

FROM SWINGIN' ON THE SWINGSET TO SWINGIN' ON THE BANDSTAND:

A CURRICULUM FOR MIDDLE SCHOOL

JAZZ RHYTHM SECTION

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Program in Music Education
Department of Music

A THESIS

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From Swingin' on the Swingset to Swingin' on the Bandstand:

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by

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ABSTRACT

Music educators are often unfamiliar with the role and importance of the jazz rhythm section. Resources are lacking for educators teaching beginning jazz students in general, and even more so for beginning rhythm section instrumentalists. The following curriculum is intended to assist band directors with teaching fundamental jazz rhythm section concepts at the middle school age level. Insufficient literature exists addressing jazz rhythm section playing in general, especially curriculum geared towards adolescents. Current historical and ethnographic literature provides a brief overview of jazz rhythm sections and is primarily focused on adult education. Method books predominantly address individual playing, but not playing as a unit within the jazz rhythm section. This study and the accompanying curriculum are informed by existing literature along with qualitative data from interviews with prolific jazz rhythm section players. Some of the general concepts covered in this curriculum include terminology, accompaniment, jazz styles, listening, and individual and group performance. A succinct, detailed and effective curriculum will provide a clearer path for students to begin exploring the art form of jazz accompanying.

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CHAPTER I – INTRODUCTION

Jazz taught in public schools often starts in middle school. Typically, the ensemble is a full jazz orchestra. Many band directors in charge of public-school jazz ensembles are only trained in classical performance and know little or nothing about the swing rhythm and artform of jazz. Due to a lack of resources and time they commonly seek out rudimentary charts specifically composed for younger students that feature simple arrangements, in order to get through the next performance. In witnessing and partaking in many middle, high school, and college jazz orchestra rehearsals, as well as speaking with music educators, it is evident that many band directors tend to focus their efforts on the horn sections and spend insufficient time rehearsing the rhythm section. This can impede student learning outcomes for jazz horn players, but the problems are magnified for the students playing rhythm section instruments, who are often performing on a secondary instrument or do not read music at all.

When the band director fails to address problems with their rhythm section, the entire jazz orchestra will not be able to perform at a satisfactory level and the students playing in the rhythm section will not realize their importance in creating the feeling of jazz. As such, students commonly do not understand how to properly perform their roles within a rhythm section unless they pursue jazz education beyond high school. A greater problem from an educational standpoint is that middle school students may never develop an understanding or appreciation of jazz and its contribution to American music and culture. A curriculum targeted to the rhythm section would be an asset for band directors and assist them in understanding the foundational role of the jazz rhythm section as a unit.

The pedagogy of jazz regarding improvising soloists has been codified for solo instruments in academic settings. This musical “language” stems from a long and deep history

steeped in African American culture, communication, code, and community. The jazz language encompasses virtually all forms of jazz including New Orleans traditional jazz, swing, bebop, Latin jazz, hard bop, modal, free/avant-garde, fusion, and others. Each subgenre of jazz has its own language (e.g. bebop language). Not only is there stylistic change in the music, but some individual instrumentalists, such as John Coltrane, are acknowledged to have made changes to their language throughout their career. However, this codification of language is not the case when pertaining to the jazz rhythm section (Bakkum, 2009).

Accompanying in jazz, or simply “comping,” has been a part of jazz since the beginning, yet there is not as much knowledge or understanding of it as there is of soloing. The music can only “swing,” so to speak, if the rhythm section is playing together as a unit and each musician is keenly aware of their musical surroundings. This is the foundation of swing. The definition of swing is a subject of controversy, but for the purposes of this research, swinging is defined as:

1. Musicians have mastery of quarter-note-based pulse.
2. Musicians have mastery of the swung, triplet-based eighth note.
3. Musicians in a group are in agreement on beat placement and have the same concept of quarter note pulse and eighth note feel.

What then is the job of the rhythm section? The jazz rhythm section has evolved in the last century, but several key aspects have always stayed the same. Many educators, including ones with a background in jazz, only know the most basic descriptions of what a jazz rhythm section does in conventional comping. In the most conventional settings, the bass “walks” or plays four quarter notes to the bar and outlines the basic harmony, drums lightly comp or “feather” four quarter notes with the bass drum, play a swing eighth note ride cymbal pattern, play the hi-hat pattern on beats two and four, and add occasional rhythmic accents played on the

snare drum or bass drum; and the piano/guitar fleshes out the harmony and adds extra rhythmic figures to assist soloists.

