



JAZZ HISTORY
FOR
HIGH SCHOOL STUDENTS

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Jazz History For High School Students

Topics

The topic(s) of this unit are:

1. The history of Jazz music from approximately 1890 to the present
2. The evolution of Jazz music as a self-sufficient style of music
3. The various styles of Jazz and their coinciding time periods including:
 - a) Ragtime (1890)
 - b) New Orleans (Turn of the century)
 - c) Dixieland (The Teens)
 - d) Chicago (1920s)
 - e) Swing (Big Band) (1930s)
 - f) Bebop (1940s)
 - g) Cool/Hard Bop (1950s – 60s)
 - h) Free Jazz (Late 1960s – early 1970s)
 - i) Fusion/ECM/Jazz Rock/Seventies Jazz (1970s)
 - j) Jazz in the Eighties & Nineties (1980s-90s)
4. The musicians of Jazz including Miles Davis, John Coltrane, Charlie Parker, Dizzy Gillespie, Duke Ellington, Louis Armstrong, Scott Joplin, Bessie Smith, Wynton Marsalis, Ornette Coleman, Coleman Hawkins, Lester Young, John McLaughlin, and many others.
5. The instruments of jazz including trumpet, trombone, clarinet, saxophones, flute, piano/keyboards, guitar, bass, drums/percussion, and voice.
6. The influence of Jazz on other styles of music including funk, fusion and rock.

Objectives

The objectives of this unit are:

1. Introducing Jazz music to students.
2. Cultivating an appreciation and understanding within students of all the elements, musicians, and styles of Jazz.
3. Introducing the various elements of Jazz to students. These include:
 - a) Sound & Phrasing
 - b) Improvisation
 - c) Arrangement
 - d) Blues
 - e) Harmony

- f) Melody
 - g) Rhythm/Swing
3. Exploring the evolution of Jazz music, paying attention to the various time periods and styles.
 4. Illustrating the difference between each style of Jazz to students through the use of the elements of Jazz music.
 5. Introducing students to both the musicians of Jazz, their respective instruments, and their respective styles of music.
 6. Showing students that Jazz has influenced all of the American popular music that has come after it.

Resources

The resources for this unit include:

Text:

The Jazz Book: From Ragtime To Fusion And Beyond (Sixth Edition) by Joachim E. Berendt. Pp. 3-384

Video:

Jazz by Ken Burns. 12 DVD/VHS set w/ accompanying book.

Audio:

Listening tracks
See Discography
Jamey Aebersold Play-Along CDs

Multimedia:

“Jazz History” Hyperstudio presentation by Jesse Nolan.
(On accompanying Compact Disc)

Lesson 1: Introduction To Jazz History

Topic:

Overview of Jazz History/Introduction of Jazz styles

Concepts:

1. Overview/Definitions of styles of Jazz.
 - a) Ragtime (1890)
 - b) New Orleans (Turn of the century)
 - c) Dixieland (The Teens)
 - d) Chicago (1920s)
 - e) Swing (Big Band) (1930s)
 - f) Bebop (1940s)
 - g) Cool/Hard Bop (1950s – 60s)
 - h) Free Jazz (Late 1960s – early 1970s)
 - i) Fusion/ECM/Jazz Rock/Seventies Jazz (1970s)
 - j) Jazz in the Eighties & Nineties (1980s-90s)
2. Evolution of Jazz - overlapping of Jazz styles and time periods as well as the influence each style had on the next and how they feed into one another.
3. Introduction to listening to Jazz.

Terms:

1. Jazz:
2. Improvisation: Soloing in jazz.
3. Blues: Standard 12-bar chord progression w/ 3 chords. Originated from the spirituals of black slaves and Creole music.
4. Spirituals: Work songs/plantation melodies sung by slaves.
5. 2-Beat Jazz: Jazz music before the 1940s. Strong beats were 1 & 3, but 2 & 4 were accented.
6. Shout Chorus: Rhythmically intense, usually unison, ensemble passage in Big Band Jazz.
7. West Coast Jazz: Cool Jazz played by West Coast musicians (Los Angeles).

Learning Activities:

1. “Jazz History” Hyperstudio presentation:

This presentation would be beneficial if shown as an introduction to Jazz history because it uses audiovisual learning to engage the student and moves at a quick pace. It also gives an extremely general overview of Jazz history, paying attention to styles, elements of Jazz music, musicians, and instruments. This presentation also allows students to formulate an idea of what they will be learning over the course of the unit. If presented correctly, this activity could take

up the bulk of the lesson b/c it lends itself well to being integrated with the text and other media elements such as overhead pictures.

