# Jazz Workshop Curriculum Map - Norwell High School

**SUBJECT:** Music  
**Course:** Jazz Workshop

## CONCERT ARC

<table>
<thead>
<tr>
<th>Fall: September - October</th>
<th>Winter: November - December</th>
<th>Small Ensembles: January - February</th>
<th>Spring: March - May</th>
</tr>
</thead>
</table>

## Power Standards:

- **Standard 3.11:** Students will perform accurately and expressively, in an instrumental ensemble, music with a level of difficulty of grade 3–4, on a scale of 1–6.
- **Standard 3.13:** Students will perform accurately and expressively in a small ensemble with one student on a part.
- **Standard 4.13:** Students will improvise original melodies over given chord progressions consistent in style, meter and tonality.

## Learning Standards / Essential Knowledge

<table>
<thead>
<tr>
<th>Standard 2.5: Reading and Notation</th>
<th>Concepts and Skills</th>
<th>Essential Questions</th>
<th>Assessments</th>
<th>Resources</th>
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</thead>
</table>
| Students will interpret all common note and rest values, as well as dotted values, in simple, compound and mixed meters. | - Parts of the note  
- Note and rest values  
- Tie and rhythm dot  
- Time signatures (simple, compound and asymmetric)  
- Rhythmic counting and subdivision  
- Swing styles (Swing, shuffle, swing ballad)  
- Straight-eighth styles (bossa nova, samba, rumba, funk/rock, ballad) | How do musicians improve the quality of their performance?  
How does knowing and using music vocabulary help us understand and interpret pieces of music? | - Informal rehearsal assessments  
- Written Rhythm Counting Test  
- NHS Learning Expectation rubric: Creative Expression (Music)  
- Concert recordings | - Snidero, Easy Jazz Conception  
- Berg, Rhythm Section Workshop  
- Real Easy Book, Vol. 1  
- Real Book, 6th Edition |

<table>
<thead>
<tr>
<th>Standard 2.7: Reading and Notation</th>
<th>Concepts and Skills</th>
<th>Essential Questions</th>
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</tr>
</thead>
</table>
| Students will identify, define and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression. | - Staff, clefs and ledger lines  
- Dynamics pp–ff, sfz, fp  
- Articulation markings in jazz  
- DS, DC, Coda, endings, tag  
- Head vs. solo section  
- Tempi largo–presto  
- Common expression terms | How do musicians improve the quality of their performance?  
How do performers interpret musical works? | - Informal rehearsal assessments  
- Rehearsal recording self-assessment  
- NHS Learning Expectation rubric: Creative Expression (Music)  
- Concert recordings | - Snidero, Easy Jazz Conception  
- Berg, Rhythm Section Workshop  
- Real Easy Book, Vol. 1  
- Real Book, 6th Edition |

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<thead>
<tr>
<th>Standard 3.7: Playing Instruments</th>
<th>Concepts and Skills</th>
<th>Essential Questions</th>
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<th>Resources</th>
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</thead>
</table>
| Students will perform accurately and independently with appropriate posture, playing position and technique. | - Proper embouchure  
- Proper instrument carriage and hand position  
- Matched stick/mallet grip  
- Seated and standing posture  
- Proper breathing technique  
- Common comping styles  
- Walking bass line construction  
- Chord voicing techniques | How do musicians improve the quality of their performance?  
Why are fundamental skills so important to a musician? | - Informal rehearsal assessments  
- Rehearsal recording self-assessment  
- Video self/peer assessment  
- Concert recordings | - Snidero, Easy Jazz Conception  
- Berg, Rhythm Section Workshop  
- Real Easy Book, Vol. 1  
- Real Book, 6th Edition |
<table>
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<tr>
<th>Standard 3.13: Playing Instruments</th>
<th>How do musicians improve the quality of their performance?</th>
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<tbody>
<tr>
<td>Students will perform in small ensembles with one student on a part.</td>
<td>- Error recognition</td>
</tr>
<tr>
<td>- Macro-micro-macro rehearsal structure</td>
<td>- Rehearsal strategies (chunking, working in reverse, tempo modification)</td>
</tr>
<tr>
<td>- Non-verbal communication (giving cues, tempo, style)</td>
<td>- Comping technique and etiquette</td>
</tr>
<tr>
<td>- Informal rehearsal assessment</td>
<td>- Concert recordings</td>
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<tr>
<td>- Peer assessment rubric</td>
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<tr>
<th>Standard 4.13: Improvisation and Composition</th>
<th>How do musicians generate creative ideas?</th>
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<tr>
<td>Students will improvise original melodies over given chord progressions consistent in style, meter and tonality.</td>
<td>- Repetition, contrast and embellishment</td>
</tr>
<tr>
<td>- Basic jazz forms (12-bar blues, AABA)</td>
<td>- Motivic development</td>
</tr>
<tr>
<td>- Head vs. solo section</td>
<td>- Harmonic tension and release</td>
</tr>
<tr>
<td>- Motivic development</td>
<td>- Chord types: major, minor, dominant</td>
</tr>
<tr>
<td>- Repetition, contrast and embellishment</td>
<td>- Chord extensions and alterations</td>
</tr>
<tr>
<td>- Harmonic tension and release</td>
<td>- Modes: major, minor, dorian, mixolydian</td>
</tr>
<tr>
<td>- Chord types: major, minor, dominant</td>
<td>- Blues scale</td>
</tr>
<tr>
<td>- Chord extensions and alterations</td>
<td>- Informal rehearsal assessment</td>
</tr>
<tr>
<td>- Modes: major, minor, dorian, mixolydian</td>
<td>- Concert recordings</td>
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<td>- Blues scale</td>
<td>- Peer assessment rubric</td>
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<tr>
<td>- Informal rehearsal assessment</td>
<td>- Snidero, Easy Jazz Conception</td>
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<td>- Peer assessment rubric</td>
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<tr>
<td>- SmartMusic</td>
<td>- Real Easy Book, Vol. 1</td>
</tr>
<tr>
<td>- Real Book, 6th Edition</td>
<td>- SmartMusic</td>
</tr>
<tr>
<td>- Aebersold Play-Alongs</td>
<td>- Snidero, Easy Jazz Conception</td>
</tr>
</tbody>
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- Snidero, Easy Jazz Conception
- Berg, Rhythm Section Workshop
- Real Easy Book, Vol. 1
- Real Book, 6th Edition
- SmartMusic
- Aebersold Play-Alongs
### SUBJECT: Music

