

MUSIC

Year 10 Additional Music Program – Unit 1 THE SOUND OF JAZZ

Teachers: Maria Isaac

PROGRAM SUMMARY: This program is devised to develop basic skills in musicology (analysis) and aural training and to further develop students' performance skills. Core content is based on the specific topic of Jazz: and the music of a solo artist –John Coltrane. Improvisation (performance) and listening tasks are developed from the core repertoire for study and range in their outcomes from simple exercises to complex instrumental, jazz work and works featuring various aspects of technology. Performance outcomes are based on the development of students' prior experience and skills.

TEACHER RESOURCES:

Printed Scores and electronic copies for listening and viewing on SmartBoard.
 Accompanying videos, CDs of recordings of studied works.
 Video and audio recorder/s.
 Laptops with Sibelius, Garage Band and iTunes music apps or Ipad station in class.
 SmartBoard/ projector or a Reflector app/ software connecting laptop to the board.
 Access to the Internet and the intranet including the year 10 outline unit.
 Text Books on Improvisation and John Coltrane.
 Video and file resources also downloadable from Dropbox link.
 Piano in the classroom, own instrument (violin), music stands.

STUDENT RESOURCES:

Use of keyboard laboratory and students own instruments.
 Laptop with Sibelius, Garage Band and iTunes music apps.
 Copies of sound files for audio editing purposes
 Headphones.
 Students own instrument.
 Access to the Internet and the intranet including the year 10 outline unit.

Student prior learning (specific to this assignment):

- Two pianists, both AMEB grade 4.
- Three singers (SAB), talented singers but weak reading ability.
- Two guitarists, excellent at improv, one reads notation, one reads TAB or lead sheets.
- Two clarinetists, one grade 4, one grade 6.
- Flautist grade 6.
- Trumpeter grade 5.
- Four violinists, one grade 5, two grade 7, one LMus.
- Two cellists, one grade 6, one grade 7.
- One guzheng player, reads traditional Chinese notation. Can also sing in tune, but does not read western notation.

TEACHING AND LEARNING STRATEGIES	
METHODS USED FOR DIFFERENTIATION	<ul style="list-style-type: none"> • Students are encouraged to work in groups and individual and levels of assessment will vary according to their ability demonstrated by the student. • Students are given the option to choose one of three tasks assessing the same outcome but with differing levels of difficulty. • Students can work on their own laptops at their own pace in all tasks (to varying degrees)
TECHNOLOGY INTEGRATION	<ul style="list-style-type: none"> • Students demonstrate their ability to compose using technologies such as Sibelius, Garage Band and iTune apps. • Students may work on their laptops throughout the term. Students have access to computers and music sources.
HUMAN SKILLS OPPORTUNITIES	<ul style="list-style-type: none"> • Active and productive group work between students is encouraged • Being encouraging of others during any performance or composition • Opportunities are given to demonstrate skills of leadership and responsibility
INFORMATION LITERACY	<ul style="list-style-type: none"> • Critical analysis of musical aspects of both performances and compositions.

CROSS CURRICULAR CONTENT	
ICT	<ul style="list-style-type: none"> • Students use iPads as a tool for research, composition and improvisation. • Students use MIDI (Musical instrument Digital Interface) keyboards for composing, performing, notating and reproducing music. • Students will use the Internet as a tool for research and learning. • All performances and improvisations will be digitally recorded either by the teacher or via the students' own devices such as mobile phones and shared in the online unit. • Students use iTunes and YouTube for listening to prescribed works, student performances and compositions.
WORK, EMPLOYMENT & ENTERPRISE	<ul style="list-style-type: none"> • Students are encouraged to use the resources that have been provided at hand to create and innovate. • Students are encouraged to listen to selected works and develop their critical ear contributing to the way students analyse, evaluate and synthesis musical works. • Identify how improvisation is featured in the many aspects of work in the music industry.

CIVICS & CITIZENSHIP	<ul style="list-style-type: none"> Students examine the development of composition in the century through the works of jazz solo artists. Students can also examine working contemporary jazz musicians who are part of the evolving jazz scene in Australia.
ABORIGINAL & INDIGENOUS	<ul style="list-style-type: none"> Students are encouraged to experience indigenous music and use aspects of this to draw similarities to the concepts of music in Jazz <i>examples, drone, polyphonic music and improvisation.</i>
ENVIRONMENT	<ul style="list-style-type: none"> Students are encouraged to attend a jazz gig that will allow for the realisation that music performances exist beyond a concert hall.
GENDER	<ul style="list-style-type: none"> Students may explore the evolving role of women in the male-dominated jazz world and the impact they had to its development.
KEY COMPETENCIES	<ul style="list-style-type: none"> Collecting, Analysing and Organising Information – students research on the Internet and develop the abilities to plan and organise activities for both group and individual tasks. Communicating Ideas and Information – it is an integral part of the nature of music to be constantly communicating ideas and discussing and relaying information to aid the development of skills and knowledge. Working with others and in teams – students are required to perform in groups and large ensembles including whole class and possibly year group. Problem solving – students are to engage in problem solving activities, having continually to decipher complex issues associated with set tasks. Using mathematical ideas and techniques – patterning, sequencing and the mathematical principles involving shape, volume, density and repetition are all components of aural skills and musical composition – especially when dealing with sequencing of music in improvisation and rhythmic patterns. Using technology – students utilise the latest hardware, software and programmes that assist in their studies.
MULTICULTURAL	<ul style="list-style-type: none"> Engaging in songs from the American artist John Coltrane, a history of cultural and aesthetic information is transferred to students, the fundamentals of Jazz comprises of work songs from a variety of cultures including African.
LITERACY	<ul style="list-style-type: none"> Review of a performance!! Using music vocabulary/terminology as a result of their engagement with this program, preparing them for Music 2. Music vocabulary is constantly being improved in both oral and written forms.
NUMERACY	<ul style="list-style-type: none"> The development of skills in traditional notation is a fundamental part of the course with students required to develop understanding of patterns and fractions (through meter and repetition of motifs).