2. Student survey:

Asking students what they already know about Jazz allows the teacher to further tailor the unit to the students in the class. It also might be interesting to see what students already know about a musical art form that is not part of pop culture. This allows the students to become mentally engaged in thinking about Jazz music and gives them a chance to hear from each other on the topic being addressed. It would be beneficial for students to share their thoughts aloud but also on paper so that the teacher can collect these to read after class. Another one of these written surveys could be taken at the completion of the unit to show the progress the students have made in learning about Jazz.

3. Readings from textbook:

While giving an overview of the styles of Jazz, the teacher should have students read aloud or use the textbook in the course of this overview (perhaps following along with the presentation) so that the students can get oriented with the new text and begin seeing how it will function in the course of the unit.

Possible Assignments:

1. Listening Assignments:

Ask students to listen to the Ragtime & New Orleans tracks on the listening CDs provided to them (by the teacher) and to write a *short* paragraph on what they think about each track. A list of guidelines for this paragraph could be provided to give their responses more focus. These responses should be handed in for the teacher to read and will be graded on completeness, not on content.

Lesson 2:
Ragtime/New Orleans
1890s-Turn Of The Century

Topic:

Ragtime & New Orleans Jazz and the 1890s to Turn of the Century

Concepts:

1. Improvisation in both styles of music: Ragtime is entirely composed and lacked any improvisation whereas New Orleans Jazz allowed for limited movement as far as improv was concerned.
2. Melting pot of races that gave rise to New Orleans music.
3. Rhythmic stress and swing in jazz: Both of these styles kept the strong beats on 1 and 3, but began to emphasize 2 and 4.
4. Instruments of Ragtime & New Orleans: Piano rags, Vocal rags, Banjo rags, Brass band rags, Cornet (Trumpet), Trombone, Clarinet, Drums, Piano, Guitar, Banjo.
5. Musicians: Scott Joplin (rags), W.C. Handy (blues), Sidney Bechet, Jelly Roll Morton, Creoles, Brass Bands.

Terms:

1. Ragtime: Earliest form of jazz. “Raged time” is in reference to swing, or a triplet based division of the beat. This was a new concept at the time and it eventually became known as swing. Rhythmic stress was on 1 and 3, with slight accents on 2 and 4.
2. New Orleans Music: First form of jazz to utilize slight improvisation. 2 and 4 became more accented than in ragtime, but 1 and 3 were still the stressed beats. Contrapuntal lines were created in music. Usually the cornet (trumpet) and trombone would play “against” each other with the clarinet intertwining their lines.
3. Hot Playing: Emotional warmth and intensity of music that was characterized by phrasing, attack, and intense vibrato used in this style.
4. Vibrato: Rapid fluctuation of pitch produced by pulsating air stream.
5. Attack: Characteristics of the beginning of a sound. The initiation of a note.
6. Phrasing: Section or musical line comparable to a sentence or clause.

Learning Activities:

1. Response To Listening Assignment:

Each student, or some students, should give a verbal response (read their written response) to the songs assigned for listening. The teacher could also read the responses without mentioning names for more anonymity. This gives students the chance to hear what their classmates are thinking and compare those opinions to their own. It is also important for the teacher to give his/her opinion about the recordings at this time b/c teacher's opinions can greatly influence their students.

2. Ken Burns DVD:

A segment of the Ken Burns DVD Episode 1 could be watched. This episode is about the time period the lesson covers and the beginning of it addresses this time period in an overview.

3. More Listening Activities:

These could possibly be done at the end of the lesson after the time period has been discussed to allow students to apply what they have just learned to the analysis of music. The teacher could ask students to listen for specific elements in the music such as improvisation or arrangement.

4. Elements of Style:

This activity introduces the students to the style(s) being covered in the lesson and goes hand in hand with a listening activity. The teacher should alternate between discussing a concept and then illustrating it with a listening example. Overheads or possibly another sort of media presentation generally works well for this.

5. Musicians of Style:

This activity accompanied with listening introduces the students to the various musicians who were masters of a particular style. Scott Joplin's music as well as plantation songs, the early blues, brass band music (marches). Background information can be given on each musician and the class could then listen to some music either written or performed by them.

Possible Assignments:

1. Listening Assignments:

Ask students to listen to the Dixieland tracks on the listening CDs provided to them (by the teacher) and to write a *short* paragraph on what they think about each track. A list of guidelines for this paragraph could be provided to give their responses more focus. These responses should be handed in for the teacher to read and will be graded on completeness, not on content.