When the rhythm section is performing at a high level, it elevates the rest of the band. They can do this by engaging in constant communication with one another, consistently staying alert for any shifts or adjustments, or chord substitutions. Great rhythm sections can also manipulate or imply the time, such as using metric modulation, leaving space to create a “floating” feeling, or pedaling a note with the bass to create more open modal harmony. Each individual rhythm section member needs to also have a strong and supportive sound on their instrument.

Problem Statement

If a band director was tasked with starting a middle school jazz band at a public school, they would be hard pressed to find any curricular resources to guide the effort, let alone any that focus on the rhythm section. This is a tremendous oversight because many public schools have a jazz ensemble with music educators that have no background in jazz. This can lead to band directors simply buying through-composed charts that may lack the quality needed to inspire students to continue learning jazz. The near-complete lack of beginning material for jazz rhythm sections leaves ensembles without the foundations that motivate learning of the art form.

Personal discussions with renowned jazz educator and saxophonist Dr. David Demsey have uncovered that in general, piano, guitar, bass, and drums are overlooked in favor of focusing on horn parts and solos in grade school jazz ensembles. This leads school ensembles to sound disjointed and unstable. The problem is exacerbated if band directors do not have a background in jazz and know little or nothing about the importance of the rhythm section. If a horn player, or even horn section, is missing their part, the effect is lesser than if just one

member of the rhythm section isn't playing their part, particularly the drummer or bassist. Because of this, many student instrumentalists won't be able to interact with a rhythm section which leads to confusion, lack of cohesion and lack of groove. Also, rhythm section instrumentalists won't be in the habit of appropriately or assertively accompanying.

A thorough literature review has revealed a scarcity of literature written about teaching jazz rhythm section at a beginning level. There are some ethnological writings regarding the function of the rhythm section in jazz such as "Motion and Feeling through Music" by Charles Keil (1966), *Thinking in Jazz: The Infinite Art of Improvisation* by Paul Berliner (1994), and *Saying Something: Jazz Improvisation and Interaction* by Ingrid Monson (1996). These ethnographies are addressed to adult postsecondary students and therefore the contents are very advanced. There are also some pedagogical books written such as *The Bottom Line* by Todd Coolman, *The Jazz Piano Book* by Mark Levine, and *The Art of Bop Drumming* by John Riley. These are great resources for better understanding individual jazz rhythm section instruments, yet the understanding of group collaboration becomes lost since the method books primarily separate the individual from the group. Ethnographies, historiographies, and methodologies spend little or no time explaining the rhythm section as a unit (Bakkum, 2009, p. 6-7).

It behooves jazz educators to consider finding simple, concise methods of group collaboration, teaching rhythm section instruments to students early in their studies so that all the jazz students can have a more satisfactory and rewarding experience learning and performing the music.

Purpose

To address these issues facing young jazz students, I have developed a nine unit curriculum that is specifically addressed to band directors instructing middle school jazz rhythm

sections. Each of the nine units will have between two and four weeks of content, providing 24 total weeks of material. 24 weeks is in line with typical New York and New Jersey 180-day public school calendars and accounts for lost time in the school year from later semester start for extra-curricular activities, holidays, snow days, and extra concert preparation.

The rhythm section curriculum is designed to be used in tandem with a middle school extracurricular or elective jazz orchestra. The curriculum will provide clear instructions and pathways for band directors to guide beginning jazz rhythm section students in learning the foundational skills and concepts needed for a successful jazz orchestra. A strong swinging middle school rhythm section will allow the entire jazz orchestra to experience greater success in learning and performing this great American artform.

This curriculum assumes the following performance level for each of the instruments typical for middle school:

- Bassist can read simple quarter-note oriented notation, double bassists can play notes up to C3 in Simandl second position in tune.
- Pianist can read simple rhythms, can read basic notation, does not have to look at their hands when playing.
- Guitarist can read basic chord changes from a lead sheet (not necessary to read written notation on the staff).
- Drummer has some rock experience, has some technical facility on the snare drum from concert band experience.
- All rhythm section instrumentalists can keep a steady pace and maintain tempo.