Syllabus Outcomes

Focus	A student:
X	5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts
	5.2 performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology
X	5.3 performs music selected for study with appropriate stylistic features demonstrating solo and ensemble awareness
X	5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of the music selected for study
	5.5 notates own compositions, applying forms of notation appropriate to the music selected for study
X	5.6 uses different forms of technology in the composition process
	5.7 demonstrates an understanding of musical concepts through analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts
X	5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorization and notation in the music selected for study
X	5.9 demonstrates an understanding of musical literacy through the appropriate application of notation, terminology, and the interpretation and analysis of scores used in the music selected for study
	5.10 demonstrates an understanding of the influence and impact of technology in music

Focus	Students learn to:	Focus	Students learn about musical concepts through:
X	<ul style="list-style-type: none"> perform individually and in groups a range of repertoire and styles characteristic of the compulsory and additional topics perform musical compositions and arrangements both individually and in groups characteristic of the compulsory and additional topics studied perform and interpret music from a range of styles that use various forms of musical notation and technologies improvise and arrange both individually and in groups in the styles of the compulsory and additional topics studied 	X	<ul style="list-style-type: none"> recognizing the use of musical concepts in a range of repertoire and styles characteristic of the compulsory and additional topics studied understanding how the musical concepts are used and manipulated in compositions and arrangements in a range of styles, periods and genres understanding and interpreting various forms of musical notation and the impact of technology on musical styles, periods and genres
X	<ul style="list-style-type: none"> improvise and compose musical ideas both individually and in groups characteristic of the compulsory and additional topics studied 		<ul style="list-style-type: none"> improvising and arranging music in various styles, periods and genres
X	<ul style="list-style-type: none"> notate compositional work using a range of notational forms and technologies 	X	<ul style="list-style-type: none"> creating compositions both individually and in groups characteristic of the compulsory and additional topics studied
X	<ul style="list-style-type: none"> listen to, analyse and compare a range of repertoire characteristic of the compulsory and additional topics studied identify, compare and discriminate between ways in which musical concepts have been used and manipulated in a broad range of repertoire 		<ul style="list-style-type: none"> notating compositions using various forms of traditional and non-traditional notation and technologies analyzing and comparing music of various styles, periods and genres characteristic of the compulsory and additional topics studied
X	<ul style="list-style-type: none"> interpret the range of repertoire used for listening and analysis 	X	<ul style="list-style-type: none"> identifying and discriminating between ways in which musical concepts have been used and manipulated
		X	<ul style="list-style-type: none"> interpreting and analyzing a broad range of repertoire characteristic of the compulsory and additional topics studied

X = specific focus for this unit

UNIT 1: Jazz: Music of John Coltrane

LENGTH: 10 weeks

UNIT OUTLINE:

FOCUS OF OUTCOMES AND CONTENT

Studying the works of John Coltrane, students delve into the world of modern jazz and improvisation. Students develop understanding of musical concepts and stylistic features of John Coltrane's music spanning the eras of hard-bop to free jazz through the studies of his set works, including: Blue Train, My Favourite Things, A Love Supreme, Giant Steps, Impressions, Blue Monk.