#### JAZZ THEORY AND IMPROVISATION I

**September-December**

**Power Standards:**
- **Standard 4.13:** Students will improvise original melodies over given chord progressions consistent in style, meter and tonality.
- **Standard 2.10:** Students will read and interpret an instrumental score of up to four staves by describing how the elements of music are used.
- **Standard 5.12:** Students will demonstrate an understanding of how musical elements interact to create expressiveness in music.

<table>
<thead>
<tr>
<th>Learning Standards / Essential Knowledge</th>
<th>Concepts and Skills</th>
<th>Essential Questions</th>
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</thead>
</table>
| **Standard 2.7:** Reading and Notation  | - Note and rest values  
- Time signatures  
- Staff, clefs and ledger lines  
- Accidentals  
- Enharmonics  
- Articulation markings in jazz  
- DS, DC, Coda, endings, tag  
- Head vs. solo section  
- Basic jazz forms (12-bar blues, AABA)  
- Chord symbol notation | How does knowing and using music vocabulary help us understand and interpret pieces of music?  
How can the listener “read” a piece of music as text? | - Tonal Harmony Self-Tests  
- Sibelius-generated worksheets  
- Musitheory.net Pitch ID Trainer | - Kostka/Payne, Tonal Harmony (Ch. 1-2)  
- Real Easy Book, Vol. 1  
- MusicTheory.net: The Basics |
| **Standard 5.9:** Critical Response     | - Half vs. whole steps  
- Major scale construction  
- Key signatures  
- Scale degrees  
- Simple and compound intervals  
- Basic triad and 7th chord construction  
- Blues scale | How does knowing and using music vocabulary help us understand and interpret pieces of music?  
How can the listener “read” a piece of music as text? | - Tonal Harmony Self-Tests  
- Sibelius-generated worksheets  
- Teacher-generated quizzes | - Kostka/Payne, Tonal Harmony (Ch. 1-2)  
- Rawlins, Jazzology  
- MusicTheory.net: Scales and Key Signatures  
- MusicTheory.net: Intervals  
- MusicTheory.net: Chords |
| **Standard 4.13:** Improvisation and Composition | - Basic jazz forms (12-bar blues, AABA)  
- Head vs. solo section  
- Motivic development  
- Repetition, contrast and embellishment  
- Harmonic tension and release  
- Chord types: major, minor, dominant  
- Chord extensions and alterations  
- Blues scale | How do musicians generate creative ideas?  
How do musicians make creative decisions?  
How does understanding the structure and context of musical works inform | - Informal rehearsal assessment  
- Concert recordings  
- Peer assessment rubric  
- SmartMusic | - Snidero, Easy Jazz Conception  
- Berg, Rhythm Section Workshop  
- Real Easy Book, Vol. 1  
- Real Book, 6th Edition  
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<th>Performance?</th>
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<tbody>
<tr>
<td>What does it mean to take risks in the creative process?</td>
</tr>
<tr>
<td>How as ensemble members can we support others as they take creative risks?</td>
</tr>
</tbody>
</table>
### SUBJECT: Music

#### JAZZ THEORY AND IMPROVISATION II

**January - April**

**Power Standards:**

- **Standard 4.13:** Students will improvise original melodies over given chord progressions consistent in style, meter and tonality.
- **Standard 2.10:** Students will read and interpret an instrumental score of up to four staves by describing how the elements of music are used.
- **Standard 5.12:** Students will demonstrate an understanding of how musical elements interact to create expressiveness in music.

