Jazz 30L

Provincially Authorized
Locally Developed Course

Authorization Expires June 2014
Form D-2: Locally Developed Course of Study Approval Form

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<th>Central</th>
<th>Saskatoon S.D. #13</th>
<th>Yes X</th>
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<td>Marlon Graham</td>
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<tr>
<td>4155004</td>
<td>Walter Murray</td>
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<th>Jazz 30L</th>
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<tr>
<th>August 25, 2009</th>
<th>June 30, 2014</th>
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<td>Original Commencement Date</td>
<td>Expiry Date</td>
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Approved: Yes X No

Conditions of Approval:
Jazz 30L is approved for Year One (2009-10). For years 2-5 of the approval cycle, please enter the locally developed course of study on the monitoring form.

Executive Director

Observations and Suggestions:
Please continue to update the course and resources as needed.

Distribution:
Executive Director:
- Curriculum and E-Learning
- FEB (French curricula only)
Regional Director of Education
Director of Education
Provincial Examinations, Student and Teacher Services Unit (Registrar's Office)

For Use of Registrar's Unit Only

Date Entered: May 25/09
Course Code: 4973
Registrar's Office Personnel Authorization

56/27/209 07:39  306-787-1003
Form D-1: Application for Approval of a Locally Developed Course of Study

This form must be submitted to the Regional Office, Saskatchewan Learning no later than May 1 for approval for semester one and December 1 for approval for semester two. This submission prior to the first year of implementation is a request to pilot the Locally Developed Course of Study. Significant changes in years two through five require resubmission of this form. The Locally Developed Course of Study submission should be in electronic format.

Application is submitted by:

Saskatoon Public Schools

School Division Name

310 - 21st Street East

P. O. Box/Street Address

Saskatoon, Saskatchewan

Town/City

S7K 1M7

Postal Code

Jazz 30

Proposed Course Title

12

Grade Level

1.0

Credit Value

10

No. of Students

August 2009

Date

August 2014

Date

If you intend to implement this course in more than one school within your division, please identify all of the additional schools by school number and name.

415402

Aden Bowman

School No.

School Name

415402

Bedford Road

School No.

School Name

415392

Centennial

School No.

School Name

415402

City Park

School No.

School Name

415402

Evan Hardy

School No.

School Name

415402

Marion M Graham

School No.

School Name

415402

Mount Royal

School No.

School Name

415402

Nutana

School No.

School Name

4157902

Tommy Douglas

School No.

School Name

4194901

Saskatoon Christian School

School No.

School Name

4155004

Walter Murray

School No.

School Name

Approval is requested to offer for credit the Locally Developed Course of Study as described.

Director of Education or Designate

May 1, 2009

Date

Regional Director of Education or Designate

May 4/09

Date
Learning Objectives Chart

Learning Objectives Inventory Charts

**Foundational Objectives**
In Jazz 30 the students will:

**AURAL SKILLS**
- Demonstrate aural perception of expressive and structural elements at work within a musical composition

**Learning Objectives:**
- Refine their ability to recognize pitch accurately
- Continue to develop and extend tonal memory
- Refine their ability to recognize melodic structures (e.g., contour, motives, tonal centre, modality, phrase length, intervallic relationships)
- Become aware of melodic and harmonic tension and resolution in music
- Recognize and identify textural structures (e.g., polyphonic, homophonic) in music
- Refine ability to recognize and identify harmonic structures
- Continue to recognize duration in music
- Continue to recognize formal design in music
- Recognize the expressive elements of sounds and/or musical ideas particular to the jazz idiom
- Explore and discuss those distinctive elements present in a musical idea which define or identify a particular jazz style
- Continue to discover the expressive intent of the composer, performer, and performer as spontaneous composer (improvisor)
- Continue to develop the ability to imagine or internally hear a written musical line
- Continue to develop the ability to imagine or internally feel written rhythmic patterns
- Recall and/or imagine known sounds and musical ideas
- Hear or imagine new sounds or musical ideas
- Translate thoughts, emotions and/or experiences into coherent musical ideas