LEARNING EXPERIENCES	FOCUS ASSESSMENT
<p>Performing:</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> • Improvise vocally and/or instrumentally within an ensemble and in a solo section. • Perform melodies using modes. • Perform the songs My Favourite Things, Blue Train and Giant steps by John Coltrane. • Improvise themes and phrases over recorded accompaniment. • Perform rhythms accurately using a swing feel • Rehearse and perform own Jazz compositions. 	<p>Improvisation assessment task.</p>
<p>Composing:</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> • Use syncopated rhythms and motifs also inspired from the style of My Favourite Things to improvise own rhythms. • Improvise, record and transcribe own solos into Sibelius. • Use chords and chord progression from the modal scales to compose a short piece. • Using modes to compose an Indian inspired jazz drone piece for melody and accompaniment. 	<p>Graphic Notation for Giant Steps.</p>
<p>Listening:</p> <p>Through this unit students will:</p>	<p>Listening test.</p>

- Attend a Jazz Gig, listen to what makes it jazzy, and review the experience.
- Peer assess group performance and Self-Reflection of own.
- Listen to and analyse a piece while reading the score, notate any possible chords, tonal centres, themes and drones they hear and see using musical concepts, describing the excerpt.
- Listen to how and when to improvise in an ensemble such as call and response, imitation and rhythms.
- Listen to modes from online website in audio form and test themselves on recognising the main ones.
- Listen to JazzRadio.com channel styles like Avant-Garde Jazz
- Students are encouraged to listen carefully and critically to what they and others are playing.
- Students identify chords and modes played to them by teacher
- Aurally recognise and appreciate characteristics of world music such as Indian music.
- Use technology such as Improv app for scales and practice guides, History of Jazz to listen to jazz songs in timeline.

Jazz gig review.
Peer Review and Self
Reflection.

CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i></p> <ul style="list-style-type: none"> • Absence of metre • Irregular rhythm (free rhythm) • Complex rhythm • Dotted rhythms • Chinese guzheng notation • Swing rhythm • Accents • Uneven metric groupings of two, three and four in simple and compound time. • Triplets • Duplets • Quintuplets • Syncopation • Ties • Anacrusis • Repetition • Imitation • Pauses 	<ol style="list-style-type: none"> 1. John Coltrane – Blue Train (Hard Bop - 1957) 2. John Coltrane – Oleo (Hard Bop rhythm changes- 1954) 3. John Coltrane – My Favourite Things (Modal Jazz-1961) also the original My Favourite Things by Rodgers and Hammerstein. 4. John Coltrane – A Love Supreme (early HardBop/late Free Jazz – 1965) 5. John Coltrane – Giant Steps (Hard Bop/Modal Jazz – 1960) 	<ul style="list-style-type: none"> • Video Camera and Audio recorders. • For each song being taught, band musicians' details should be read. • Guzheng Instrument: This website contains valuable information for the beginner to advanced guzheng players. http://www.soundofchina.com/technique.html • Guzheng Lessons page: http://www.youtube.com/playlist?list=PL138EA15510A82FC7 • JianPu notation in Word: http://benny85erhu.wordpress.com/jianpu/ • Other Scales and Modes on pages 321-332 in 'A creative approach to music fundamentals'. • Jazz Improvisation 2 Handbook. 2007 • Webpages online, John Coltrane, Youtube video's. • Handout on John Coltrane Documentary. • Sibelius files on modes and chords. • PDFs of modes and jazz symbols. • Mp3 Backing accompaniment for class improvisation. • Sheet music and scores for studied songs.

<ul style="list-style-type: none"> • Tempo markings • Ostinato • Augmentation and diminution • Rhythmic modes • Note values • 6/8 compound meter • 9/8 compound meter • Developing a motif • Sequencing samples • Non standard and graphic methods of notating duration <p><i>Pitch: Harmony</i></p> <ul style="list-style-type: none"> • Chromaticism • Selected ii V7 patterns for improvisation • Wide melodic range and register • A combination of steps and leaps • Ornamentation • Atonality • Accompaniments using pentatonic scales • Walking bass • Simple modal chord changes. • Complex chords • Drone • Pedal point • Alto and tenor clefs • Balanced melodic phrases • Intervals • World music scales such as Indian spiritual influence • Jazz harmonies (7th, 9ths, 11ths etc.) • Modal/blues • Modes including Dorian, minor modes, Mixolydian. 	<ol style="list-style-type: none"> 6. John Coltrane – Meditations (Avant-garde Jazz, Free Jazz, Hard Bop, Modal Jazz – 1966) 7. John Coltrane – Impressions (Modal Jazz - 1963) 8. Miles Davis – So What (Modal Jazz - 1959) 9. Thelonius Monk Quartet and John Coltrane – Blue Monk (Modal Jazz - 1957) 	<ul style="list-style-type: none"> • Introductory Prezi slideshow on What is Jazz?
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- Transpositions
- Minor keys
- Question and answer phrases
- Modulations
- Motivic development
- Alberti bass
- Sequences
- Imitation
- Triads
- Seventh chords
- Added notes
- Sharps and flats
- Parallel motion in 3rds and 6ths
- Auxiliary notes in a melody
- Fragmentation
- Dissonance
- Jazz Chord style

Dynamics and Expressive Techniques:

- Pianissimo to fortissimo
- Crescendo and diminuendo, diminution, ritardando, ritenuto
- Articulation
- Accents, tenuto, staccato, legato, sforzando,
- A range of tempi including gradations
- Various tempo changes
- Instrumental techniques
- Glissando
- Vibrato
- Pizzicato
- Arco
- Circular breathing

- Slurp
- Bend
- Scatting
- Screeching
- Slap tonguing
- Honked
- Overblown notes
- Stylistic indication as they are encountered in music studies
- Rubato
- Ornamentation
- Phrasing

Tone Colour:

- Commonly used direction for instrumental and vocal techniques
- Instruments
- Combination of instruments in each group
- Jazz sounds – jazz band, pairing of woodwinds and singers– role of strings.
- Register
- Tone colours created through various advanced instrumental techniques.
- Squeaks and squawks.

