

Categories	
I. Group Members	Andrew R. Jeremy S. Martin N.
II. Presentation Date (videotaped by Jeremy Sheeshka)	January 21 2014
III. Summary	Through this workshop we intend to equip students and teachers with the tools and abilities to better understand the playing traditions and improvisation of bebop. Bebop history, theory and performance practices will be covered in this workshop for students and teachers with various degrees of familiarity/ability with bebop.
IV. Materials	Instruments, Books . Handout
V. Objectives	Given lecture, explanation, modeling, guided practice, the student will be able to identify key bebop historical figures and music theory elements, as well as improvise using key characteristics of bebop theory and performance practices.
VI. Activities (didactic + interactive)	Start with a playing demonstration using a basic I-IV-V jazz blues standard contrasted with a more complex bebop blues standard. Give a brief historical overview of key bebop innovators (Charlie Parker, Dizzy Gillespie, Thelonious Monk). Listening examples focusing on key characteristics of bebop improvising (arpeggios, leadings tones, etc.), introduction of bebop major scale plus group run through followed by small group practice of bebop improvisation. There will also be an activity involving the use of the name of a famous player in a rhythmic manner. Clapping exercises and the singing and playing of the Bebop major scale. Application of the scale to a blues standard in guided practice with three groups (guide tones, bass line, melody). Independent practice with improvisation using the various concepts discussed in the workshop (melodic variation, harmonic outlines).
VII. References (4-6)	Jazz Styles (Text book), Real Book Vol. 6, listening examples of bebop standards and improvising.