Main Research Questions: What defines the jazz rhythm section? Why is the rhythm section important in jazz? How can young students learn to accompany soloists? Should jazz rhythm sections be studied as units, individual parts, or both?

Sub Questions: How can young students try accompanying in varied jazz styles? What concepts can be used to help young students understand how to function as a rhythm section? What exercises can be used to promote learning working together as a rhythm section?

Methodology and Methods

Mixed methodologies were used to conduct this research. Some of jazz's greatest rhythm sections were analyzed to establish when the jazz rhythm section became defined as drums, acoustic bass, and piano/guitar. Resources are provided for functional accompaniment for bass, drums, piano, and guitar. Three great jazz accompanists and an esteemed pedagogue were interviewed to gain qualitative data on the fundamentals of jazz accompaniment. Other method books and ethnographies regarding jazz accompaniment were reviewed.

The reason for using at least three methods for creating a curriculum is because there are several viewpoints on the function of the rhythm section in a jazz setting. Some say that the whole purpose is to lay down the rhythmic and harmonic groundwork for soloists, some say that the rhythm section is the "engine" or "motor" behind the music. Others say that the rhythm section's purpose is to make the audience want to dance. Still others say that they can change the direction of a performance, or even bring the total performance to a higher level of artistry or spirituality. It would be beneficial for students to gain clear fundamental knowledge of the jazz rhythm section and its function at an earlier age.

CHAPTER II – LITERATURE REVIEW

The timeline of jazz education can be roughly summed up by aural training, arranging new vocabulary for big bands, after hours jam sessions, bebop cutting sessions, and finally the formation of formalized curricular jazz programs. In its conception, jazz was strictly taught by ear from older musicians to younger ones. Louis Armstrong states in his autobiography, *Satchmo: My Life in New Orleans* that he received his first cornet while living at the Colored Waif's Home for Boys in New Orleans, Louisiana and received basic musical training from Peter Davies to play the music of his people. He then in his late teens ventured to Chicago, Illinois to seek the mentorship of King Oliver who then featured Armstrong in his band, "King Oliver's Creole Jazz Band" (Armstrong, 1955).

In the Swing Era starting in the 1930's Duke Ellington, Count Basie, Jimmie Lunceford, Andy Kirk, and Earl Hines arranged and composed music that served as a breeding ground for more advanced horn solos. This was made possible in part because of the standardization of the jazz rhythm section. Drums play time on the ride cymbal, bass walking quarter notes, piano lightly comping, and guitar strumming quarter notes as exemplified by Count Basie's All-American Rhythm Section. Younger musicians such as Lester Young, Ben Webster, Charlie Parker, Fats Navarro, Howard McGee, and many others honed their skills with these bandleaders.

The next iteration of jazz education was born out of after-hours jam sessions. After playing gigs, musicians would attend jam sessions to work out new material they worked on. This eventually led to the birth of bebop in Minton's Playhouse in Harlem, New York. The jam sessions became "cutting sessions" and demanded that musicians evolve to a higher level of playing to be able to keep up with the other musicians. This created a massive rift between

“beboppers” and the previous generations of jazz. Drumming became much more involved in rhythmic texture and coloring in bebop resulting in shifting roles from drums to double bass as the primary timekeeper in jazz (The Herbie Hancock Institute of Jazz, n.d.).

While jazz continued to evolve, the rhythm section continued to perform its basic role for roughly twenty more years. Free jazz, avant-garde, modal, and post-bop blurred these lines somewhat in the 1960s but generally the roles remained the same. Today, whether jazz musicians are playing something in a swinging style or something more modern and straight eighth oriented, each member of the rhythm section adheres to tradition and plays their roles in service to the bigger musical picture.

While there is little literature written on the jazz rhythm section, there are a few sources that are regarded as reputable. *Saying Something: Jazz Improvisation and Interaction*, written by Ingrid Monson in 1996, is a landmark ethnographic study on the rhythm section. It is the pinnacle of research on jazz rhythm sections and there is such incredible depth to Monson’s study that it will likely remain the single most important resource on the rhythm section.