Texture:

- Unity and Contrast
- Chord Outlines
- Homophonic and polyphonic texture
- Melody and accompaniment
- Function of layers of sound in free jazz
- Free jazz style- rhythm, bass, harmony, melody and soloists

Structure:

- Structures which do not conform to standard patterns – free jazz.
- Organisation of thematic material
- Structures appropriate to contemporary contexts
- Phrases – effects of small and larger phrases
- Themes
- Repetition
- Ostinato
- Question and answer
- Identifying section within a work
- Sequences
- Introduction
- Coda
- Polyrhythms
- Call and response

SEQUENCE CHART

Integrated learning experiences, instruction and assessment	P	C	L	Evidence of learning	Feedback	Register
<p>Sound of Jazz (10 WEEKS)</p> <p>Lesson 1a: <i>Introduction to Jazz and jazz history, development from HardBop to Avant-garde/Modal Jazz, and Free jazz in Coltrane.</i></p> <p>Students are to visit and explore this 'Prezi' - http://prezi.com/hqpnr0h8iwe/?utm_campaign=share&utm_medium=copy before the lesson reminder sent by email, school Intranet or letter.</p> <p>Students will discuss in class their findings.</p> <p>Students listen to Thelonius Monk with John Coltrane: http://www.youtube.com/watch?v=IlmbXp2X8Oc and discuss the song, any thoughts and interests should be written under the Listening Guide and into their Portfolio.</p> <p>After using the app to present a historical timeline, students will be given 10minutes to explore the app using classroom Ipads. Link to Ipad app History of Jazz: and creators http://www.955dreams.com/products.html# For those who prefer, students may use their Ipad to read the epub (Ibook) or pdf on the brief development of Jazz called The 10-bar basic guide to Jazz.</p> <p>[For motivation: Jazz used to be called hot such as Hot Jazz, since the times changed, meanings of words did too, where the concept of hot is referred to as cool nowadays such as Cool Jazz.]</p>	✓	✓	✓	<p>This introductory lesson will require students to prepare for the lesson before coming into class by visiting the Prezi online, any queries about access to the website or content should be made well beforehand, reminder emails/messages will be sent for students throughout the week.</p> <p>Students prepare for a discussion in class on what they discovered and learnt and mind map any key terms in their books.</p> <p>Students use schools Intranet in class or provided website to answer questions and listen to some of his songs.</p>	<p>Students will receive feedback via blogs online.</p> <p>Students' participation and understanding in class will be marked.</p> <p>Students' engagement in class discussions on pre-work given to view and read before class.</p>	

Lesson 1b:

Documentary on John Coltrane. John Coltrane's Style.

Students watch '[Documentary on John](#)' and answer the questions provided in '[Documentary Handout](#)'

Coltrane's Style:

Free soaring solos: Coltrane selected a few chords and scales as the basis for improvisation that became longer than most any players before him.

Wild sounds: Squeals and squawks that others may consider "noise" artfully integrated into his solos, extending the motional range and intensity.

Modal: Modal is a meditative approach that Coltrane used as his fascination with Shankar and Indian music grew. Coltrane wrote songs centred on single scales or modes instead of complex chord changes. Improvisers felt freer to play straight from their feelings because they didn't need to follow the zigzagging chord changes of jazz.

Blues connections: Coltrane captured the earthy feel of blues on albums such as Blue Train.

Class listens to a few of samples of his songs such as Meditations (use of squeaks and squawks): 40 minutes. <http://www.youtube.com/watch?v=DCek60uzvF0> to identify the above techniques verbally and briefly in class. [TONE COLOUR, EXPRESSIVE TECHNIQUES]

Revision for students on what jazz is, towards free jazz and improvisation.

'[Jazz Radio.com](#)' app is shown in class and students are encouraged to listen to the cool jazz and avant-garde style channels.

Lesson 2a:

Introduction to Modal Jazz and Modes.

✓

✓

Documentary questions answered in detail related to Coltrane's history, impact and style.

✓

Students engagement in class discussion or Portfolio work.

