

Topic: Vocal Jazz Rudiments 101

Group Members:

BC Curriculum: UNDERSTAND (Big Ideas) + DO (Core Competencies) + KNOW (Content)
(UDK)

	Big Idea(s)	Core Competencies	Materials	Strategies (C/R, GP, media, demonstrations, etc.)	Assessment: (F or S)
Women in	<p>-Individual and collective expression is rooted in history, culture, and community</p> <p>-Music offers unique ways of exploring our identity and sense of belonging</p>	<p>-Explore a variety of contexts and their influences on musical works, including place and time</p> <p>-Consider the function of their voice within the ensemble</p> <p>-Document, share, and appreciate musical works and experiences in a variety of contexts</p> <p>-Use music to communicate and respond to social and global issues</p>	<p>-Powerpoint slides</p> <p>Youtube links:</p> <p>- “I Loves You Porgy” - Nina Simone https://www.youtube.com/watch?v=ewNw78TpRPk</p> <p>- “I Got Rhythm” - Sarah Vaughan https://www.youtube.com/watch?v=5G7UIeYGq0k</p> <p>- “One Note Samba” - Ella Fitzgerald https://www.youtube.com/watch?v=PbL9vr4Q2LU</p> <p>- “Love for Sale” - Cyrille Aimee https://www.youtube.com/watch?v=8htJVyavMvo</p>	<p>Anticipatory Set - Teacher will present YouTube video of _____ performing _____.</p> <p>Discussion - The teacher will then show students the different styles of women musicians.</p> <p>Women in Jazz</p> <ul style="list-style-type: none"> -Ella Fitzgerald -Nina Simone -Maria Schnieder -Mary Lou Williams -Carla Bley -Cyrille Aimée -Sarah Vaughan -Ingred Jensen 	<p>Given lecture of women student will take a written exam demonstrating the identify musical pieces women as well as identify significance of their contribution as evaluated by the instructor class. (Formative)</p>

			<p>- “Hang Gliding” - Maria Schneider</p> <p>https://www.youtube.com/watch?v=ZXlaXb10Egq</p> <p>-Risers set up with three rows</p> <p>-Handouts with significant women in Jazz</p>		
<p>l nique</p>	<p>- Growth as a musician requires perseverance, resilience, and reflection</p> <p>-Music offers unique ways of exploring our identity and sense of belonging</p>	<p>- Develop and refine technical skills and expressive qualities</p> <p>- Express meaning, intent, and emotion through music</p> <p>-Study and perform a variety of musical styles and genres</p> <p>-Reflect on rehearsal and performance experiences and musical growth</p> <p>-Use technical knowledge and contextual observation to make musical decisions</p>	<p>-Risers set up with three rows</p> <p>-16 microphones, guitar amp, bass amp, and drum kit (including all XLR cables, and extension cords)</p> <p>-8 music stands (one per pair); plus 4 music stands for rhythm section</p> <p>-Choral sheet music for song “Tuxedo Junction” arranged by Kirby Shaw</p>	<p>Review -Teacher will model proper posture to class, and have students model the posture back</p> <p>Discussion - The teacher will then show students how to locate where the soft palate is in the throat in order to find the ‘open and clear’ sound</p> <p>-There will then be a brief class discussion on the importance of having an open sound and their immediate reactions to it</p> <p>-Teacher will identify how to use an ‘on the voice attack’ during phrases of the piece ‘Tuxedo Junction’, and teacher will demonstrate by singing a phrase using an ‘on the voice’ attack</p> <p>Guided Practice - the students will then have guided practice as the teacher walks around the room to make sure the students are understanding the concepts</p>	<p>Given demonstration and correct singing posture, soft palate, ‘on the voice’ matching pitch activities will sing “Tuxedo Junction” by Kirby Shaw with proper techniques, and posture the instructor during class</p>

