

## LOCALLY DEVELOPED COURSE OUTLINE

Vocal Jazz (2021)15-5

Vocal Jazz (2021)25-5

Vocal Jazz (2021)35-5

Submitted By:

**The Chinook's Edge School Division**

Submitted On:

**Apr. 8, 2021**

## Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-5	125.00	04/08/2021	08/31/2025	Acquired	Authorization	G10
25-5	125.00	04/08/2021	08/31/2025	Acquired	Authorization	G10
35-5	125.00	04/08/2021	08/31/2025	Acquired	Authorization	G10

## Course Description

Vocal Jazz offers students the opportunity to study Jazz as a vocal subject in its own right. A comprehensive music program includes Jazz as a separate and unique genre of study. Vocal Jazz is the study of a uniquely North American art form that tells the vital history of people. In this musical form, the human voice becomes the instrument of delivery. Several vocal skills introduced in the Choral 10-20-30 are built upon in Vocal Jazz however, with specific emphasis on genre-specific theory, techniques, and improvisation throughout a variety of jazz genres including, but not limited to, blues, bossa, latin, swing, and bebop.

Vocal Jazz 15-25-35 is process-driven and gives students the opportunity to develop skills necessary to understand and communicate musically, culminating with ensemble performance opportunities. Students develop individual and collaborative goals as they participate in and refine practice routines, rehearsal, and performance. Vocal Jazz encourages specific development of listening skills, aural skills, and Jazz theory which involves balancing chords, listening through a sound system, executing proper mic techniques, building chords with extensions, and understanding and interpreting alternate scales.

Vocal Jazz 15-25-35 requires an acoustically appropriate facility large enough to accommodate the ensemble and the following technical equipment which is necessary for enhancing the subtleties of the Jazz style: piano/keyboard, Audio system, PA system, cables, speakers, and hand-held microphones.

This course requires the following facilities and equipment:

An acoustically appropriate learning environment large enough to comfortably accommodate a vocal jazz class

Engineered acoustics in the room that is appropriate for amplified music performance. This acoustical requirement is essential for the delivery of the course content as well as the health and well-being of students and teaching staff.

Piano/keyboard

Good quality audio stereo system

Public address (PA) system: which may include: 24 channel mixing board, full range speaker system, monitor speaker system, equalizer, digital effect processor, snake, cables, speakers.

Industry standard, hand-held vocal microphones

## **Course Prerequisites**

15: none

25: Vocal Jazz 15

35: Vocal Jazz 25

## Sequence Introduction (formerly: Philosophy)

Jazz is recognized as a true North American art form that continues to evolve with each new musician. The jazz tradition of improvising is composing spontaneously based on a variety of Jazz forms including blues, bossa, latin, swing, bebop. Through these musical forms, students are asked to demonstrate not only technical skill, but creativity in expressing original ideas.

This course is process-driven and gives students the opportunity to focus their learning by exploring and experiencing skills necessary to understand and communicate musically, culminating with performance opportunities. Vocal Jazz is an intimate experience for musicians and audiences, and the selections of music, practiced and performed, reflect this intimacy. The ensemble nature of Vocal Jazz fosters creative collaboration, problem-solving and individual responsibility.

## **Student Need (formerly: Rationale)**

Vocal Jazz provides specific opportunities for the development of the unique qualities and skills of jazz musicians. In Vocal Jazz, students develop an understanding of, apply, and creatively adapt the aural history of jazz music that has been passed down since its inception in the early 20th Century. Vocal Jazz is a specific discipline, separate from Choral Music and Choir, and plays an integral part of the Music programs offered to students. The jazz sound is separate and unique as compared the choir sound and the development of this sound requires specific time and attention in study. As such, a separate course is needed by those students who either wish to study jazz separate from choral music/choir or would like to study jazz in addition to choral music/choir. The intent of this course is to provide students the opportunity to master Jazz forms which cannot be achieved through an optional module within Choral Music and Choir.