**MUSIC LITERACY**
- Develop further understanding of music theory and its

- Continue to extend knowledge of scale structures and how they apply to repertoire encountered
application to structural elements of music

• Use musical notation to interpret and express musical ideas

• Use appropriate musical terminology

INTERPRETATION/APPRECIATION /DECISION-MAKING

• Understand and appreciate musical expressions from a wide variety of cultural and historical contexts, including

• demonstrate a receptiveness to new musical experiences from a variety of cultural and historical contexts

• continue to develop a basic understanding of
contemporary societies structural and expressive elements characteristic of music from a variety of cultural and historical contexts

- continue to develop an awareness of the contributions of significant musicians, composers and musical works from various style periods and cultures studied (with increased awareness of Canadian contributors to the jazz idiom)

As performers:
- begin to make interpretive decisions that reflect an understanding of particular musical styles within the jazz idiom
- to further increase interpretive decision making that attempts to reflect the expressive intent of the composer
- begin to make interpretive decisions that reflect the self-expression of the performer as spontaneous composer (improvisor)

As listeners:
- to further understand and interpret musical works from within the framework of their cultural and historical contexts and to consider one's own perspective

- Develop a greater understanding of the role of music in contemporary societies

- Become discerning consumers and producers of music

- continue to explore and discuss the various roles that music plays in students' personal lives
- continue to explore and discuss the roles that music plays in contemporary Canadian societies
- continue to develop an awareness of Saskatchewan and Canadian composers, musicians and the music industry
- continue to explore and discuss the roles that music serves in various contemporary societies
- demonstrate reflective thinking when analyzing and evaluating their own and others' musical performances
- make informed evaluations of musical compositions encountered in repertoire and other listening activities
- demonstrate critical thinking to support their opinions of both live and recorded musical performances

- Develop a greater understanding of the role of music in contemporary societies

- Become discerning consumers and producers of music
ATTITUDES/VALUES

- Demonstrate a commitment to their own musical education and growth
- participate in class activities in a positive manner
- activate concentration and maintain attention throughout all activities
- attend classes, rehearsals, performances, activities
- regularly practice their instrument and complete assignments
- respond to constructive criticism by taking steps to improve

- Recognize the value of music as a life-long source of enjoyment and personal fulfillment
- seek opportunities to participate in a variety of musical activities
- demonstrate an interest in improving their musical abilities, knowledge and understanding
- demonstrate an interest in vocational and avocational musical opportunities outside of school
- demonstrate a commitment to artistic quality in all musical pursuits

Note that the instrumental techniques which follow are specific to the Jazz 30 course and are in addition to those outlined in the Band 10, 20, 30 Curriculum Guide- Learning Objectives Charts. It is expected that jazz educators be familiar with the Instrumental Techniques outlined in that document.

INSTRUMENTAL TECHNIQUE:

Winds
- demonstrate a working knowledge of the form of approximately one dozen tunes
- demonstrate an understanding of an approach to creating improvised solos over the chord changes to these tunes
- demonstrate an understanding of how to create guide tone lines and "riffs" to play as background figures during the solos of others
- demonstrate understanding of the ii\textsuperscript{min7} (b5) V\textsuperscript{7 (alt)} i\textsuperscript{min7} progression in minor keys and begin to play all thirty-six of these chord/scales

Piano & Guitar (in addition to those listed under Winds)
- demonstrate an understanding of major, minor, dominant, half diminished and diminished seventh and altered dominant chord construction
- demonstrate the ability to voice chords on their chosen instrument, using a variety of voicings based on both the intervals of the third and fourth
- demonstrate voicings for the ii\textsuperscript{min7} (b5) V\textsuperscript{7 (alt)} i\textsuperscript{min7} progression

Bass
- demonstrate a working knowledge of the form of approximately one dozen tunes
• demonstrate an understanding of one or more approaches to creating improvised solos over the chord changes to these tunes
• demonstrate understanding of ii\textsubscript{min7} (b5) V\textsubscript{7} (alt) i\textsubscript{min7} progressions in minor keys
• demonstrate an understanding of conventional techniques of bass line construction over major, minor, dominant, half diminished and diminished chords