2. Reading Assignment:

Have students read the next section on Dixieland to better prepare them for the class period.

3. Research Assignment:

At the end of the class introduce the students to a particular musician(s) of the Dixieland style and ask them to prepare a brief one-page summary about this musician(s) commenting on their particular music and what they contributed to the style.

Lesson 4: Dixieland The Teens

Topic:

Dixieland Jazz And The Teens

Concepts:

1. White Jazz: Until the teens and the rise of Dixieland, Jazz was limited to blacks and Creoles in New Orleans.
2. First successful Jazz bands were Dixieland Bands such as the Original Dixieland Jazz Band (ODJB).
3. The word jazz in its conventional spelling (not all its earlier variants i.e. jass, jasm, and jas) is applied to the music during this time.
4. Jazz born out of contact between black and whites. With the fall of Dixieland, jazz's "prehistory" comes to an end and the music is set in motion to evolve dynamically and quickly.
5. Call & Response: During this time, call and response became increasingly popular, whereas one musician plays something and another musician plays the same thing back or even an antecedent phrase to what was just played.
6. Rhythm: Dixieland rhythm still remains stressed on 1 and 3, but an even greater emphasis on 2 and 4 is evident.

Terms:

1. Dixieland: White "New Orleans" style Jazz with a few modifications. Less vibrato and more improvisation, but the concepts still remained the same.
2. Call & Response: The idea of a few musicians passing ideas back and forth between one another and responding to one another with different and unique musical ideas. These are the beginnings of highly improvisatory music.
3. Punchy: Often used to describe the Dixieland style, this word refers to the shortened note lengths, quick pace, and thumping rhythm of this music.

Learning Activities:

1. Response To Listening Assignment:

Each student, or some students, should give a verbal response (read their written response) to the songs assigned for listening. The teacher could also read the responses without mentioning names for more anonymity. This gives students the chance to hear what their classmates are thinking and compare those opinions

to their own. It is also important for the teacher to give his/her opinion about the recordings at this time b/c teacher's opinions can greatly influence their students.

2. Research Paper Presentation:

If the brief research paper is assigned, the teacher can use these as an introduction to the style of Dixieland by first introducing the class to the musicians. Each student could give a brief synopsis about their musician, or the teacher could read these to the class. It would be more beneficial for the students to give mini-presentations however, to get them more engaged in each other's learning.

3. Ken Burns DVD:

A segment of the Ken Burns DVD Episode 1 or 2 could be watched. These episodes are about the time period the lesson covers and the end of #1 it addresses Dixieland and the beginning of #2 gives a synopsis of the time period between 1890 and the rise of Dixieland.

4. More Listening Activities:

These could possibly be done at the end of the lesson after the time period has been discussed to allow students to apply what they have just learned to the analysis of music. The teacher could ask students to listen for specific elements in the music such as improvisation or arrangement.

5. Elements of Style:

This activity introduces the students to the style(s) being covered in the lesson and goes hand in hand with a listening activity. The teacher should alternate between discussing a concept and then illustrating it with a listening example. Overheads or possibly another sort of media presentation generally works well for this.

Possible Assignments:

1. Listening Assignments:

Ask students to listen to the Dixieland tracks on the listening CDs provided to them (by the teacher) and to write a *short* paragraph on what they think about each track. A list of guidelines for this paragraph could be provided to give their responses more focus. These responses should be handed in for the teacher to read and will be graded on completeness, not on content.

2. Louis Armstrong Assignment:

Louis "Satchmo" "Pops" Armstrong is said to be the "father" of jazz. Each student should find one contribution he made to jazz music and be ready to talk about it in the next class. Students also should be able to examine what makes his playing so much different than the Dixieland and New Orleans music they have already discovered. This can be done through independent critical

listening. Perhaps the teacher could draw up a list of questions and have each student find out the answer to one or two of them.

3. Blues Assignment:

The 20s were the great period for blues in Chicago. Each student should listen to some blues and with some guidance discover that there is a set form to the blues and that this form is rather unique. Students should be ready to talk about what makes this form unique either from reading about the blues in their text or by finding out some simple facts about the blues.

Lesson 5: Chicago 1920s

Topic:

Chicago music in the 1920s.

