Swing						
1.5 Identify the difference between Rock and Latin						
1.6 Identify the difference between rock, funk and fusion						
1.7 Identify the difference between cool and bebop						
1.8 Gain an aural understanding of articulations (eg doos, dots, dits etc.) as they apply to contrasting styles						
1.9 Identify different genres/styles from recorded examples						
1.10 Identify aurally AABA form						
1.11 Identify aurally "Rhythm Changes" form						
1.12 Recognize basic jazz chords aurally including Major, Major 7th, Dominant 7th, Minor, Minor 7th						

2 Apply and refine musical skills through performance of diverse stylistic and musical elements unique to jazz	15-3	15-5	25-3	25-5	35-3	35-5
2.1 Demonstrate theoretical understanding specific to jazz idiom	X	X	X	X	X	X
2.2 Demonstrate musical techniques specific to jazz styles	X	X	X	X	X	X
2.3 Understand chord structure and jazz notation	X	X	X	X	X	X
2.4 Understand the playing roles in a jazz ensemble and respond through aural discrimination	X	X	X	X	X	X
2.5 Respond to the variables associated with live performance	X	X	X	X	X	X

3 Theoretical: To develop an understanding and awareness of rhythmic patterns, chordal textures and harmonies that are specific to the jazz genre.	15-3	15-5	25-3	25-5	35-3	35-5
3.1 Recognize rhythmic notation of jazz in triplet feel						
3.2 Demonstrate an understanding of rhythmic notation in triplet feel						
3.3 Apply rhythmic notation of jazz in triplet feel						
3.4 Recognize rhythmic notation of jazz in straight eighth note feel						
3.5 Demonstrate an understanding of rhythmic notation in straight eighth note feel						
3.6 Apply rhythmic notation of jazz in straight eighth note feel						
3.7 Demonstrate the blues scale (1, b3, 4, #4, 5, b7)						
3.8 Recognize blues scale (1, b3, 4, #4, 5, b7)						
3.9 Apply blues scale (1, b3, 4, #4, 5, b7)						
3.10 Recognize basic modes (Ionian, Dorian, Mixolydian)						
3.11 Demonstrate basic modes (Ionian, Dorian, Mixolydian)						
3.12 Apply basic modes (Ionian, Dorian, Mixolydian)						
3.13 Recognize Major, Major 7th, Dominant 7th, Minor, Minor 7th chords						
3.14 Demonstrate an understanding of Major, Major 7th, Dominant 7th, Minor, Minor 7th chords						
3.15 Apply Major, Major 7th, Dominant 7th, Minor, Minor 7th chords						

4 Demonstrate creativity and self-expression through musical improvisation	15-3	15-5	25-3	25-5	35-3	35-5
4.1 Demonstrate understanding of various jazz forms	X	X	X	X	X	X
4.2 Demonstrate understanding of standard chord progressions and chord scale relationships within jazz improvisation	X	X	X	X	X	X
4.3 Apply and create original vocabulary inspired by jazz masters	X	X	X	X	X	X

5 Improvisation: To develop additional avenues of self expression through interpretation, improvisation, arranging, composing.	15-3 15-5 25-3 25-5 35-3 35-5
5.1 Recognize a basic twelve bar blues progression: I chord X 4 bars, IV chord X 2 bars, I chord X 2 bars, V chord X 2 bars, I chord X 2 bars	
5.2 Demonstrate an understanding of the basic twelve bar blues progression: I chord X 4 bars, IV chord X 2 bars, I chord X 2 bars, V chord X 2 bars, I chord X 2 bars	
5.3 Improvise over the basic 12 bar blues progression: I chord X 4 bars, IV chord X 2 bars, I chord X 2 bars, V chord X 2 bars, I chord X 2 bars	
5.4 Recognize a intermediate level twelve bar blues progression (7th chords): I chord X 4 bars, IV chord X 2 bars, I chord X 2 bars, ii chord X 1 bar, V chord X 1 bar, I chord X 2 bars	
5.5 Demonstrate an understanding of the intermediate twelve bar blues progression: I chord X 4 bars, IV chord X 2 bars, I chord X 2 bars, ii chord X 1 bar, V chord X 1 bar, I chord X 2 bars	
5.6 Improvise over the intermediate level 12 bar blues progression: I chord X 4 bars, IV chord X 2 bars, I chord X 2 bars, ii chord X 1 bar, V chord X 1 bar, I chord X 2 bars	
5.7 Recognize a complex twelve bar blues progression (7th chords): I chord X 1 bar, IV chord X 1 bar, I chord X 2 bars, IV chord X 1 bar, #IV dim chord X 1 bar, I chord X 1 bar, VI chord X 1 bar, ii chord X 1 bar, V chord X 1 bar, I/VI chords X 1 bar, ii/V chords X 1 bar	
5.8 Demonstrate an understanding of the complex twelve bar blues progression: I chord X 1 bar, IV chord X 1 bar, I chord X 2 bars, IV chord X 1 bar, #IV dim chord X 1 bar, I chord X 1 bar, VI chord X 1 bar, ii chord X 1 bar, V chord X 1 bar, I/VI chords X 1 bar	
5.9 Improvise over the complex 12 bar blues progression: I chord X 1 bar, IV chord X 1 bar, I chord X 2 bars, IV chord X 1 bar, #IV dim chord X 1 bar, I chord X 1 bar, VI chord X 1 bar, ii chord X 1 bar, V chord X 1 bar, I/VI chords X 1 bar	