Drums

• demonstrate awareness of the form of approximately one dozen tunes
• demonstrate a variety of basic beats in different styles or grooves
• explore the melodic capacity of the drums, through trading phrases with other soloists
• interpret the melody of (and solo over) an increasing number of forms at the drum set
• develop a basic use of brushes on the drum set

Instructional Approaches

The repertoire or "tunes" selected for study are central to the Jazz 30 course experience. Palmer (1998) asserts that "every discipline has a gestalt, an internal logic, a patterned way of relating to the great things at its core." Each selection offers not only a new concept or skill to be mastered, but also a chance to discover many of the "great things" of jazz which are to be found not only in the repertoire itself, but, of even greater importance, in the recordings of master jazz musicians. Palmer reminds us of William Blake's "Auguries of Innocence" where the poet himself states that we can "see a World in a Grain of Sand." One dozen tunes will be more than sufficient rather than, "dumping truckloads of sand on our students, blinding them to the whole, instead of lifting up a grain so they can learn to see for themselves," (p. 122).

As stated in the course rationale, Jazz 30 is predicated on the assumption that knowledge of jazz music must engage students, as music-makers, in improvisation, which is the essence of the jazz experience.

It is in keeping with the aural/oral tradition of jazz and in the premise that listening is the beginning of understanding that it is recommended that a student's initial contact with the repertoire be through recordings. Such an approach would honor the belief that music, as a sonic event, must be presented as sound before it is represented as symbol. The recordings provide a frame of reference with regards to stylistic conventions as well as presenting the jazz language in aural form. Through the recordings, we invite the master improvisors into the classroom to give voice to the "great things" of jazz. The recordings can serve as a model of
what is possible and have the potential to serve as a springboard for a student's own creativity. The student may elect to "lift" (aurally transcribe) discrete phrases to imitate.

New to Jazz 30 is the idea of having students create a portfolio which highlights their best work. For the most part, this portfolio would be audio/video in nature, showcasing performances which demonstrate their success as improvisors and contributors to a strong group performance. The selection process would involve reflection and self-assessment on work performed. This portfolio may, at the student's discretion, also contain any compositions written by the student.

**Essential Course Materials**

<table>
<thead>
<tr>
<th>Course Repertoire</th>
<th>Artist/Recording</th>
<th>Label/ Catalogue Information</th>
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<tbody>
<tr>
<td>Blue Bossa</td>
<td>Joe Henderson – Page One</td>
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<tr>
<td>Blues in the Closet</td>
<td>Stn Getz &amp; J.J. Johnson - At the Opera House</td>
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<tr>
<td>Dig/Donna</td>
<td>Miles Davis All Stars, Volume 2</td>
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<td>Hot House</td>
<td>The Quintet: Jazz at Massey Hall</td>
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<tr>
<td>Mr. P.C.</td>
<td>John Coltrane</td>
<td></td>
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<tr>
<td>Mr. J.T.</td>
<td>Hugh Fraser Quinter – A Night in Vancouver</td>
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<tr>
<td>Ornithology</td>
<td>Charlie Parker – The Complete Dial Sessions</td>
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<tr>
<td>Ornithology</td>
<td>Bud Powell – The Amazing Bud Powell, Volume 1</td>
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<tr>
<td>Softly, As In A Morning Sunrise</td>
<td>Larry Young – Unity</td>
<td>Blue Note, 7243 4 97808 2 8</td>
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<tr>
<td>Softly, As In A Morning Sunrise</td>
<td>Sonny Rollins – Live at the Village Vanguard (Disc 1)</td>
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<td>Softly, As In A Morning Sunrise</td>
<td>Donald Harrison – Free to Be</td>
<td>Impulse!, IMPD-283</td>
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<tr>
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<td>John Coltrane</td>
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<tr>
<td>Subconscious Lee</td>
<td>Lee Konitz</td>
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<tr>
<td>Summertime</td>
<td>Ultimate Stan Gets</td>
<td>Verve, 314 557 532-2</td>
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<tr>
<td>What Is This Thing Called Love?</td>
<td>John Stetch – Green Grove</td>
<td>1999, Justin Time</td>
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<td>What Is This?</td>
<td>VIVID: The David Braid Sextet Live</td>
<td>DB23132 9, 2004</td>
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<td>What Is It?</td>
<td>Mike Murley &amp; David Occhipinti Duologue, Volume 2</td>
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Play-a-ongs (Books and CD)
Available from Jamey Aebersold Jazz (www.jazzbooks.com) or 1-800-456-1388