Concepts:

1. Blues: Standard 12 bar (measure) progression based on i-iv-V-i with its own unique scale and improvisation techniques. The blues is one of the most essential elements in jazz history.
2. Improvisation: From now on the solo becomes extremely important. The Chicago style gave rise to great soloists, such as Louis Armstrong, and this is largely attributed to the way blues lends itself well to improv..
3. Four Beat Style: This style began to emerge in the twenties. It contrasts the two beat style because it begins to place equal stress on all four beats rather than just 1 and 3. Thus all the beats are equally weighted, and sometimes a slight extra stress is placed on 2 and 4.

Terms:

1. Solo: An individual improvising over a chordal and rhythmic foundation, such as a vamp or a progression. This has become extremely important during the 20s and remains important throughout Jazz history.
2. Four Beat Style: This style began to emerge in the twenties. It contrasts the two beat style because it begins to place equal stress on all four beats rather than just 1 and 3. Thus all the beats are equally weighted, and sometimes a slight extra stress is placed on 2 and 4.
3. Chicago Style: A merging of both the New Orleans Style and the blues. A unique style that used the idea of improvisation much heavier than previous styles and in which the solo gained great importance. It also began the shift from 2 beat style jazz to four beat style jazz that would be prevalent in the 30s.

Learning Activities:

1. Blues Improvisation:

Since the 1920s were the heyday for blues, it would be great for students to do some improvising on the blues. The teacher could set up Orff (or other mallet instruments) with a blues scale and let students improvise to play along recordings such as the Jamey Aebersold series. This allows students to experience improvisation first hand and it gives them an idea and appreciation of just how hard jazz improv. is and exactly how incredibly skilled the master musicians are at it.

2. Response To Listening Assignment:

Each student, or some students, should give a verbal response (read their written response) to the songs assigned for listening. The teacher could also read the responses without mentioning names for more anonymity. This gives students the chance to hear what their classmates are thinking and compare those opinions to their own. It is also important for the teacher to give his/her opinion about the recordings at this time b/c teacher's opinions can greatly influence their students.

3. Louis Armstrong Mini-Presentations:

Each student could present the facts they discovered about Armstrong or his music with some teacher guidance.

4. Musicians:

The twenties began a great tradition that carried on throughout Jazz history, whereas musicians began to define styles. It is also the time when vocalists began to emerge as major forces in Jazz music. Some of the musicians of the 20s that defined the Chicago style were Louis Armstrong, Bessie Smith, Jelly Roll Morton, and Johnny Dodds.

5. Solo Analysis:

This is an extremely important skill in appreciating Jazz music, since most Jazz is highly improvisatory. Listening activities accompany this greatly because it involves students being able to analyze solos and decide which ones they like better and why. Some elements of solos that could be discussed are: intensity (both rhythmically and melodically), register of instrument, motives (development of an idea), and call and response.

6. Ken Burns DVD

Once again the Burn's Jazz series would come in handy. Episode 3 and 4 have great segments on the Chicago style and the blues.

Possible Assignments:

1. Solo Analysis:

Students can be assigned listening tracks and their duty would be to analyze the solos and decide which solos they like best and why. They would be asked to write a short summary of their opinions on each solo using the elements discussed in class.

Lesson 6: Swing/Big Band 1930s

Topic:

Swing/Big Band Music and the 1930s

Concepts:

1. Four Beat Style: This style contrasts the two beat style because it begins to place equal stress on all four beats rather than just 1 and 3. Thus all the beats are equally weighted, and sometimes a slight extra stress is placed on 2 and 4.
2. Big Band: During the 30s, the traditional jazz “orchestra,” otherwise known as the big band is formed. Due in large part to the efforts of Duke Ellington, the big bands began using a fairly uniformed setup that still exists today. The typical setup consists of: 4-5 trumpets, 3-4 trombones, 4-5 saxes (2 tenors, 2 altos, 1 bari), Bass, Piano, Drums, Banjo (Guitar), vocalist, and conductor/arranger.
3. Improvisation: Contrary to common sense, the solo begins to gain even more importance during the Big Band era because it allows for the ensemble to be “pitted” against the soloist to allow for rather dramatic interaction and call and response.
4. Jazz as Popular music: The 1930s marked the first decade during which Jazz became extremely popular music, especially in the realm of dancing. Young men and women turned out by the hundreds to dance to the great bands of the time period. These bands also began recording often, and these recordings were purchased by the general public for leisurely listening. Jazz had become the 1930s popular music.

