

David Anderson

MUSI 660: Teaching Improvisation

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## Goals & Instructional Objectives for Unit 2: 12-Bar Blues

Performance Video Link: <https://www.youtube.com/watch?v=eJxZUKp0p4E>

### *Overarching Goals:*

- *Creating music*, rather than *reading music*
- *Developing our ears* to deepen our muscle-mind connection between *what we hear, how we define it, and what we play* – “*musical intuition*”
- Performing *new styles/genres of music* and widening our technical abilities
- Begin *feeling comfortable* improvising in front of others
- Fostering an environment of *free expression*

### *General Educational Objectives:*

- By the end of the unit, all students enrolled in **Middle School Jazz Band** will score above a 2.0 on the standardized *Jazz Improvisation Performance Assessment*. Criteria for grading include technical facility, rhythm/time feel, melodic/rhythmic development, and style/expression. Students will be assessed by improvising two 12-bar blues solos on their primary instrument for the final unit test.

### *Instructional Objectives:*

By the end of the unit, students enrolled in jazz band will be able to:

- Spell and identify the notes in a concert pitch  $B_b$  dominant 7<sup>th</sup> chord
- Spell and identify the notes in the concert pitch  $B_b$  blues scale
- Define the scale degree of all notes found in the concert pitch  $B_b$  blues scale
- Define each chord change in a 12 bar blues ( $I^7$ ,  $IV^7$ , and  $V^7$ ), and notate the changes over 12 blank measures
- Perform written licks (handout) using the concert pitch  $B_b$  blues scale
- Perform improvised swing rhythms on the tonic
- Perform improvised melodic patterns using the concert pitch  $B_b$  blues scale
- (Perform improvisations that incorporate half-step resolutions ( $3^{rds}$  and  $7^{ths}$ ) through IV and V chord changes – not assessed but taught)
- (Perform improvisations that incorporate chord substitutions and ii V's – not assessed but taught)
- (Transpose the 12-bar blues chord pattern to Concert C, F, and G – not assessed but taught)

*Relevant Educational Standards of Learning (VDOE) for this Unit:*

**Middle School Instrumental Music, Advanced Level (MIAD)**

Creative Process

MIAD.1 - The student will create music as a means of expression.

- b) Improvise increasingly complex rhythmic and melodic examples in call-and-response styles.
- c) Write and perform rhythmic-melodic variations of selections taken from existing melodies, exercises, or etudes, incorporating a variety of expressive elements.

MIAD.2 - The student will apply a creative process for music.

- a) Apply steps of a creative process in a variety of contexts in music.
- b) Develop individual solutions to creative challenges through independent research, investigation, and inquiry of music idea and concepts.
- c) Monitor individual practice and progress toward goals.

The student will demonstrate music literacy.

- g) Define and consistently apply music terminology found in the music literature being studied.
- h) Read and interpret standard music notation while performing music of varying styles and levels of difficulty.

MIAD.13 The student will identify and demonstrate half-step and whole-step patterns in order to read, notate, understand, and perform scales, key signatures, and/or chords.

MIAD.14 The student will independently demonstrate preparatory playing procedures.

- a) Procedures for care and maintenance of the instrument.
- b) Consistent use of proper playing posture, instrument position, and hand positions.
- c) Basic tuning of the instrument, with and without an external source.

The student will demonstrate proper instrumental techniques.

- a) Consistently adjust and control intonation while playing.
- b) Produce tones that are clear, free of tension, sustained, and centered in pitch.
- c) Wind student—proper breathing techniques and embouchure; various articulations (tenuto, sforzando).
- d) Orchestral string student—proper bow placement, weight, angle, and speed; various articulations (brush stroke, tremolo); a beginning vibrato motion; shifting to higher positions as needed.
- e) Percussion student—stick control, appropriate grip, and continued performance of roll, diddle, flam, and drag rudiments with increasing difficulty; tuning timpani while playing; playing techniques on mallet and auxiliary instruments.
- f) Guitar student—right-hand techniques (finger style and pick style) and left-hand techniques (vibrato, slurs, string-bending, and barre techniques).

Relevant Educational Standards of Learning (NAfME) for this Unit:

2014 Music Standards (Ensemble)

## CREATING

### Imagine

Generate musical ideas for various purposes and contexts.

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

| Common Anchor #1 | Novice   | Intermediate  | Proficient   | Accomplished   | Advanced  |
|------------------|--|---|--|--|---|
|                  | <p><b>MU:Cr1.1.E.5a</b> Compose and <b>improvise</b> melodic and rhythmic ideas or <b>motives</b> that reflect characteristic(s) of music or text(s) studied in rehearsal.</p> | <p><b>MU:Cr1.1.E.8a</b> Compose and <b>improvise</b> ideas for <b>melodies and rhythmic passages</b> based on characteristic(s) of music or text(s) studied in rehearsal.</p> | <p><b>MU:Cr1.1.E.1a</b> Compose and <b>improvise</b> ideas for <b>melodies, rhythmic passages, and arrangements</b> for specific <b>purposes</b> that reflect characteristic(s) of music from a variety of <b>historical periods</b> studied in rehearsal.</p> | <p><b>MU:Cr1.1.E.1la</b> Compose and <b>improvise</b> ideas for <b>arrangements, sections, and short compositions</b> for specific <b>purposes</b> that reflect characteristic(s) of music from a variety of <b>cultures</b> studied in rehearsal.</p> | <p><b>MU:Cr1.1.E.1lla</b> Compose and <b>improvise musical ideas</b> for a variety of <b>purposes and contexts</b>.</p> |

