

Graphic Organizer of a Unit Plan

Note: An overview of a unit plan to provide a "unit at a glance." Individual lesson plans are to be completed to provide further details.

Name: Andrew, Martin, Jeremy

Grade(s):
Senior Jazz
Band (Grade
10-12)

Unit Topic: Bebop

I.R.P: It is expected that students will create, listen to and perform bebop music demonstrating an understanding of traditional bebop rhythm, melody, harmony, phrasing, form and design, as well as the history and cultural context of bebop music.

Lesson #	Lesson Topic	Objectives (no more than 3)	Materials	Activities to meet objectives (active learning, variety of rates of development, individual and social process)	Formative Assessment what methods will you use?	
1	HISTORY	Given lecture, listening examples, the student will IDENTIFY/DEFINE examples of bebop music and musicians	Jazz Styles (textbook), recordings	SHORT LECTURE/LISTENING: discuss the history and development of bebop and its major practitioners, play listening examples of famous bebop musicians and standards	HISTORY WORKSHEET (HOMEWORK); LISTENING LIST	
2	THEORY	Given explanation, demonstration, examples, the student will IDENTIFY/DEFINE characteristics of bebop theory	Jazz Theory (Mark C Gridley)	EXPLANATION/DISCUSSION/DEMO: discuss many of the main theoretical concepts underlying bebop music (rhythmic and harmonic characteristics), distribute bebop theory worksheets	HOMEWORK WORKSHEET: take-home worksheet on bebop theory, handouts of famous bebop standards ; FILL-IN-BLANK activities for chord changes	
3	Form	Given explanation of bebop song forms, the student will IDENTIFY/RECOGNIZE blues, rhythm changes, melodic and harmonic counterfact examples	Realbook Vol 6	EXPLANATION/CLAPPING: discuss common song forms found among bebop repertoire (12 bar blues, rhythm changes, counterfactuals, etc), have students clap on beat 1 of the first bar in a group of 4 bars on rhythm changes	HOMEWORK WORKSHEET: take-home worksheet on common bebop song forms and arrangement techniques (intros, outros, tags)	
4	Bebop Rhythm Section	Given explanation, modeling, guided practice, the student will PERFORM key elements of bebop rhythm section playing (syncopation, comping patterns, harmonic substitutions, etc)	Instruments, Realbook Vol 6	PRACTICE: EXPLAIN common characteristics of bebop rhythm section playing (comping patterns, interaction), listen to examples of famous bebop rhythm section players, students practice playing a well known bebop head with special focus on rhythm section playing in small groups	INFORMAL INDIVIDUAL PLAYING TEST (?) playing test (accuracy of melody for wind players and vocalists, comping patterns and interaction for rhythm section players)	
5	Bebop Ensemble Playing	Given explanation, modeling, guided practice, the student will PERFORM key elements of bebop ensemble playing (phrasing, articulations, dynamics, breathing, melodic contour, etc)	Instruments, big band charts	LISTENING/PRACTICE: listening example focusing on melodic interpretation, phrasing, articulations, students practice a well known bebop head in small groups, focusing on interpretation of the melody	INFORMAL INDIVIDUAL(?) playing test (accuracy of melody for wind players and vocalists, comping patterns and interaction for rhythm section players)	
6	Bebop Improvising	Given explanation, modeling, guided practice, the student will IMPROVISE using key characteristics of bebop theory and performance practice	Instruments, Realbook Vol 6, big band charts	EXPLANATION/LISTENING/SMALL GROUP: listening examples focusing on key characteristics of bebop improvising (ARPEGGIATIONS, leading tones, etc), introduction of bebop major scale and bebop dominant scale plus group runthrough, followed by small group practice of bebop improvisation, end with teacher demonstration on bebop standard	FORMAL PLAYING TEST : playing test on one chorus of bebop improvisation (focusing on competency with harmonic and phrasing concepts for pitched instruments/vocalists, phrasing and comping pattern competency for non-pitched instruments)	