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</thead>
<tbody>
<tr>
<td><strong>Standard 5.9: Critical Response</strong></td>
<td>- Advanced triad and 7th chord construction</td>
<td>How does knowing and using music vocabulary help us understand and interpret pieces of music?</td>
<td>- Tonal Harmony Self-Tests</td>
<td>- Kostka/Payne, <em>Tonal Harmony</em> (Ch. 1-2)</td>
</tr>
<tr>
<td>Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in an analysis of music.</td>
<td>- Blues scale</td>
<td></td>
<td>- Sibelius-generated worksheets</td>
<td>- Rawlins, <em>Jazzology</em></td>
</tr>
<tr>
<td></td>
<td>- Modes: Ionian, Dorian, Mixolydian, Aeolian</td>
<td></td>
<td>- Teacher-generated quizzes</td>
<td>- MusicTheory.net: Scales and Key Signatures</td>
</tr>
<tr>
<td></td>
<td>- ii-V-I chord progressions and their variations (vi-ii-V-I, etc.)</td>
<td></td>
<td></td>
<td>- MusicTheory.net: Intervals</td>
</tr>
<tr>
<td></td>
<td>- Key vs. key area</td>
<td></td>
<td></td>
<td>- MusicTheory.net: Chords</td>
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<tr>
<td>Students will improvise original melodies over given chord progressions consistent in style, meter and tonality.</td>
<td>- Head vs. solo section</td>
<td>How do musicians make creative decisions?</td>
<td>- Concert recordings</td>
<td>- Berg, <em>Rhythm Section Workshop</em></td>
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<tr>
<td></td>
<td>- Repetition, contrast and embellishment</td>
<td>What does it mean to take risks in the creative process?</td>
<td>- SmartMusic</td>
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<td></td>
<td>- Harmonic tension and release</td>
<td>How do we support others as they take creative risks?</td>
<td></td>
<td>- SmartMusic</td>
</tr>
<tr>
<td></td>
<td>- Chord types: major, minor, dominant, diminished, half diminished</td>
<td></td>
<td></td>
<td>- Aebersold Play-Alongs</td>
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</table>
## Jazz Workshop Curriculum Map - Norwell High School

**SUBJECT:** Music  
**Course:** Jazz Workshop

### JAZZ HISTORY

**May - June**

**Power Standards:**

- **Standard 2.10:** Students will read and interpret an instrumental score of up to four staves by describing how the elements of music are used.
- **Standard 5.12:** Students will demonstrate an understanding of how musical elements interact to create expressiveness in music.

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</table>
| **Standard 5.13: Critical Response**    | - Melody vs. harmony  
- Basic jazz forms (12-bar blues, AABA)  
- DS, DC, Coda, endings, tag  
- Major/minor tonalities | How does knowing and using music vocabulary help us understand and interpret pieces of music? | - Informal reflection writing  
- Final exam terminology portion | - Berg, *Rhythm Section Workshop*  
- Rawlins, *Jazzology*  
- MusicTheory.net: The Basics |
| **Standard 5.14: Critical Response**    | - Basic jazz forms (12-bar blues, AABA)  
- Head vs. solo section  
- Dance hall, jazz club, concert hall | How do individuals choose music to experience?  
How do we judge the quality of musical works and performances?  
How do context and the manner in which musical work is presented influence audience response?  
How are the roles of composer, performer and listener similar, different or related? | | - Ken Burns’ *Jazz*  
- Jazz at Lincoln Center Video Library  
- YouTube |
| **Standard 8.8: Concepts of Style**    | - Early jazz and Dixieland  
- Big Band swing  
- Bebop  
- Cool jazz  
- Post bop and hard bop  
- Free jazz  
- Fusion | How can the listener “read” a piece of music as text?  
How do we discern the musical creators’ and performers’ expressive intent?  
How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? | - Three Artists Comparison Paper | - Wingell, *Writing About Music*  
- Ross, *The Rest is Noise*  
- Teaching Music Through Performance in Jazz  
- Ken Burns’ *Jazz* |