Saying Something hones in on the magnitude of interconnectivity and communication of the jazz rhythm section and how they as a unit effect a jazz performance as a whole. Great rhythm sections amplify great soloists’ ability of “saying something” in jazz. “Saying (sayin’) something” is defined as an instrumentalist’s ability to translate their emotion and feeling through music and their instrument as opposed to simply running through impressive technical exercises. A jazz performance is only truly great when everyone in the band is saying something and the rhythm section’s role in that is paramount. Monson’s study analyzes the roles of individual pianists such as Jaki Byard and McCoy Tyner, bassists Richard Davis and Jerome

Harris, and drummers Michael Carvin, Ralph Peterson Jr., and Art Blakey in creating meaningful jazz performances that say something (Monson, 1996).

In 2019, jazz bassist and educator, Fumi Tomita published his book *The Jazz Rhythm Section: A Manual for Band Directors*. The book is addressed to novice band directors inexperienced in jazz. The book goes over the roles of drums, bass, piano, and guitar in the rhythm section and provides instructions for band directors on teaching each instrument individually and as a unit. Although newer on the market, it serves as an important resource on instructing jazz rhythm sections.

There are multiple instructional method books written for individual rhythm section instruments, several of which are acclaimed. For instance, Mark Levine's *The Jazz Piano Book* (1989), provides thorough transcriptions and analyses that demonstrate jazz piano chord voicings throughout the history of this form of music. The book was written primarily for pianists but is made accessible for any instrumentalists interested in learning jazz piano. Topics vary from reviewing basic intervals, triads, modes, and chords to providing an overview of jazz's greatest pianists. Perhaps most importantly *The Jazz Piano Book* has an entire recommended listening chapter at the end that includes a list of jazz's great rhythm sections and recommends that all pianists should be familiar with the playing of great bassists and drummers (Levine, 1989).

The double bass has had relatively fewer method books released in the history of jazz. The single most used pedagogical double bass method book for beginners has been Franz Simandl's *New Method for the Double Bass* since 1904. In 1974, master jazz bassist and educator Rufus Reid wrote *The Evolving Bassist*. Reid's book became a milestone in jazz bass pedagogy and was then considered the industry standard for jazz double bass method books. *The Evolving Bassist* is a densely detailed instructional method that covers beginning topics from

learning the fingerboard, proper hand and body position, and getting a good sound out of the instrument to constructing functional walking bass lines, soloing, developing dexterity, and even learning some piano and performing duets with another bassist. All of Rufus Reid's exercises are in the form of etudes, similar to Simandl's *New Method*. An important omission to note, however, is that there is no mention of how bass functions as a member of the rhythm section. One page simultaneously wants bassists to develop peripheral hearing of other members of a group and assume that the bassist is the only harmonic and rhythmic substance (Reid, 1974).

For drums there are many method books, but it is harder to pinpoint which books are definitive. For instance, *A Manual for the Modern Drummer* (DeMicheal & Dawson, 1962), is a drum method book written specifically for intermediate students to develop skill necessary to become a versatile professional dance-band drummer and musician. The book includes exercises pertaining to rock music, waltzes, Latin music, and jazz. Some of the terminology of the book is dated, but there are valuable insights to be gained from this book.

Guitar has a similar problem to drums in that there are many method books to choose from and it is hard to tell which one is definitive. In 1967, acclaimed jazz guitarist Barney Kessel published his method book *The Guitar*. The topics of the book include selecting a guitar and gear, coordinating the right and left hand, the importance of reading music, transposition, rhythm section playing, chords, accompaniment, as well as professional playing expectations and finding work as a guitarist. *The Guitar* by Barney Kessel is an important resource because of its emphasis on playing with other musicians and developing an ability to read music as well as improvise.

In 1984 renowned educator and author of his jazz Play-A-Long series, Jamey Aebersold released *Rhythm Section Workout* Volume 30a for pianists and guitarists, and 30b for bassists

and drummers. To this day, *Rhythm Section Workout* is the only instructional resource that addresses group rhythm section performance. The way the book is used is that a student uses a stereo balance control to eliminate their part and plays alongside the prerecorded rhythm section of pianist Dan Haerle, guitarist Jack Petersen, bassist Todd Coolman, and drummer Ed Soph. The student accompanies and can solo along with the recording.