5.10 Recognize scale knowledge over a ii - V7 - I chord progression	
5.11 Demonstrate scale knowledge over a ii - V7 - I chord progression	
5.12 Apply scale knowledge over a ii - V7 - I chord progression	

6 Critically reflect upon and respond to the performance of jazz music	15-3	15-5	25-3	25-5	35-3	35-5
6.1 Analyze and articulate response to performance of Jazz music	X	X	X	X	X	X
6.2 Analyze the unique language of jazz masters	X	X	X	X	X	X
6.3 Demonstrate understanding of jazz elements through transcribing performances	X	X	X	X	X	X

7 Musicianship: To develop, discover and evaluate their talents and abilities in musical performance through the establishment and extension of skills as they apply to the jazz idiom.	15-3	15-5	25-3	25-5	35-3	35-5
7.1 Recognize characteristic tone production specific to jazz						
7.2 Demonstrate characteristic tone production						
7.3 Apply characteristic tone production						
7.4 Recognize characteristic balance within like instrumental sections						
7.5 Demonstrate characteristic balance within like instrumental sections						
7.6 Apply characteristic balance within like instrumental sections						
7.7 Recognize characteristic articulations						
7.8 Demonstrate characteristic articulations						
7.9 Apply characteristic articulations						
7.10 Recognize proper intonation						
7.11 Demonstrate proper intonation						
7.12 Apply proper intonation						

Facilities or Equipment

Facility

• A facility large enough to accommodate a 25 member ensemble and their equipment

• Numerous electrical outlets distributed throughout the facility

• Engineered acoustics in the room that is appropriate for amplified music performance. This acoustical requirement is essential for the delivery of the course content as well as the health and well-being of students and teaching staff.

Facilities Recommended:

• Practice rooms or modules for individualized small group practice and sectionals

• Secure band library storage

Facilities:

Equipment

• Basic Scale of Issue for each Jazz Ensemble:

 - Alto Sax

 - Tenor Sax

 - Baritone Sax

 - Trombones

 - Trumpets

 - Drum set with cymbals and hardware

 - Piano/Amplifier (keyboard)

 - Bass/Amplifier (electric and acoustic with electronic pick-up)

 - Guitar/Amplifier

 - Sound System (mixing/ /Main speakers, 2 monitors, solo microphones, speaker stands, microphone stands, XLR cables, speaker cables)

 - Music stands

• Jazz ensemble charts

• Repairs and maintenance supplies

Equipment Recommended:

• Vibraphone

• Auxiliary Percussion (claves, tambourine, cowbell, wind chimes shaker, triangle, guiro – as needed)

• Trumpet Risers

• Latin Percussion (conga drums, timbales, bongos)

• Flugel horns

• Soprano Saxophone (optional)

• Mutes (straight, cup, plunger, harmon, bucket)

• Keyboard, guitar and bass travel cases

• Trombone Stools

• Jazz CD's / DVD's, video

• Computer Workstation

Learning and Teaching Resources

Choosing resources for Instrumental Jazz means selecting quality repertoire and audio/video/online resources appropriate to the general learner outcomes outlined in course considering the competency and student ability level.

Sensitive or Controversial Content

Students in consultation with their teacher advisors shall choose projects and presentations that are appropriate to the school philosophy and community and in compliance with the Guide to Education.