Volume 3: The II/V7/I Progression

Volume 6: Charlie Parker: All Bird
            (Contains chord progression to *How High the Moon* & melody to *Ornithology*)

Volume 7: Miles Davis
            (Contains *Dig* at slow and fast tempos)

Volume 40: Round Midnight
            (Contains *Softly as in a Morning Sunrise*)

Volume 54: Maiden Voyage
            (Contains *New Bossa (Blue Bossa), Autumn Leaves, Summertime, III/VI/II/V7*)

Volume 70: Killer Joe
            (Contains *Sweet Georgia Brown, Mr. P.C., Elvinish*)

Volume 112: Cole Porter: 21 Great Standards (Contains *What Is This Thing Called Love?*)

Recommended Print Resources

            (Catalogue Number SB300)

            (Order No. 15019)

            ISBN= 0-13-345463-0
“Giggling is when you learn the most.”

– John Stetch (Canadian Pianist)

Authentic engagement of learners is the result of undertaking authentic tasks. To that end, Jazz 30 emphasized student development of both their individual and collective music making skills through preparation of repertoire for performance. The frequency with which students perform is now greatly increased as students develop the requisite skills and habits of mind necessary to perform and improvise Jazz within a group setting. The need to “gig” more is in keeping with the idea that “in Jazz there is no re-creator of the music.” (1996, Menc/IAJE)

**Repertoire:**
Review of Jazz 20 repertoire culminating in a “refresher gig”. It is important to re-create the skill sets and focus needed for making music before moving on. To that end, the student combo should go into rehearsal as soon as possible and perform after 8 to 10 rehearsals.

**Testing & Assessment:**
The goal in a performance situation is to sound one’s best. While this may be true, Canadian pianist John Stetch claims that “sounding bad on a gig is a good motivator.” Stetch also advises one to, “tape yourself at gigs.” Student performance must be captured on video with good sound quality. Students must be expected to review the performance and self assess. To that end, the instructor is encouraged to consider the following as a means for students to critically reflect upon their performance:

- Post-festival self-evaluation rubric created for and used by the Lionel Hampton International Jazz Festival can be found online at:
Ongoing Transcription:
“Listening to Jazz is the first and irreplaceable step in Jazz education” (1996, IAJE/MECN)
Transcription (Lifting/Learning by Ear) ensures that students are listening actively to music;
listening with a purpose. Whereas Jazz 20 focused on learning blues heads (melodies) by ear,
Jazz 30 places a greater focus on the development of the Jazz language through aural
transcription of recorded melodies and solos by exemplars in the Jazz idiom. The often quoted
words of Jazz trumpet player Clark Terry must serve as a guide: “Imitate. Assimilate. Innovate.”

Recording Artists:
While it would be beneficial for students to “lift” (transcribe) solos by any artist who captures
their imagination, the following are suggested as recommended artists for initial attempts at
transcription:
- Alto Sax .....................Lee Konitz, Benny Carter
- Tenor Sax....................Dexter Gordon, Stan Getz
- Trumpet .....................Miles Davis, Chet Baker
- Trombone.................Curtis Fuller
- Piano .........................Red Garland, Horace Silver
- Bass ..........................Slam Steward, Charlie Haden
- Drums .......................Jimmy Cobb

Criteria:
The passage selected for performance must be at least one chorus or one minute in length,
whichever is longer. It is likely most beneficial to students that they select transcription
material from recording of tunes being studied in class.