<p>Modes are explained. Starting from the note C, the modes can be remembered using an acronym: I Don't Play Like Mozart And Lizst - Ionian Dorian Phrygian etc.</p> <p>Teacher gives a clear explanation on modes, effects of using modes in jazz, modal harmony in songs and modal jazz giving 'Examples' from John Coltrane - Impressions or A Love Supreme.</p> <p><u>Modal Jazz:</u></p> <ul style="list-style-type: none"> • slow-moving harmonic rhythm, where single chords may last four to sixteen or more measures • pedal points and drones • absent or suppressed standard functional chord progressions • quartal harmonies or melodies • polytonality <p>Students sing modes in solfa. 'Modes in Solfege', to convey the importance of ancient musicianship skills and in playing the traditional Chinese Guzheng instrument.</p> <p>Students play modes from the note C. http://www.apassion4jazz.net/modes.html</p> <p>For singers Modal exercises: http://www.youtube.com/watch?v=h9vzfbf0zoM</p> <p>Students use iPad app Iimprov to listen to and play along to the backings and read 'Mastering Modal Improvisation.' Notes from Iimprov app.</p>	✓	✓	<p>Students begin to understand the different modes using intervals.</p> <p>Engagement and ability displayed in singing modes using solfege.</p> <p>Students use their voices, instruments or keyboards to play modes and aurally decipher them for tone and quality.</p>		
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Lesson 2b:

Modes continued.

Students visit the audio website:

<http://www.musicalintervalstutor.info/listenModes.html> to listen and further explore the complexity and beauty of modes.

Students use the websites' '[Modes test](#)' to recognize and distinguish the modes.

Modes of jazz minor scale: <http://www2.siba.fi/muste1/index.php?id=79&la=en>

Modes: <http://www.jazclass.aust.com/lessons/jt/jt14.htm#dl>

Mode worksheets played for an aural listening quiz.

Students then '[Write notes](#)' for selected modes.

(Students informed that a task like this will be in week 10's exam)

Teacher mentions that next lesson class will learn about improvisation methods, students bring their instruments.

✓

Further aural recognition and active listening to modes.

✓

Brief quiz in class to enhance aural recognition.

✓

Written modes for composition.

Lesson 3a:

Chord Symbols, 7th Chords and V7th's.

Students learn about '[Jazz chord symbols](#)', showing samples on scores.

Students are taught [7th chords](#).

Teacher plays a triad or triads across the major scale and then 7ths chords across the scales starting from C.

Students are asked what effect that gives to the quality of sound produced.

Students are then played a combination of triad's and dominant 7th chords and quizzed on their ability to recognise difference.

Students read the chords notated and teacher explains the added note and what to name that chord.

['Sample worksheets'](#) on aural and written exercises for students are provided.

Students/teacher should play each chord and students are to label it using jazz chord symbols.

Lesson 3b:

Introduction to '[Improvisation techniques](#)' in jazz.

Students are encouraged to listen carefully and critically to what they and others are playing.

Students define improvisation and [imitation and sequence](#).

Mark Murphy Scatting ideas: <http://www.youtube.com/watch?v=q0iOtp-ILM>

<http://www.youtube.com/watch?v=vQOa1q8QL6o>

Using rhythm '[Syncopation](#)',

Rhythmic augmentation and diminution: <http://www.youtube.com/watch?v=4Uv-ZySBOHs>, and pitch.

✓

✓

✓

✓

✓

✓

✓

✓

✓

✓

Students should be able to recognise triads.
Seventh chords and symbols.

Completing sample aural question together as a class.

Teacher guides students.

Students improvise over ' given rhythms '.	✓	✓			
Students sing notes from the modes to replace given rhythms.	✓			Record students' first improvisations and they should include it in their Portfolio.	
Students improvise using 2-5 pitch set of notes from a mode/scale.		✓			
Students take turns to improvise against a jazz swing rhythm played by teacher or using a vamp, keeping in time.					
<ul style="list-style-type: none"> - Each member of the group plays a note e.g A then B then C for four straight beats. Try to move from one player to the next as steadily as possible as if only person is playing. Develop this by changing number of beats and notes. - Each member of the group plays in turn. As soon as one stops, the next player pick up. (Develop this by asking students to listen and decide on rules/ways to follow on, copy last player, opposite, rhythm, dynamics, tempo etc. 	✓		✓	Verbal feedback given in class.	
Revision of improvisation and methods.					
Lesson 4a: <i>Improvising in the style of Coltrane.</i>					
Students are encouraged to use aural imagination to create their improvisations and notate them. The class may warm up by playing the same motif each and practicing 'listening silently' in between. Students are asked to 'think' on of the motifs or a new one, then to play it or describe a motif for someone to play. Students 'hear' and then 'think' about the music leading to them composing their own piece and transcribing their own solos.			✓		
Play/clap Rhythms preferred by Coltrane .	✓		✓	Singing, reading and/or recognising notes of a chord.	
Specific use of the 3 to b9 and Creating Solos section in: The Style of John Coltrane .	✓		✓		
Using John Coltrane's improvisation methods from page 69.	✓		✓	Students play sample improvisations.	
'John Coltrane's Patterns analysis -					