Terms:

1. Swing: The capitalized version of swing does not refer to the tripletized rhythm, but rather to the Big Band style of music popular in the 1930s. This was characterized by an increase in improvisation and the introduction of group solos, called solis. The music also became very intense and dramatic because of the many elements common in every song. Also, songs became longer as these elements were arranged in an effective order.
2. Soli: During this time period the idea of a group solo, or soli, begins to emerge. Most solis were performed by the sax section, and some by the trumpets, and some by the entire ensemble, minus rhythm section. These are, in contrast to solos, entirely written out in however many parts exist in the section the soli is written for. They use melody and intertwining lines to increase intensity until the rest of the ensemble reenters.

3. Shout Chorus: Rhythmically intense, usually unison, usually loud ensemble passage in Big Band Jazz. There are soft shout choruses as well but these are rare.
4. Arrangement: The arrangement becomes very important in Big Band Jazz because of the many elements composers/arrangers have to work with. In any given tune there are usually 2 or 3 ensemble call and response passages, 1 (or sometimes 2) solis, 1 or more shout choruses, and many solos. The way these are put together is called the arrangement and is extremely important to the overall effectiveness of a tune.

Learning Activities:

1. Arrangement activities:

The arrangement of tunes becomes very important in the big band/swing era because of the many forces a composer/arranger can employ when directing a big band. These include solo, soli, shout chorus, call and response, etc. The teacher can illustrate these to students and then play some obvious recordings for them and ask them to listen for these various elements and then describe what they heard and perhaps create a simple diagram for some of the tunes.

2. Band Stylistic Analysis:

During the Big Band/Swing era, many popular big bands emerged, such as the Duke Ellington Orchestra, the Benny Goodman Orchestra, and Louis Armstrong's bands. It is interesting to look at each of these bands styles because they are so distinct and unique. A piece of music from each band could be played and the students could discuss the differences in these pieces utilizing the elements of jazz and big band music that have already been discussed.

3. Ken Burns DVD:

These DVDs can be used for this lesson as well. Episode 5 & 6 is all about the Big Bang era and the accompanying book has great pictures.

4. Elements of Style:

This activity is important to understanding the many different elements involved in Big Band music. Since groups of musicians have become larger, many more dynamic factors come into play. Solis, solos, and shout chorus need to be defined by a student's ear and it would be beneficial for the teacher to play examples of all of these so students can compare and contrast their various elements.

Possible Assignments:

1. Arrangement Assignment:

Since the arrangement of a tune in Big Band jazz is extremely important, a good way to evaluate students on their understanding of this concept would be to have them listen to various big band charts and diagram the tune with respect to

its various parts: ensemble passages (call and response), solis, solos, and shout choruses.

Lesson 7: BeBop 1940s

Topic:

BeBop and the 1940s

Concepts:

1. Tempo as a major factor: Before the 1940s, most Jazz remained at tame tempos, but with the invention of Bebop, tempos picked up dramatically. A major characteristic of Bebop is the extremely fast tempos that great soloists like Charlie Parker and Dizzy Gillespie were known to improvise flawlessly over.
2. High Improvisation: Bebop allowed for even greater improvisation because of the smaller groups and simpler arrangements.
3. Simpler melodies/arrangements: Less could be done with a smaller group, and new songs had now been written that were meant to be played at fast tempos with chord changes that allowed improvisation to go to great lengths. Musicians spent less time developing the melody and theme of a tune, and instead focused more heavily on their solos.
4. Jazz combo: Another major force in jazz history was developed in the 1940s. The small jazz combos were created to contrast the larger big bands of the 1930s. These combos usually consisted of 4 or 5 musicians. The typical setup was 1 or 2 horns (usually trumpet and sax), piano (or guitar), bass, and drums.
5. Drums take on an active role: During the Bebop era, the drums began taking on a more active role in jazz. The drummer no longer just kept the rhythm and tempo of a tune steady, but rather entered into the call and response element of the jazz combo and became an equal by contributing rhythmic and even improvisational ideas to a Bebop combo.

Terms:

1. BeBop: Style of jazz played by smaller jazz combos in the 1940s. Characterized by its breakneck tempos, greater improvisation, simpler arrangements, and the flatted fifth.
2. Blue Note: The flatted fifth became a widely used note in the style of Bebop, and it is a characteristic of the music. It later became known as the blue note because of how popular and essential to jazz it became.
3. Tempo: The rhythmic velocity of a piece of music. Tempos range from extremely slow to extremely fast. Bebop music was characterized by fast tempos.