Testing & Assessment:
Students should perform their selected transcription along with the recording. The teacher
should listen for accuracy of notes, rhythms, articulation. The goal is to cover or mask the solo
completely so that the original player cannot be heard.
Improving the Ear and Vocabulary While Strengthening Technical Facility:
Jazz 30 places a greater focus on the development of the Jazz language and technical facility through the aural practice of digital patterns and short phrases (licks) around the cycle (circle of fifths or fourths).

The checklist for learning chord/scales for this or any repertoire which appears in each module should still be considered a foundational minimum for new repertoire. However, the improvised music that one hears as “Jazz” does not consist of chords and scales. As each new piece of repertoire is introduces there will be accompanying exercises for the student musician to practice and master. Testing & assessment of such exercises will reflect this in an ongoing basis.

**IN MAJOR:**
1, 2, 3, 1
1, 2, 3, 4, 5, 3, 2, 1
1, 2, 3, 5
5, 3, 2, 1

**[Example in C\(^\text{maj}\)]**
[C, D, E, C]
[C, D, E, F, G, E, D, C]
[C, D, E, G]
[G, E, D C]

**IN MINOR**
1, 2, 3, 1
1, 2, 3, 4, 5, 3, 2, 1
1, 3, 4, 5
1, 2, 3, 4, 5, 7, 6, 5

**“Cry Me a River” from 9\(^\text{th}\)**

**[Example in C\(^\text{min}\)]**
[C, D, E\(^b\), C]
[C, D, E\(^b\), F, G, E\(^b\), D, C]
[C, E\(^b\), F, G]
[C, D, E\(^b\), F, G, B\(^b\), A, G]

**LICKS**
- “Be bop lick”
- Mixolydian Passing Tone/Bebop
  Scale-descending from root
MODULE 4

**Repertoire:**
*Sweet Georgia Brown* (F minor)

**Form:**
A-B-A-C (with no bridge)

**Recording:**
New chord/scale: Mixolydian passing tone scales descending on \( V^7 \) chords, (from root and 3\(^{rd} \)) & \( II^{\text{min}}(b5) - V^7 \) (alt) \( I^{\text{min}} \) in F minor.

**Theory:**
Root movement around cycle.

**Rhythm Section Concepts:**
- Guitar & piano: minor \( II V^7 \) voicings.
- Bass: Mixolydian passing tone scale use in bass line construction.
- Drums: enrichment activities: explore the sound of the half step – whole step diminished scale on the first three \( V^7 \) chords of the piece and the whole step – half step diminished scale build on the root of the \( II^{\text{min}} \) of a minor \( II V^7 \).

**Checklist for Learning Chord/Scales for this or Any Repertoire:**
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7\(^{th} \) chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9\(^{th} \) & down chord tones
- Play up scale to 9\(^{th} \) chord & down the scale

**Enrichment:** (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

**Testing & Assessment:**
Focus on mastery of the bebop lick and Mixolydian passing tone scales from both the root and third of the first three extended \( V^7 \) chords.
MODULE 5

**Repertoire:**
Summertime (D minor)

**Form:**
A-B

**Recording:**
Stan Getz

**New Chords/Scales:**
\[ II^{min7}(b5) \quad V^{7}(alt) \quad I^{min7} \] in D minor

**Theory:**
Write guide tone lines which now also include dim. 5 of the II\(^{min7}(b5)\) to the \(^{b9}\) of the \(V^{7}(b9)\) chord or \(^{#9}\) of the \(V^{7}(alt)\) chord.

**Rhythm Section Concepts:**
- Guitar: new minor II \(V^{7}\).
- Piano: contrapuntal elaboration of static harmony (CESH); root in motion at beginning.
- Bass: introduction of minor II \(V^{7}\) patterns & minor passing tone scale on minor chords.