<p>http://www.youtube.com/watch?v=hXrYQId0vTY</p> <p>Students and teacher play sample free jazz improvisations.</p> <p>Revise lesson on Coltrane's improvisational techniques.</p> <p>Lesson 4b: <i>Improvisation activity.</i> ("My Favourite Things")</p> <p>Arrange class with their instruments to identify by ear or play the 'Score' or lead sheet of Coltrane's version of 'My Favourite Things'.</p> <p>Modes: D Dorian mode. 2 sections: free jazz and theme. Improvise in breaks or free jazz section.</p> <p>Students echo 'Jazz Rhythms' that the teacher plays. Students are encouraged to clap, sing and ask questions.</p> <p>Demonstrate samples with My Favourite Things, such as transposition, fragmentation, rhythmic variation, thematic extension, inversion, canon, or call and response.</p> <p>Students listen to the 'backing track'.</p> <p>Class improvises solos in turns over the backing track using techniques shown in the lessons last week (such as listening for gaps in rhythm, pitch, hearing what comes next).</p> <p>Coltrane's transcribed solo samples: http://coltrane.room34.com/thesis</p> <p>Students use mp3 recording of drone and backing of "My Favourite Things" to practice their improvisations both in and out of class hours.</p> <p>Students are reminded to come prepared next lesson to practice for Week 5's assessment.</p>	✓	✓		Understanding and use of material and techniques taught in class last week.		
<p>Students echo 'Jazz Rhythms' that the teacher plays. Students are encouraged to clap, sing and ask questions.</p> <p>Demonstrate samples with My Favourite Things, such as transposition, fragmentation, rhythmic variation, thematic extension, inversion, canon, or call and response.</p> <p>Students listen to the 'backing track'.</p> <p>Class improvises solos in turns over the backing track using techniques shown in the lessons last week (such as listening for gaps in rhythm, pitch, hearing what comes next).</p> <p>Coltrane's transcribed solo samples: http://coltrane.room34.com/thesis</p> <p>Students use mp3 recording of drone and backing of "My Favourite Things" to practice their improvisations both in and out of class hours.</p>	✓		✓			

<p>Lesson 5a: <i>Class rehearsal of 'My Favourite Things'</i></p> <p>Student listen to the Backing Track on entering the class.</p> <p>Students practice their improvisations of My Favourite Things in groups.</p> <p>Time given to warm up and play the top, middle and bottom notes of chords quickly divided in groups of 3-4.</p> <p>Students follow score and improvise during solo sections.</p> <p><u>Structure of song:</u> AB solo8 AB solo8 C AB solo8 AB solo8 C</p> <p>Coltrane popularized the use of the soprano saxophone in jazz, and this track had a lot to do with his Art.</p> <p>Record students' improvisations and include it in their Portfolio.</p> <p>Lesson 5b: <i>Performance assessment</i></p> <p>Final Performance will be videotaped as assessment and used in Portfolios and other tasks.</p> <p>The class will view each video performance and peer assess. Students will write or blog three positive aspects of both performances and one suggestion for improvement.</p> <p>After students receive their review, they may fill in a Self-Reflection handout on what they learnt and add to their Portfolio.</p>	✓	✓	✓	<p>Backing Track is uploaded for students to practice at home or lunch times.</p> <p>Lesson is recorded and uploaded for students to review and reflect.</p> <p>Observation and written feedback.</p> <p>Video recording of solos and overall performance.</p> <p>Peer evaluation.</p> <p>Self-Reflection.</p>		
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Lesson 6a:

Jazz Gig Review Assessment Task – Due in Week 8.

Students will be taken on an excursion to watch and review a live jazz gig. Songs should include modal jazz, avant-garde and free jazz.

Students must find out who is playing, what they are playing and comment on the atmosphere, performance and songs.

Students are encouraged to listen closely to the style and use of improvisation.

[If the school can, hiring a specialist in jazz improvisation for a one hour workshop would be excellent for the students]

Lesson 6b:

Introduction to Graphic Notation also fractal photography (PhotoSounder)

Students listen to the recording ONLY version of Giant Steps – John Coltrane.

Teacher mentions focusing listening on ‘unity and contrast’ of musical concepts, shape, pattern, movement and any interesting things they heard.

Students are introduced to ‘sample Graphic Notations’, and read and listen to some examples.

SYN-Phon - Graphical notation and composition by Candas Sisman:

<http://vimeo.com/74431122>

Examples of PhotoSounder should encourage creativity:

https://www.youtube.com/watch?v=W8MCAXhEsy4&feature=player_embedded

Cathy Berberian – Stripsody:

<http://www.youtube.com/watch?v=0dNLAhL46xM>

✓

Jazz Gig reviews
due Week 8.