In addition, in accordance with Section 50.1 of the School Act, schools are required to provide notice to a parent or guardian of a student where courses of study, educational programs or instructional materials, or instruction or exercises, prescribed under that Act include subject-matter that deals primarily and explicitly with religion, human sexuality or sexual orientation, and in response to the written request of the parents, exclude students, without penalty, from participation in those identified aspects of the instructional program. Refer to Red Deer Catholic Regional Schools Administrative Procedure #103 - Safe and Caring Learning Environments for Students.

Issue Management Strategy

Health and Safety

External resources such as guest speakers must be approved by school administration and may be subject to independent contract agreement as per Red Deer Catholic Regional Schools guidelines.

All Off-site activities are organized according to Red Deer Catholic Regional Schools Administrative Procedure 342 - Field Trips and Other Curricular Activities.

Red Deer Catholic Administrative Procedure 113 – Occupational Health and Safety sets out responsibilities for safe working conditions.

Risk Management Strategy

Statement of Overlap with Existing Programs

This course is a reauthorization and previously has been found by Alberta Education not to have any significant overlap with existing provincially developed courses.

Student Assessment

Assessment practices for this course should invite student participation in articulating learning targets and setting criteria for success, in providing evidence of understanding and in developing appropriate grading practices. Assessment and grading practices should also reflect the context of particular student, school and classroom learning needs.

Teachers will set specific criteria and grading practices, with students, as they assess student learning based on the learning outcomes from the course. These criteria form the basis for assessing, grading and reporting student progress. Communicating student progress is an ongoing conversation between the teacher, the student and the parent, throughout the course, with the goal of improving student learning.

The validity of assessment will be enhanced if evidence of student achievement, related to the general and specific outcomes, is gathered over time, and through communication with students as they build understanding, revise misunderstandings and refine approaches to learning. Careful observation of students as they engage in learning tasks and critical examination of the work they produce allows teachers to build out a multi-dimensional picture of student learning.

Valid grading reflects a student's achievement towards the learning outcomes. The reporting of behavior, effort, attendance, neatness, group contribution, initiative etc. is reported separately (Webber, Aitken, Lupart, & Scott, 2009, Guskey, 2006, Reeves, 2004).

To be credible and defensible, assessment information that is used in grading a body of evidence, samples student performance, and is related to specified outcomes, based on professional judgment rather than being based on a calculated mean (average).

Assessment and grading practices should take into consideration the helical nature of

learning - the recursive and increasingly complex skills and knowledge required of students as they demonstrate what they know and can do in relation to each of the specific and general outcomes. As the complexity of learning outcomes increases within each level of the course (15-25-25), evidence of a more comprehensive understanding is required.

Where a specific learner outcome spans all levels (15, 25, 35), students are expected to show an increasing level of sophistication and refinement of skills in demonstrating the outcome. Overall, general and specific outcomes can be achieved and assessed concurrently rather than sequentially.

Teachers should adhere to the following assessment standards when determining appropriate assessment and grading practices for this Locally Developed Course.

Assessment practices should reflect the following principles:

• Assessment of student performance is explicitly tied to the learning outcomes of the course

• Students are involved in understanding and articulating learning targets and criteria of success

• Students have opportunities to receive feedback in non-graded and formative learning activities and assignments before submitting assignments or engaging in activities for summative evaluation

• Assessments are purposefully designed in ways that motivate and challenge students, and are respectful of student diversity

• Students are provided choice in how they demonstrate learning

• Assessment data is gathered from a broad range of assessment activities and includes information from student work products and performances, from teacher observations of

student learning processes, and from student reflections/student-provided evidence of success

• Assigned grades emphasize the most recent and most consistent evidence of student learning

• Assessment of Citizenship, Personal Development and Character is considered within all learning programs as included within the Calgary Board of Education Board of Trustees' Governance Policies.

References

Guskey, T. R. (May, 2006). Making high school grades meaningful. Phi Delta Kappa International,

87(9), pp. 670-675. Retrieved from http://www.jstor.org/stable/20442125

Reeves, D.B. (Dec 2004). The case against zeros. Phi Delta Kappan 86 (4). Retrieved from

http://schools.esu13.org/bannercounty/Documents/caseagainstzero.pdf

Webber, C.F., Aitken, N. Lupart, J. & Scott, S. (2009). The Alberta student assessment study final

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Course Approval Implementation and Evaluation