**Enrichment Activities:**
Introduce “Cry Me a River” lick on the “hypothetical minor triad” beginning on the fourth of the II – chord, the Aug 9 of the \(V^{7}(alt)\) chord and the 9\(^{th}\) of the I\(^{min}\) chord. Could elect to leave out the D\(^{7}(alt)\) in bar 4, adding it to build tension.

**Checklist for Learning Chord/Scales for this or Any Repertoire:**
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7\(^{th}\) chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9\(^{th}\) & down chord tones
- Play up scale to 9\(^{th}\) chord & down the scale

**Enrichment:** (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

**Testing & Assessment:**
Could also include transcription due to the preponderance of recording of this tune, (see Aebersold Volume 54 discography).
MODULE 6

Repertoire:
Blue Bossa (C minor)

Form:
16 bar A-B

Recording:
Lift head/tune from Page One CD by Joe Henderson

New Chord/Scale:
II\text{min}7 (b5) V\text{7 (alt)} I\text{min}7 in C minor

Theory:
Construct guide tone lines

Rhythm Section Concepts:
- Guitar & piano: introduce new voicings for II\text{min}7 (b5) V\text{7 (alt)} I\text{min}7 in C minor.
- Bass: lift original bass line from recording.
- Drums: lift brush/stick pattern from record.

Enrichment Repertoire:
Could add All Blues by Miles Davis and have drums consider metric modulation presented by drummer Jack Mouse on Dan Haerle CD.

Checklist for Learning Chord/Scales for this or Any Repertoire:
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7th chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9th & down chord tones
- Play up scale to 9th chord & down the scale

Enrichment: (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

Testing & Assessment:
- Construction of guide tone lines.
- Lifting Kenny Dorham melody-based solo (available in Ken Sloane 28 Modern Jazz Trumpet Solos Book 1).
Objectives:
Students will learn both the I / V17 / II / V7 and III / VI7 / II / V7 turnaround progression in major keys as these pertain to both the blues and “How High the Moon” / Ornithology.

Recording Resource:
Volume 54: Maiden Voyage Playalong

Theory:
See p. 25-26 of Levine’s Jazz Theory Book

Rhythm Section Concepts:
- Guitar:
- Piano
- Bass:
- Drums:

Enrichment Activities:
Eart Training: students must learn a pattern from those presented by Aebersold in Volume 54 and play it around the cycle.

Checklist for Learning Chord/Scales for this or Any Repertoire:
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7th chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9th & down chord tones
- Play up scale to 9th chord & down the scale

Enrichment: (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

Testing & Assessment:
Based on the ability of the student to perform their selected pattern around the cycle.
 MODULE 8

Repertoire:

How High the Moon

Recording:

New Chord/Scale:

Theory:

Downstep modulation and 3 to b9 (Coker, chapter 4, p. 27, examples 113, 114) as this relates to Ornithology.

Rhythm Section Concepts:

- Guitar:
- Piano:
- Bass:
- Drums:

Enrichment Activities:

Eart Training: discuss the concept of the contrafact and have students lift the head to Ornithology by Charlie Parker from a recording.

Checklist for Learning Chord/Scales for this or Any Repertoire:

- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7th chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9th & down chord tones
- Play up scale to 9th chord & down the scale

Enrichment: (do the above w/chord symbols only)

- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

Testing & Assessment:

MODULE 9

**Repertoire:**
*Autumn Leaves* (G minor/B flat major)

**Form:**
A – B⁰ major and G minor (4 bars each)  
B – C minor and B flat major (4 bars each)  
C – G minor (temporary E♭7)

**Recording:**
Somethin’ Else by Cannonball Adderley

**New Chord/Scale:**
Minor 6 chord in introduction. Also introduce Lydian Mode on +4 chords

**Theory:**
*Extended Diatonic Cycle*

**Rhythm Section Concepts:**
- Guitar & piano: lift the intro with bass  
- Bass: lift the introduction with piano  
- Drums: match/lift style of introduction

**Enrichment Activities:**
- Listen to/lift *contrafact* “David Leaves” from *Duologue* CD by Canadians David Occhipinti & Mike Murley  
- Though in G Minor, lift Chet Baker solo from Album She was too Good to Me.