				(This lesson will take place over a number of classes)	
ing m	- Music is a process that relies on the interplay of the senses	-Perform in large ensemble, small ensemble , and solo contexts -Study and perform a variety of musical styles and genres -Develop and refine technical skills and expressive qualities -Describe and analyze musicians' use of technique, technology, and environment in musical composition and performance, using musical language	- Risers set up with three rows - Handout exercises for rhythm sight-reading - Choral sheet music for song "Tuxedo Junction"	Anticipatory Set - To engage the class, the teacher will start with a call and response exercise with the class using a backing track. After the T. demonstrates a series of two bar phrases, each student will then make their own two bar swing rhythm, and have the class respond. Modelling - T. will instruct the class using the worksheets and show the differences between a straight rhythm and swing rhythm Example 1. T. will also show the class how to use the Gordon beat syllables for (eighth, quarter, dotted quarter, half notes and equivalent rests). T. will demonstrate one exercise at a time starting with the rhythm exercises. Guided Practice - After demonstrating each rhythm exercise, T. will guide the students by having them do Gordon beat syllables through the rhythm worksheet together as a class. Independent Practice - T. will direct students to practice on their own for 2 minutes while T. monitors and helps around the class.	Given demonstration and exercises of swing rhythm will demonstrate the above and perform simple rhythm 100 BPM (eighth, quarter, half notes and equivalent rests) using the Gordon rhythm evaluated by the teacher assessment where the student read an exercise eight measures length with simple swing (eighth, quarter, dotted quarter notes and equivalent rests) than 3 errors. (Summative)
ing dy	-Music is a process that relies	Demonstrate personal and social responsibility associated with	-Risers set up with three rows - Handout exercises for pitch sight-reading	Modelling - Teacher will model and introduce the Kodaly hand signs with the lowered third degree (Me). T. will show the difference between the	Given a discussion and of the Kodaly hand signs lowered third (Me) , as exercises, and guidance

	<p>on the interplay of the senses</p> <p>-Individual and collective expression is rooted in history, culture, and community</p>	<p>creating, performing, and responding to music</p> <p>-Express meaning, intent, and emotion through music</p>	<p>- Choral sheet music for song “Tuxedo Junction”</p>	<p>diatonic scale with and without the lowered third degree (Me).</p> <p>Guided Practice - After demonstrating each pitch exercise, T. will guide the students by having them perform through the pitch worksheet together as a class.</p> <p>Independent Practice - T. will direct students to practice on their own for 2 minutes while T. monitors and helps around the class.</p>	<p>the exercises, the student demonstrate the ability vocally diatonic melodi introduction of the syllab (lowered third degree o key of F major, with sin 100 BPM (eighth, quart quarter, half notes and e notated in treble clef as teacher in a one on one where the student will s eight measure segment Junction” from mm. 13- Kodaly hand signs with errors. (Summative)</p>
Scale	<p>- Individual and collective expression is rooted in history, culture, and community</p> <p>- Growth as a musician requires perseverance, resilience, and reflection</p>	<p>- Study and perform a variety of musical styles and genres</p> <p>- Use discipline-specific language to communicate ideas</p> <p>- Use technical knowledge and contextual observations to make musical decisions</p>	<p>- “Centerpiece” sheet music</p> <p>- Audio recording of “Centerpiece”</p> <p>- Powerpoint slides of blues scale and blues form</p> <p>- 9 music stands</p> <p>- Sound system (16 microphones and XLR cables, 3 monitors, and 2 side amps, and a mixer)</p> <p>- Guitar amp, bass amp, piano, and drum kit</p>	<p>Media - Audio recording of “Centerpiece” will play during physical stretch / warmup</p> <p>Review - T. will lead students through a few vocal warmups, reminding S’s to utilize proper vocal technique</p> <p>Discussion - T. will lead discussion of note names and scale degrees used in the blues scale, as well as the blues form</p> <p>Guided Practice - T. will sing the blues scale first, both ascending and descending, then S’s will repeat</p> <p>- T. will go over blues form, chord by chord, arpeggiating through the chord changes.</p>	<p>Given demonstration, g and discussion of the bl student will demonstrat perform “Centerpiece” the teacher in an inform assessment. (Formative)</p>

				IP - T. will ask students to sing the arpeggios, naming each note as they sing.	
ovisation	<p>Music is a process that relies on the interplay of the senses.</p> <p>Music offers unique ways of exploring our identity and sense of belonging.</p>	<p>Improvise and take creative risks in music</p> <p>Express meaning, intent, and emotion through music</p> <p>Use technical knowledge and contextual observation to make musical decisions</p> <p>Develop and refine technical skills and expressive qualities</p> <p>Contribute personal voice, cultural identity, and perspective in solo or ensemble musical study and performance</p>	<p>-Backing track of 12 bar blues</p> <p>-Piano</p> <p>-Risers set up with three rows</p> <p>-16 microphones, guitar amp, bass amp, and drum kit (including all XLR cables, and extension cords)</p> <p>-8 music stands (one per pair); plus 4 music stands for rhythm section</p>	<p>Review - Teacher will review the blues scale with the students</p> <p>Discussion - Teacher will ask students “What did you notice about the backing track?” The concept of form will be introduced. “Did you notice when the chords changed?” “The notes in the blues scale sound good over the blues form.”</p> <p>Guided Practice - Students will perform the call and response exercise with the teacher.</p> <p>Independent Practice - Students will then be given the opportunity to improvise individually one time over a twelve bar blues form backing track.</p>	<p>Given demonstration, g and review of the blues student will demonstrat improvise using the blue twelve bar blues form a the teacher in an inform assessment. (Formative</p>