Learning Activities:

1. Musician Activities:

Bebop was characterized as much by its drastic alterations of style as by its prolific number of musicians including Charlie Parker, Dizzy Gillespie, Thelonious Monk, Lester Young, Kenny Clarke, Max Roach, Jo Jones, and even Miles Davis. It is important to examine these artists' bodies of work, especially that of Charlie Parker, and discover just how influential he was on the course of Jazz history.

2. Tempo Activities:

These types of activities are valuable because they explore an important element of music: the tempo. Because Bebop was characterized by unusually fast tempos it is interesting to trace these tempos throughout the years, from the early 1940s to the late 1940s and discover how they fluctuate. Combined with listening, this activity demonstrates how tempo alters the shape and intensity of music.

3. Drum Activities:

As mentioned, the drums began to take on a very active role in jazz during the Bebop era. Students would be asked to discuss/write/compare/contrast the differences in what drummers begin to do during the Bebop era that they have not done before. This activity works well combined with listening activities.

4. Ken Burns DVD:

Episode 7 is all about BeBop and it gives an overview of the style as well as an in-depth look at the musicians of this time period.

Possible Assignments:

1. Music of Max Roach:

One of the greatest drummers in Jazz history, Max Roach, has led an extremely successful career. He was one of the pioneers of the dramatic shift in drumming styles that accompanied the Bebop era. Students would be asked to listen to some tracks on which Roach plays and discuss what makes his drumming so effective and powerful. The teacher can give students guidance by asking specific questions such as how does he utilizes call and response when responding to a soloist, or, how does he develop a melodic drum solo rather than just beating the drums?

2. Music of Charlie Parker:

Charlie Parker was the greatest Bebop musician who ever played the music, and his soloing ability has never been matched by anyone else. It is important for students to discover his music and analyze why he was such an effective soloist. Students would be asked to listen to his solos and comment on the various aspects of them.

Lesson 8:
Cool/Hard Bop/Neo Bop
1950s-60s

Topic:

Cool Bop/Hard Bop/Neo Bop of the 1950s and 60s.

Concepts:

1. Modal Jazz: the idea of playing not in a key but in a mode (not major or minor) but in a scale of one “key” within another key, and constantly switching between these scales. This also allowed for extremely chromatic types of chord progressions. Both Miles Davis and John Coltrane utilized modes in their playing.
2. Tristano School: Lennie Tristano, a blind pianist from Chicago, formed the New School of Music in New York in 1951, giving jazz performers a chance to study the music in a conservatory setting. This was the first time that jazz had been largely institutionalized. This institution sparked the growth of jazz schools all over the country. The New School still stands today and it remains a prestigious jazz academy to study at.
3. New Generation of musicians: Along with the New School, a new breed of musicians had grown up and began to carry on the great tradition of jazz. Notably John Coltrane, McCoy Tyner, Lee Konitz, Sonny Rollins, Gerry Mulligan, and Miles Davis (although he was older than the others mentioned). These musicians would each contribute a great deal to jazz music.
4. Rhythmic complexity: With the invention of Neo Bop and drummers like Elvin Jones and Art Blakey, a new rhythmic complexity was added to jazz. These polyrhythms, derived from African rhythms, allowed an even greater deal of rhythmic freedom to drummers and composers alike.

Terms:

1. Cool Jazz: This style was primarily developed by Miles Davis with his album Birth of The Cool and Kind of Blue. This style emphasized slower tempos and odd time signatures (6/8), as well as modal jazz and increased improvisation. Most cool jazz was played in smaller jazz combos but sometimes larger groups such as septets and nonets were formed. This style spanned the 50s until the early sixties.
2. Hard Bop: This style and neo-bop emerged simultaneously and was characterized by an increase in tempos, but not quite to the height of the Bebop days. Modal jazz was still very popular during this style.

3. Neo Bop: This style emerged with hard bop, but it is usually associated with John Coltrane's Classic Quartet featuring Elvin Jones, Jimmy Garrison, and McCoy Tyner. This group utilized new rhythms which Elvin introduced to the group. These rhythms are very complex and are known as polyrhythms. They added another dimension to hard bop and thus a new name was created for the style. This style would carry on through the seventies by McCoy Tyner's other ventures as well as by Art Blakey's Jazz Messengers.

Learning Activities:

1. The Music of John Coltrane (Listening/Analysis):

Coltrane was largely responsible for leading the Neo Bop and Hard Bop movements, as was Miles Davis. His contributions to jazz, both alongside Miles Davis in his legendary quintet, and as a leader, are immeasurable. He is also one of the greatest soloists and composers in jazz history. Students must listen to his music to fully understand the styles of Hard Bop and Neo Bop. Students can be asked to study his soloing and especially his interaction with the other members of his quartet.