**Checklist for Learning Chord/Scales for this or Any Repertoire:**

- Play the root of each chord/scale  
- Play the first 3 notes of each scale  
- Play the first 5 notes of each scale  
- Play the triad of each chord/scale (1,3,5)  
- Play the 7th chords (1,3,5,7)  
- Play each scale in one octave  
- Play up scale to 9th & down chord tones  
- Play up scale to 9th chord & down the scale

[The above procedure adapted from Jamey Aebersold]

**Testing & Assessment:**
Could include (but not limited to): guide tone line construction, memorization of melody, arpeggiation of chords.

**Further Enrichment:**
Bassist can learn playing in “2” from chapter 05-1 of Downe’s The Jazz Bass Line Book.
MODULE 10

Objective:
Given one week, the students will lift the melody to Dig by ear from a recording.

Repertoire:
Donna/Dig (F minor)

Recording:
Miles Davis All Stars Volume 2

New Chords/Scale:
None

Theory:
Contrafact on the chords to Sweet Georgia Brown

Rhythms Section Concepts:
- Guitar & piano: must learn melody
- Bass: lift either the 4 bar bass solo break at 0:17 or the break at 2:38
- Drums: note the use of closed hi-hat during the bass solo break & incorporate this.

Checklist for Learning Chord/Scales for this or Any Repertoire:
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7th chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9th & down chord tones
- Play up scale to 9th chord & down the scale

Enrichment: (now do the above w/chord symbols only, plus
  - Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

Testing & Assessment:
Based on ability to lift the melody by ear and perform it for evaluation, with the recording.
Objective:
Given one week, the students will lift the melody (and harmony in 2nd chorus) to Blues in the Closet by ear from a recording.

Repertoire:
Blues in the Closet

Recordings:
Stan Getz & J.J. Johnson: At the Opera House

New Chord/Scale:
None

Theory:
Review Blues in B\textsuperscript{b}

New Rhythm Section Concepts:
- Guitar: none
- Piano: none
- Bass: none
- Drums: none

Enrichment Activities:
Eart training: have students lift the head to Blues in the Closet from the recording.

Checklist for Learning Chord/Scales for this or Any Repertoire:
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7\textsuperscript{th} chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9\textsuperscript{th} & down chord tones
- Play up scale to 9\textsuperscript{th} chord & down the scale

Enrichment: (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

Testing & Assessment:
Based on ability to lift the melody by ear and perform it for evaluation, with the recording.
MODULE 12

Repertoire:
Ornithology

Recordings:
Charlie Parker – The Complete Dial Sessions (Take 4 master)

New Chord/Scale:

Theory:
Downstep modulation and 3 to \( b9 \) (Coker, chapter 4, p. 27, examples 113, 114) as this relates to Ornithology. This tune also uses the turnaround studies in Module 8.

Rhythm Section Concepts:
- Guitar: lift the figure played just before solos.
- Piano: could lift the introduction as played by pianist Bud Powell on The Amazing Bud Powell, Volume 1.
- Bass:
- Drums:

Enrichment Activities:
Ear training: discuss the concept of the contrafact and have students lift the head to Ornithology by Charlie Parker.

Checklist for Learning Chord/Scales for this or Any Repertoire:
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7\(^{th}\) chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9\(^{th}\) & down chord tones
- Play up scale to 9\(^{th}\) chord & down the scale

Enrichment: (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

Testing & Assessment:
See exercised on page 32 of Coker.
MODULE 13

**Objective:**
Students will learn the chord structure to a minor blues.

**Repertoire:**
*Mr. P.C.* (in C minor)

**Recording:**
John Coltrane

**New Chord/Scale:**

**Theory:**
See explanation on p. 225 of Levine’s Jazz Theory Book

**Rhythm Section Concepts:**
- Piano: see figures 10-5 (p. 224) of Levine for Good 5-note voicings worthy of analysis. Also see enrichment activities below.
- Drums: see below

**Enrichment Activities:**
- Canadian content/context: students should listen to *Mr. J.T.* from the Hugh Fraser Quinter CD *A Night in Vancouver*, paying attention to the quartal voicings played (in the style of McCoy Tyner) and the use of the hi-hat snapping on all four beats (in fusion style, pioneered by drummer Tony Williams).
- Students can also be introduced to the C pentatonic scale.