✓

✓

✓

✓

<p>http://www.youtube.com/watch?v=rmOwX1xTAak</p> <p>In groups of three, students are to use them as inspiration to create their own Graphic Score.</p> <p>Ipads may be used though sketching on an A3 paper is recommended. Teacher monitors and assists if needed.</p> <p>Class shares progress of work.</p> <p>Teacher reveals the 'Animated version of Giant Steps'. Giant Steps Animation: http://vimeo.com/6428820 Students view the animation of Giant Steps of which they will perform next lesson.</p> <p>Lesson 7a: <i>Performing Giant Steps with loop for improvisation.</i></p> <p>Teacher and students may discuss the song in terms of structure and pitch based on the animation and concepts covered during the weeks.</p> <p>'Giant steps phrase analysis'.</p> <p>Giant Steps shifts quickly between three key centers: B, Eb, and G major. Wherever you see a maj7 chord, it'll be the "one"/root chord. The preceding one or two chords are either its V7 or its IIm-V7.</p> <p>Coltrane also reflects the influence of Indian music in his use of E and B — tonic and dominant — as pedal points, creating a tonic-dominant drone effect similar to that used in Indian classical music as background support for the melodic movement of the solo instrument (Reck 231). Additionally, Coltrane's use of pedal tones often creates a sort of polyphony (demonstrated in Figure 4) reminiscent of Bach's solo partitas and suites for violin or cello, wherein distinctly different melodic lines, or melody with accompaniment, can be heard simultaneously through well-placed interval leaps.</p>	✓	✓	✓	<p>A3 Graphic Notation score.</p> <p>Students listen to and view the animation of Giant Steps of which they will perform next lesson.</p> <p>Enjoyment, performing a challenging song for all to experience, students are encouraged to improvise using melodic content.</p>		
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FIGURE 3

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As a class, the song is structured with a list of student soloists for the loop.

Students learn and play the scale, chords and notes for Giant Steps, or may sing/scat, use percussion or body percussion.

Students are to use to chord changes to improvise using the various techniques in jazz, can be simple or complex.

A backing for solos is provided for practice:

Giant Steps: Loop slower <http://www.youtube.com/watch?v=Nr7tr533CGY>

Giant Steps: Loop faster <http://www.youtube.com/watch?v=BbMVsdOg5J4>

Lesson 7b:

Composition of jazz vamp to accompany soloists.

Students aurally learn Blue Train via repetitive listening to professional recording, singing along, identify repetition and patterns, learn in small section.

Play Along: <http://www.youtube.com/watch?v=TPF0l15GEPA>

Then, provide notes for scale and chords for [Blue Train](#).

Scale: Eb minor.

The chords r e flat7#9 then a flat7#11 then b flat7#9.

Students are to listen to the sample on this website by Philipp Antar and change the key to suit: <http://jazzvamps.com>

Students explore instrumental texture and role in jazz to create their own [Vamp](#) to support an improvising soloist.

✓

✓

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✓

Students' use of musical concepts in composing their vamps for improvising soloist and understanding its use in jazz.

<p>Blue Train played on Recorder: http://www.youtube.com/watch?v=zz7LvCS1oXM Band playing with solos http://www.youtube.com/watch?v=TsXfI0KG3WY</p> <p>Students either use Garageband/Sibelius or write down their rhythms and notations and teacher collects them at end of lesson.</p> <p>Teacher synthesises the composed backgrounds into a lead sheet for next lesson.</p> <p>Teacher informs of performance preparation for next lesson and reads out the 2 groups the class will be split into.</p> <p>Lesson 8a: <i>Performance of student vamps arrangement.</i></p> <p>Students were placed into two groups with a balance of instrumentation and experience in mind.</p> <p>Students decide on which vamps they'd like to use and select 3 out of the 6 group members so that every two soloists will improvise over a different vamp then play the head at the end.</p> <p><u>Arrangement</u> of student jazz band solos with vamps. Students have time to practice their arrangement of the blues vamp and head with a recording.</p> <p>Students can volunteer the length of their solo depending on experience, for a final performance for their peers.</p>				<p>Students improvise in a solo and jazz band.</p> <p>Performs demonstrating solo and ensemble awareness.</p> <p>Jazz Gig Review's Due end of lesson.</p>		
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Lesson 8b:

Introduction to “India” music – one of Coltrane’s inspiration.

Discuss the terms of pedal points and use of drones in avant-garde jazz and type of scale including pentatonic.

Recognising the sections in “India” a song in his Impressions album – Alap, Jor, Gat specifically Alap.

Structure of the Indian raga.

Section 1: Alap – unmeasured introductory sections that explores the raga over a drone accomp. Alap is an improvised exploration of a raga over a drone. There is no sense of beat and the mood is peaceful.

Section 2: Jor – Jhala – transitional, developmental sections that gradually introduce rhythmic elements, but without tabla. The Tempo accelerates reaching a fast speed in the Jhala.

Section 3: Gat – measures final section that introduces the tabla. The tempo increase to the end and the improvisations (melodic and rhythmic) become virtuosic.

Students listen to the beginning of John Coltrane – Impressions ‘India’:

http://www.youtube.com/watch?v=lUo3MhaAH_M

Recognising characteristics of the style, features of speed, beat, mood, instruments, drone.

Coltrane and Indian music influence:

<http://depthome.brooklyn.cuny.edu/isam/Newslet%20F07/Clements%20F07.htm>

‘Score of chords’

✓

✓

✓

Students familiarising with Indian music structure especially the Alap section where Coltrane sweeps his solos.