Through Vocal Jazz, students develop understanding related to complex harmonic structures and rhythms, stylistic interpretation, vocal blend, and microphone and vocal techniques such as straight tone, modified vowels, and resonance. The added complexity and needed adjustments that microphone singing demands also warrants specific attention through a locally developed course. Through Vocal jazz, students develop skills in phrasing, shading, rhythm, enunciation, accentuation and vocal production that are specific to microphone singing and not developed in choral/choir classes (Pleasants, 1974). Through the practice, performance and critical listening of jazz repertoire, students experience the many historical periods and styles (including but not limited to blues, bossa, latin, swing, and bebop) presented by master musicians, composers, and arrangers. The depth and breadth of Jazz styles cannot be fully examined through a general or choral music program.

Through participation in Vocal Jazz ensembles, students build confidence in their interactions with others while embracing the diverse abilities of their peers. The ensemble nature of Vocal Jazz fosters creative collaboration, leadership, communication, problem-solving, self-expression, and individual responsibility. By working collaboratively in a jazz ensemble, students learn to communicate effectively to build understanding, advance learning goals and foster an increased individual contribution within a musical community.

Pleasants, Henry. *The Great American Popular Singers*. New York: Simon and Schuster, 1974.

## **Scope and Sequence (formerly: Learner Outcomes)**

Vocal Jazz 15-25-35 fosters the development of creative and collaborative competencies through active participation in ensembles. The essential understandings focus on how the elements of music are related to communication and expression by individual musicians and the ensemble as a whole. The focus of each course is performance-based with outcomes that promote increased musical understanding, awareness, and interaction.

**The learning outcomes of Vocal Jazz 15-25-35 are intended to be achieved through performance, reflection, and discussion.**

## **Guiding Questions (formerly: General Outcomes)**

- 1 How can students demonstrate vocal jazz skills through rehearsal and performance of diverse stylistic and musical elements unique to vocal jazz?**
- 2 How can students demonstrate the individual responsibility necessary to participate as a collaborative member in a vocal jazz ensemble?**
- 3 How can students critically reflect upon and respond to the performance of vocal jazz?**

## Learning Outcomes (formerly: Specific Outcomes)

<b>1 How can students demonstrate vocal jazz skills through rehearsal and performance of diverse stylistic and musical elements unique to vocal jazz?</b>	15-5 25-5 35-5
1.1 Develop basic singing techniques and skills including straight tone, modified vowels, and resonance that are unique to vocal jazz.	X
1.2 Demonstrate basic singing techniques and skills unique to vocal jazz including straight tone, modified vowels, resonance.	X
1.3 Refine vocal techniques and skills unique to vocal jazz including straight tone, modified vowels, resonance.	X
1.4 Recognize and apply common stylistic forms, time-feel/beat, and language/articulation within jazz genres including blues, bossa, latin, swing, and bebop.	X
1.5 Refine stylistic forms, time-feel/beat, and language/articulation within jazz genres.	X
1.6 Model understanding of and navigate through common and uncommon forms within jazz genres.	X
1.7 Demonstrate self-expression through a basic application of improvisation and scat techniques over basic chord structures.	X
1.8 Demonstrate self-expression through refined improvisation and scat including the use of phrasing and syllables over advanced chord structures and chord changes.	X X
1.9 Develop microphone performance techniques including: distance, alignment, popping, altered enunciation of text.	X
1.10 Adapt microphone performance techniques to create intimacy and intensity while adapting to the sound system and possible rhythm section.	X
1.11 Lead effective microphone performance techniques.	X



<b>2 How can students demonstrate the individual responsibility necessary to participate as a collaborative member in a vocal jazz ensemble?</b>	15-5 25-5 35-5
2.1 Develop individual responsibility through personal practice routines.	X
2.2 Refine personal practice routines by adjusting tone, vowels, balance, and emphasis to meet the goals of the ensemble.	X
2.3 Model individual responsibility through personal practice routines including ones that develop soloist parts.	X
2.4 Develop effective, creative, and collaborative group practice routines that emphasizes ensemble interaction in response conductor direction.	X
2.5 Refine effective, creative, and collaborative group practice routines based on close listening of ensemble voices through the sound system.	X
2.6 Model and relate effective, creative, and collaborative practice routines including ones that develop the role of the lead vocalist.	X
2.7 Develop appropriate rehearsal etiquette including vocal warm-ups.	X
2.8 Model effective rehearsals.	X
2.9 Lead effective rehearsals.	X