**Checklist for Learning Chord/Scales for this or Any Repertoire:**
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7th chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9th & down chord tones
- Play up scale to 9th chord & down the scale

**Enrichment:** (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

**Testing & Assessment:**
Performance of the above chord scale exercises and recitation of the chords in this progression.
Repetoire:
Softly, As In A Morning Sunrise (C minor)

Recording:
Unity by Larry Young; Sonny Rollins Live at the Village Vanguard (disc 1); Free to Be by Donald Harrison; John Coltrane.

New Chord/Scale:
Introduce the minor/added 6 pentatonic scale for use when improvising (1, b3, 4, 5, 6, 8).

Theory:
Introduce the idea of side slipping or playing outside the changes as a means of creating tension.

Rhythm Section Concepts:
- Guitar & piano: explore quartal voicings.
- Bass & drums: lift and play the funky groove from the Donald Harrison recording.

Enrichment Activities:
- Learn the tune again, this time by ear in D minor.

Checklist for Learning Chord/Scales for this or Any Repertoire:
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7th chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9th & down chord tones
- Play up scale to 9th chord & down the scale

Enrichment: (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

Testing & Assessment:
Based on memorizing the melody and use of pentatonic scales inside and outside the A section of the piece when improvising.
Objective:
Students will explore composition by writing a melody on the 3/4 minor blues entitled “Elvinish”.

Recording:
Volume 70: Killer Joe of the Aebersold play along series.

New Theory:
Students must consider the use of key centers and guide tones when writing their melody. Further, they must supply lead sheets, transposed for other members of the combo.

Rhythm Section Concepts:
Rhythm section players are responsible for also generating a chart for a player of their instrument.

Enrichment Activities:

Checklist for Learning Chord/Scales for this or Any Repertoire:
- Play the root of each chord/scale
- Play the first 3 notes of each scale
- Play the first 5 notes of each scale
- Play the triad of each chord/scale (1,3,5)
- Play the 7th chords (1,3,5,7)
- Play each scale in one octave
- Play up scale to 9th & down chord tones
- Play up scale to 9th chord & down the scale

Enrichment: (do the above w/chord symbols only)
- Play the scale in broken 3rds up & down

[The above procedure adapted from Jamey Aebersold]

Testing & Assessment:
Students could select one of their peers tunes for performance.
Jazz is an ever evolving music. In the words of John Stetch, “Become part of the tradition first, then move on.”

**Repertoire:**
*What Is This Thing Called love? (C)*

**Recording:**

**New Chord/Scale:**

**Theory:**
The bridge is a challenge as it contains both min 2 and maj 2 root movement as well as mixed II V7’s.

**Rhythm Section Concepts:**
- Guitar:
- Piano:
- Bass:
- Drums:

**Listening Activities:**
Review the concept of the *contrafact*. Listen to *What Is This Thing Called Love* and early *contrafacts Subconscious Lee* by Lee Konitz and *Hot House* performed by Dizzy Gillespie.

**Making Canadian Connections:**
1. *What Is This Thing Called Love?* from John Stetch’s CD entitled *Green Grove* with bassist Jim Vivian, drummer Ted Warren (originally from SK).
2. *What Is This?* from *Vivid: The David Braid Sextet Live*
3. *What Is This?* from the Mike Murley & David Occhipinti CD *Duologue, Volume 2*.

See **Checklist for Learning Chord/Scales for this or Any Repertoire** shown in previous modules which has been adapted from Jamey Aebersold.

**Testing & Assessment:**
Students should be encouraged.