Lesson 9a:***Free Jazz drone – Indian music inspired***

Based on Section 1: Alap – unmeasured introductory sections that explores the raga over a drone accompaniment. Alap is an improvised exploration of a raga over a drone. There is no sense of beat and the mood is peaceful.

Students recall Indian music characteristics and structure.

In groups of four or five, students are to create 8 bars worth of melody and accompaniment to be improvised in the style of free jazz over a drone.

Students perform a version of Impressions using a drone, 1 or 2 melodies depending on group size, a tuned ostinato and an untuned ostinato part.

Students may notate their work in the [‘Free Jazz Drone’](#) score or video or sound record the groups work to an mp3 file to be added to their Portfolios.

Lesson 9b:***Question and step by step preparation for exam in week 10.***

Students will have time throughout the term to use utilities such as interval recognition software Auralia, to train and develop their aural skills.

Students will be assessed on aurally recognising modal scales, ‘notating them down’ (modes in solfege etc worksheet), and performing the scale tested by Smartscore via microphone connection to their instruments would be a bonus if the school can.

Students also used the website provided to distinguish between and test themselves on recognising modes.

			✓			
		✓				
✓						
		✓				
			✓			
				✓		
✓				✓		
					Students have a listening exam, they must provide thorough detail on the concepts of music learnt from free jazz and heard in the test piece.	
				✓		

<p>Lesson 10a: <i>Aural and Written Exam.</i></p> <p>Students will be tested on recognising and writing modes, chord symbols and writing their notes.</p> <p>Test:</p> <ul style="list-style-type: none"> - Teacher plays on piano triad or seventh chords and students are to recognise what type of chord it is. - Students write out notes using chord symbols. - Students aurally recognise modes. - Students write the notes that comprise some modes. - Students are played one of John Coltrane's songs 5-6 and are to discuss musical features in the song only, using key terminology, any graphic notation and a structure for responses. <p>Lesson 10b: <i>After examination students can discuss exam.</i></p> <p>What methods of listening did they or didn't they use. Was it effective for them and why. Was there enough time allocated for listening. Did practicing playing the modes or notation help you during the weeks? Was the assessment clear to you?</p> <p>Extra time: Students watch the movie BLUE NOTE - A Story of Modern Jazz in class. http://www.youtube.com/watch?v=-W3tPBgTUfg</p>	✓	✓	✓	Students review of exam and class discussion of modal/free jazz, techniques of John Coltrane and his impact.		
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EVALUATION
How successful was this unit of work? Were all students' needs catered for? Were students provided with opportunities to achieve the outcomes? Did the students enjoy the unit?
What changes did you make to any of the activities, resources or timings? What would you suggest as future changes for the program?
What teaching and learning strategies or technology inclusions would you suggest for future programs?

APPENDIX

Use of Campbell's listening approaches are in the stage 5 program. The following outlines examples of this pedagogy from the Year 10 Jazz: Music of John Coltrane Program:

Active Listening:

Students are provided with scores for set songs, outlines for structure of performance and stage 5 content guide lines for listening to music and writing what they hear in a structured way, provided maps for students in their minds.

Students began learning improvisation with structured motifs, sequences, scales/modes, rhythms and samples from John Coltrane's method of improvisation and teacher samples in class.

Students are provided with clearly asked and written questions focusing on musical elements and structures.

Backing tracks and videos were key to the development of students' musicianship skills and enhance listening to rhythmic and key components of a piece.

Students were exposed to numerous jazz recordings varying in style and context ranging from repertoire spanning Bebop-Avante-garde and Free Jazz histories.

Teaching techniques in class took into account the different skills of pupils so resources and sample exercises were provided for students benefits such as vocal techniques, playing the ghuzeng instrument and singing and understanding modes by notation and aurally via mp3.

Engaged:

Play Alongs were key to students active engagement in the music style while the recorded or live music sounds.

Reverse listening, students use their creativity to create a graphic score while listening to a song.

Active participation by students clapping syncopation and Coltrane rhythms, singing modes and jazz solos, enhance listening to rhythmic and key components of a piece.

Students clap rhythms and sing melodic lines and chords to enhance musicianship and engagement.

Composing jazz solos, jazz vamps and an Indian influenced improvisation gives students a more active role in listening to and making music.

Enactive:

Students' performance assessment, and other in class tasks based on set works of John Coltrane is emblematic of Enactive listening.

Students are given the opportunity to go beyond performing and explore complex improvisations to build instrumental intonation and quality.

Overall:

Listening with an intention and focus.

Deciphering lines and notating them in a structure.

Analysing songs and using concepts, unity, contrast, jazz terminology to answer questions.

Students are taught to both listen to and notate scales, solos and others performances.

Students engaged in music making by imitating, using call and response and listening to others in an ensemble.

Students practice using samples and are able to apply this knowledge to their aural skills and performance.

Students prepared for a final performance and preparation skills enable them to further prepare for concerts.