2. The Music of Miles Davis (Listening/Analysis): As with John Coltrane, Miles Davis contributed an enormous body of work to jazz history. He was perhaps the single most influential person in jazz history. Therefore, his work must be studied, especially albums like Kind of Blue, Birth of the Cool, and ESP. He ushered in not only the Cool period, but also the Neo bop period with the formation of his second quintet. Students will be asked to compare his different styles of music to one another and understand how this transition was made.

3. Ken Burns DVD: Episodes 8, 9, & 10 all discuss this time period in detail, and some segments would be extremely beneficial to student learning, especially the live performances on the DVDs. The most important element in jazz is live performance because the music relies so heavily on the spirit of the moment in improvisation. These performances also give students the chance to *see* a great musician such as John Coltrane perform. Only then can one truly understand the power of this music.

Possible Assignments:

1. DVD response:

After watching a performance on the Ken Burns' DVDs students will be asked to write a response on their thoughts of seeing a jazz performance. The teacher can focus these responses by asking specific questions such as how does the music take on new meaning when one can watch the performer in the act of performing?

Lesson 9:
Free Jazz
Late 1960s-Early 1970s

Topic:

Free Jazz and the Late 1960s and early 70s.

Concepts:

1. Improvisation as sole element: Free Jazz relies solely on improvisation and it is within this style that jazz experiences the height of improvisation b/c all of the music is improvised – nothing is written out.
2. Absence of all traditional elements: Free Jazz also saw the demise of all the traditional elements of the music such as constant tempo, meter, beat, symmetry, and traditional harmony.
3. World Music: Free Jazz began to welcome all sorts of world music including African and Indian music. The rhythms of these world musics began to influence free jazz heavily, as well as the harmonies and tonalities. Musicians like Ornette Coleman, John Coltrane, and Pharoah Sanders began exploring different types of non-western scales and found them to be of great use in free jazz.
4. Noise/Sound as music: Free Jazz also marked an experiment in noise as music. John Coltrane and Ornette Coleman both began using noise to express their intense emotions rather than notes. Squeaks, pops, and buzzes became very popular on instruments like the saxophone and trumpet. Pianists and bassists began exploring their instruments in search for new sounds such as slaps. Drummers began to use alternative implements such as bows on cymbals or different types of sticks.

Terms:

1. Free tonality: Concept by which the boundary between notes gets blurry. There is no such thing as an in tune note and an out of tune note. Also, different types of scales become common, such as the twelve-tone scale, which virtuosos like Coltrane learned how to play on their instruments.
2. Free Jazz: Defined as the breakdown of all the traditional elements of jazz. Relies purely on improvisation and anything is fair game. There are no rules, but the greatest players knew how to follow one another and create great improvisations. This music is a collective group improvisation and requires great tact, skill, and talent to be successful.

Learning Activities:**1. Listening Activities:**

Free Jazz is not easy to understand and if is very easy to become close-minded to the style. Therefore, one must listen to the music and pay careful attention to its intensity and emotion. Emotion truly defines free jazz because the music is simply an outpouring of emotion through improvisation. Students can be asked to listen to the music and discuss the emotions they feel as they listen and what they believe the performers were feeling.

2. Elements of Style:

This activity introduces the students to the style(s) being covered in the lesson and goes hand in hand with a listening activity. The teacher should alternate between discussing a concept and then illustrating it with a listening example. Overheads or possibly another sort of media presentation generally works well for this.

Possible Assignments:**1. Collage Assignment:**

It would be interesting for students to create a visual collage representing either their emotions or a performers emotions regarding a piece of free jazz music. These collages could then be shared with the class while listening to portions of the pieces each student chose to do his/her collage on.

Lesson 10:
Fusion/ECM/Jazz Rock
1970s-Early 1980s

Topic:

Fusion/ECM/Jazz Rock of the 1970s and Early 1980s

Concepts:

1. Electronic Instruments/Technology: As technology advanced and new types of instruments and hardware emerged, jazz musicians found unique ways to use them. For example, Miles Davis would routinely use a “wah” pedal on his trumpet. Eventually he even “electrified” his horn by playing through a computer that turned his trumpet’s sound into an electronic sound. Other musicians even began playing completely electronic instruments.
2. Latin Influence: ECM music grew out of a tremendous latin influence on jazz that had been growing ever since Antonio Carlos Jobim and Stan Getz teamed up in the 50s and 60s. This eventually led to musicians creating a new style of music in which the rhythms were all latin/straight eighth note rhythms over which to improvise.
3. Rock Influence: The popular music of the times, rock and roll, finally made its way into the jazz spectrum via Miles Davis. His closest friends at the time were Jimi Hendrix and Carlos Santana, and he became tremendously influenced by their music and vice versa. He began to incorporate their rhythmic feels into the style of fusion that he had explored in the 1970s and created a new style known as Jazz rock.
4. Return to rhythmic/tonal boundaries: After the death of John Coltrane, his free jazz contemporaries could not sustain the style themselves without their leader and jazz began to fade back within the lines of traditional rhythmic and tonal boundaries. Although improvisation was still extremely important, it was done within a metered and harmonic texture.

Terms:

1. Fusion: Takes free jazz and adds elements of previous jazz styles such as rhythm and meter and some written out parts. It also begins to utilize alternative instruments that once weren’t standard such as bass clarinet, flute, electronic keyboards, electric bass, and other electric instruments. Miles Davis and John McLaughlin were the pioneers of this style.
2. ECM: A west coast style of fusion that originated in LA. It is basically straight eight note improvised music with written on melodies and harmonies. It is also referred to as straight jazz.

3. Jazz Rock: Jazz rock replaced any remaining acoustic elements in Fusion with all electric instruments and replaced all rhythms with straight eighth note driving “rock” rhythms, perhaps borrowing this from the ECM style. Pioneers of this style were Miles Davis and Jaco Pastorius.

Learning Activities:

1. Influence Listening Activity:

During this time period American pop music and Jazz were heavily influencing each other. Students would listen to excerpts from both jazz rock and rock and roll/pop rock and discuss and decide how the two styles had influenced one another. This could also be done with latin music and ECM as well. This allows students to draw connections between styles of music and illustrates that nothing in music history happened as an isolated incident.

2. Rhythm Activity:

The seventies and eighties jazz music welcomed many types of different rhythmic elements, primarily because of the way free jazz had used world music as one of its influences. Students would analyze different types of music (i.e. ECM, fusion, and jazz rock) and discuss how different types of rhythm function and add character to the music.

Possible Assignments:

1. Compare/Contrast Assignment:

Jazz rock stretched the limits of Jazz as far as they would go, but it is extremely interesting to realize just how close jazz rock comes to modern popular music. A good assignment for students would be to compare the elements of jazz rock with the elements of modern day rock, such as Jimi Hendrix’s music and Carlos Santana, both of whom were greatly influenced by Miles Davis and John Coltrane.

Lesson 11:
Present Jazz
Late 80s-Present

Topic:

Present Jazz from the Late 80s to the Present.

Concepts:

1. Review of All Concepts

2. No popular jazz style: With the death of Miles Davis in the early 90s, the jazz idiom exploded all over the US, and no one particular style became prevalent. As another group of young lions began to emerge, each one of them latched onto a particular style.

Terms:

1. Review Of All Terms

Learning Activities:

1. Musician Influence Listening Activity:

Because all styles of jazz were now being played, many of the young musicians latched onto a particular style and onto many deceased musicians music. Therefore, students should be able to draw parallels between the younger musicians music and the older musician style. Excerpts from old jazz and new jazz would be played and students would be asked to decide who influenced whom.

2. Commercialized Jazz Activity:

Over the years the jazz industry has become rather commercialized but it is unlike any of the other recording industries of today because of the freedom musicians have to cross record labels and play on one another's albums and the way musicians can play tunes that are not in the public domain without being sued. It would be interesting to discuss the jazz recording industry with students for a short period of time to wrap up the unit.

Possible Assignments:

1. Review for Final Unit Exam.

Assessment Procedures:

1. Combination paper and pencil test/drop the needle listening exam.

This test would combine facts about jazz history with the listening knowledge the students will have gained over the course of the unit and will test them on various concepts and critical listening skills. This would be the final unit test.

2. Group/Individual Project

This project would be worth a significant amount of the students' grade and could be either done individually or in groups. The project could be a report of some sort about a significant musician in jazz history. The teacher could supply a list of musicians and the students could pick or the teacher could assign the musicians to the students. The students would then be responsible for researching their musician and respective style of music using both the textbook and resources provided them and other outside sources.

3. Live Performance Evaluation

Sometime during the course of the unit, it would be extremely beneficial for the class to attend a live jazz performance. The students would then be required to write a response and/or critique about the performance utilizing the skills and knowledge they have gained in the class.

APPENDIX A:

DISCOGRAPHY