Students and educators can use *Rhythm Section Workout* as well, to listen to appropriate accompanying and proper interaction within the jazz rhythm section. The book also includes solo transcriptions, basic descriptions of the roles of each instrument and how they interact with each other, and appropriate chord voicings, bass lines, and rhythm patterns for jazz accompaniment. While a great resource, the book omits transcriptions of the professional rhythm section's accompanying, instead providing transcriptions of their individual solos. Still, Jamey Aebersold's *Rhythm Section Workout* provides the best jazz rhythm section experience for students outside of playing with a live rhythm section.

Jazz Bands in public schools have historically had no curricula, as evidenced by a lack of resources uncovered in a literature review, conversations with band directors, and searching middle and high school music departments' websites. However, in recent years, some schools have developed curricula to aid their jazz bands. In 2011, Joshua Murphy, Vincent DiScala, and Susan C. Iwaniki published a high school jazz band curriculum for Trumbull Public Schools in Trumbull, Connecticut. Trumbull Public Schools has continued to make revisions on the curriculum through 2022. TPS's jazz band curriculum places an emphasis on developing student performance skills, rehearsal/performance etiquette, analysis, and self-reflection. The curriculum places an emphasis on both perfect rhythmic and expressive accuracy. While accuracy is important, especially rhythmic accuracy, such expectations could defeat the purpose of learning

the joy of performing the artform of jazz and the earliest beginner levels. Trumbull Public Schools has displayed effort in crafting a thorough curriculum for jazz, but their emphasis on technical accuracy may hinder its ability to be properly applicable to beginning students.

A personal conversation was conducted on February 29, 2024, with Timothy Hayward, the band director of Christopher Columbus Middle School in Clifton, NJ and director of top Northern New Jersey big band “One More Once Big Band.” Hayward had intricate and involved lesson plans for his middle schoolers and had them performing charts of real Great American Songbook standards. The depth of his lesson plans has prepared his students to be some of the top in the state of New Jersey. He has not, however, created any curriculum and was unable to point to any available curricular resources, nor has he published his lesson plans or otherwise made them available to the public. Hayward’s lesson plans may very well be the closest to a curriculum for jazz at the middle school level but are not available for public use.

One source epitomizes the high need for a proper curriculum for middle school jazz rhythm section. In August 2013, Daniel C. Emerson published his master’s thesis entitled *Beginning Jazz Curriculum and Instruction*. Emerson tackles an important issue regarding insufficient resources for band directors for beginning jazz ensembles, but his chapter on the rhythm section can be seen as misleading and may result in poor student learning and performance outcomes for everyone.

The rhythm section, and in particular the drummer, is not solely responsible for keeping time. The whole band is responsible for keeping time. The rhythm section simply provides an accompaniment for the band. A rhythm section that can keep great time and feel can make the band’s job much easier. However, a bad rhythm section can really wreck the band’s swing feel and make rehearsals/performances extremely frustrating.

Middle school bands can perform without rhythm sections to great success! The time feel will usually improve when the weak rhythm section is removed. It is also ok to be flexible with the rhythm section parts and instrumentation depending on the abilities of section members. Simplifying difficult sections or removing a weak player can drastically improve the sound and feel of a piece. (Emerson 2013, pp. 36-37)

While Emerson can be lauded for his efforts in creating solutions to the problems with beginning jazz bands, his gross misinterpretation of the jazz rhythm section seems only to serve the purpose of making things easier for the educator lacking knowledge. Stating that the rhythm section is only there to provide accompaniment and is something that can be removed from the band will result in greatly diminished outcomes for the students. Eliminating beginner players without attempting to teach them is a great disservice to both the students and the jazz program and could be considered unethical.