<b>3 How can students critically reflect upon and respond to the performance of vocal jazz?</b>	15-5 25-5 35-5
3.1 Develop an emerging ability to analyze basic components of vocal jazz performance including basic vocal techniques, improvisation techniques, and basic forms of jazz genres.	X
3.2 Critically analyze a vocal jazz performance as a musician, ensemble member, and audience using appropriate jazz descriptors for melody and harmony within jazz forms.	X
3.3 Critically analyze a vocal jazz performance as a musician, ensemble member, and audience through complex and nuanced jazz descriptors.	X

3.4 Recognize the unique variables associated with live performance including audience, hall, environment and any instrumental rhythm sections.	X
3.5 Respond appropriately to the unique variables associated with live performance including audience, hall, environment and any instrumental rhythm sections.	X
3.6 Model and explain an appropriate response to the unique variables associated with live performance including audience, hall, environment and any instrumental rhythm sections.	X
3.7 Examine how a lifelong engagement in music produces positive impacts and presents a variety of career opportunities.	X X X

## Facilities or Equipment

### Facility

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An acoustically appropriate learning environment large enough to comfortably accommodate a vocal jazz class

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Engineered acoustics in the room that is appropriate for amplified music performance. This acoustical requirement is essential for the delivery of the course content as well as the health and well-being of students and teaching staff.

#### Facilities:

## **Equipment**

- Piano/keyboard

- Good quality audio stereo system

- Public address (PA) system: which may include: 24 channel mixing board, full range speaker system, monitor speaker system, equalizer, digital effect processor, snake

- Industry standard, hand-held vocal microphones

## **Learning and Teaching Resources**

No required resources

## **Sensitive or Controversial Content**

No sensitive or controversial content

## **Issue Management Strategy**

## **Health and Safety**

No directly related health and safety risks

## **Risk Management Strategy**

## Statement of Overlap with Existing Programs

### Provincial Courses with Overlap and/or Similarity

·  
Choral Music 10-20-30

### Identified Overlap/Similarity

·  
Vocal skills are developed and refined in both Vocal Jazz and Choral music.

### Reasoning as to Why LDC Is Necessary

·  
Individual musical skills developed in Choral Music are reinforced, enhanced, and applied through participation in Vocal Jazz. In Vocal Jazz, 15-25-35, students develop and refine specific contemporary vocal skills, such as improvisation, that are unique to the Jazz idiom. Furthermore, there is a technological aspect of Vocal Jazz 15-25-35 that requires understanding of microphone and sound techniques. Vocal Jazz 15-25-35 students develop the ability to collaborate with ensemble members, and respond to Jazz performances as a means to fulfilling the goals of the Jazz ensemble.

### Locally Developed Courses with Overlap and/or Similarity

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Choir 15-25-35

### Identified Overlap/Similarity

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Collaborative vocal skills are developed and refined in both Vocal Jazz 15-25-35 and Choir

### Reasoning as to Why LDC Is Necessary

· In Vocal Jazz 15-25-35, students develop and refine specific contemporary vocal skills, such as improvisation, that are unique to the Jazz idiom. Furthermore, there is a technological aspect of Vocal Jazz 15-25-35 that requires understanding of microphone and sound techniques. Vocal Jazz 15-25-35 students develop the ability to collaborate with ensemble members, and explore the unique qualities and skills of jazz musicians. In Vocal Jazz 15-25-35 students, develop an understanding of, apply, and creatively adapt the aural history of jazz music that is an entirely different musical discipline as compared to traditional Choir.

## Student Assessment

No identified student assessment

## **Course Approval Implementation and Evaluation**