### Plan and Make

Select and develop musical ideas for defined purposes and contexts.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

| Common Anchor #2  | Novice  | Intermediate   | Proficient  | Accomplished  | Advanced  |
|---|---|--|---|---|---|
|   | <p><b>MU:Cr2.1.E.5a</b> Select and develop draft melodic and rhythmic ideas or <b>motives</b> that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.</p> | <p><b>MU:Cr2.1.E.8a</b> Select and develop draft <b>melodies and rhythmic passages</b> that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.</p> | <p><b>MU:Cr2.1.E.1a</b> Select and develop draft <b>melodies, rhythmic passages, and arrangements</b> for specific <b>purposes</b> that demonstrate understanding of characteristic(s) of music from a variety of <b>historical periods</b> studied in rehearsal.</p> | <p><b>MU:Cr2.1.E.1la</b> Select and develop <b>arrangements, sections, and short compositions</b> for specific <b>purposes</b> that demonstrate understanding of characteristic(s) of music from a variety of <b>cultures</b> studied in rehearsal.</p> | <p><b>MU:Cr2.1.E.1lla</b> Select and develop composed and improvised ideas into draft <b>musical works</b> organized for a variety of <b>purposes and contexts</b>.</p> |
| <p><b>MU:Cr2.1.E.5b</b> Preserve draft <b>compositions and improvisations</b> through <b>standard notation</b> and audio recording.</p> | <p><b>MU:Cr2.1.E.8b</b> Preserve draft <b>compositions and improvisations</b> through <b>standard notation</b> and audio recording.</p>   | <p><b>MU:Cr2.1.E.1a</b> Preserve draft <b>compositions and improvisations</b> through <b>standard notation</b> and audio recording.</p>  | <p><b>MU:Cr2.1.E.1la</b> Preserve draft <b>compositions and improvisations</b> through <b>standard notation, audio, or video</b> recording.</p>   | <p><b>MU:Cr2.1.E.1lla</b> Preserve draft <b>musical works</b> through <b>standard notation, audio, or video</b> recording.</p>  |   |

2014 Music Standards (Ensemble)

| <b>Evaluate and Refine</b>  |  |  |  |   |  |
|---|--|--|--|---|--|
| Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.  |  |  |  |   |  |
| <b>Enduring Understanding:</b> Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  |  |  | <b>Essential Question:</b> How do musicians improve the quality of their creative work?  |   |  |
| Novice  | Intermediate   | Proficient   | Accomplished   | Advanced  |  |
| <b>MU:Cr3.1.E.5a</b> Evaluate and <b>refine</b> draft <b>compositions</b> and <b>improvisations</b> based on knowledge, skill, and <b>teacher-provided criteria</b> .   | <b>MU:Cr3.1.E.8a</b> Evaluate and <b>refine</b> draft <b>compositions</b> and <b>improvisations</b> based on knowledge, skill, and <b>collaboratively-developed criteria</b> .   | <b>MU:Cr3.1.E.1a</b> Evaluate and <b>refine</b> draft <b>melodies, rhythmic passages, arrangements,</b> and <b>improvisations</b> based on <b>established criteria</b> , including the extent to which they address identified <b>purposes</b> . | <b>MU:Cr3.1.E.1a</b> Evaluate and <b>refine</b> draft <b>arrangements, sections, short compositions,</b> and <b>improvisations</b> based on <b>personally-developed criteria</b> , including the extent to which they address identified <b>purposes</b> . | <b>MU:Cr3.1.E.11a</b> Evaluate and <b>refine</b> varied draft <b>musical works</b> based on <b>appropriate criteria</b> , including the extent to which they address identified <b>purposes</b> and <b>contexts</b> . |  |
| <b>Present</b>  |  |  |  |   |  |
| Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.  |  |  |  |   |  |
| <b>Enduring Understanding:</b> Musicians' presentation of creative work is the culmination of a process of creation and communication.  |  |  | <b>Essential Question:</b> When is creative work ready to share?   |   |  |
| Novice  | Intermediate   | Proficient   | Accomplished   | Advanced  |  |
| <b>MU:Cr3.2.E.5a</b> <b>Share</b> personally-developed melodic and rhythmic ideas or <b>motives</b> – individually or as an <b>ensemble</b> – that demonstrate understanding of characteristics of music or texts studied in rehearsal. | <b>MU:Cr3.2.E.8a</b> <b>Share</b> personally-developed <b>melodies and rhythmic passages</b> – individually or as an <b>ensemble</b> – that demonstrate understanding of characteristics of music or texts studied in rehearsal. | <b>MU:Cr3.2.E.1a</b> <b>Share</b> personally-developed <b>melodies, rhythmic passages,</b> and <b>arrangements</b> – individually or as an <b>ensemble</b> – that address identified <b>purposes</b> .   | <b>MU:Cr3.2.E.1a</b> <b>Share</b> personally-developed <b>arrangements, sections,</b> and <b>short compositions</b> – individually or as an <b>ensemble</b> – that address identified <b>purposes</b> .  | <b>MU:Cr3.2.E.11a</b> <b>Share</b> varied, personally-developed <b>musical works</b> – individually or as an <b>ensemble</b> – that address identified <b>purposes</b> and <b>contexts</b> .                          |  |

CA #3