CHAPTER III – INTERVIEWS WITH THE MASTERS

To help gain qualitative ethnographic and historical insights on the jazz rhythm section, interviews were conducted with three modern masters of rhythm section performance and education: pianist Bill Charlap, bassist Dr. Todd Coolman, and drummer Johnathan Blake. For further insights on the integration of horns and rhythm, trombonist and educator Dr. Timothy Newman was interviewed. The interviews for Charlap, Blake and Newman were conducted at their place of work on campus at William Paterson University. The interview for Coolman was conducted at a local coffee shop near his home. The interview transcripts are available upon request.

Each interview helped clarify the unique roles each individual rhythm section instrument plays and, most importantly, how they interact with each other and the band as a whole. There were many important ideas discussed in these interviews. Every interviewee has made comments regarding the importance of commitment to keeping metronomic group time, groove, and understanding melody, harmony, and basic knowledge of all rhythm section instruments.

New York City-born Bill Charlap is a Grammy award-winning pianist of world-renown. Charlap has performed alongside luminary figures in the jazz scene such as Phil Woods, Tony Bennett, Gerry Mulligan, Wynton Marsalis, Freddy Cole, and Houston Person. The Bill Charlap Trio, formed in 1997 with Kenny Washington on drums and Peter Washington on bass, is one of jazz's finest ensembles. As Director of Jazz Studies at William Paterson University in Wayne, New Jersey, Bill Charlap inspires students to learn music from the original source and to strive for excellence.

On the role of the piano within a jazz rhythm section, Bill Charlap shared these thoughts:

My role as the piano player is just like everybody else's role is to play good time first and foremost, and when we're talking about rhythm section, we are talking mostly about strict time. Obviously, there are times when we are playing out of time and there are times that we are playing in an accompaniment fashion out of time also. But mostly we're talking about playing in time, mostly 4/4, sometimes 3/4, and occasionally other time signatures, particularly in 2023. That's also extent 5 and 7, and many other things, so that's the first thing. Is helping the pulse feel like it has bounce and that it's dynamic and that it has forward motion. That doesn't feel forced and has room for the other rhythm section players.

Obviously, the bass player is paramount and the drummer is paramount. I am actually in some ways ancillary to them. If they are within a rhythm section when we talk about a modern rhythm section. Most of the time we're talking about drums and bass right now, although there was a time when it might have been more drums and guitar and bass because the ultimate original rhythm section was what is known as the All-American Rhythm section as you know which would be Count Basie and Freddie Green and Walter Page and Jo Jones. My role is also to both react harmonically to that that's around me, that is reacting to the bassist particularly, and also to perhaps influence some of the choices. But once a bass note is played, the choice has been made. And one thing that a bass player can never do is stop. So, you have one special discipline that none of the rest of us have. Nobody can take a break and all of a sudden just take a rest and crack their knuckles. Bass player has got to pick a next note no matter what.

So, my role is to be another rhythmic force within the rhythm section, like another snare drum. The way I often think that there's a special connection between the pianist

when comping and the snare drum because there's this dance, there's this kind of, you know, improvised syncopated dance that's happening between the pianists and the drums. And obviously or maybe not, obviously to harmonically ground things to keep things clear and to make sure that there is a strong and clear direction harmonically sure and rhythmically. Throughout all of this [I'm] trying my best to be both creative and part of a team, you know, that it's not about me, but about the group sounding as good as it can sound in helping the other players play their best, which we all do together (Charlap, 2024).

Bill Charlap has a wide and deep knowledge of jazz performance in both solo and rhythm section playing. He is keenly aware and is a highly active listener. Although a magnificent soloist in his own right, Bill Charlap is a man of great humility and strives to make sure that everyone in the rhythm section contributes equally and even states that he is ancillary to the bass and drums when he is accompanying. He also has a great understanding of how the bass and drums function within the rhythm section.

Bill Charlap's interview provided the most definitive top four must-know jazz rhythm section list. All four of these rhythm sections have made an unquantifiable contribution to jazz rhythm section playing and each of them will be required listening for students. Out of the four, Count Basie's All-American Rhythm Section is the collective that defined the jazz rhythm section and established the instrumentation and roles in creating time. This quote explains why Count Basie's All-American is the center of the jazz rhythm section.

(Count Basie's All-American Rhythm Section) That's at the center. What Jo Jones did on the cymbal and the way Count Basie was comping and of course it has Freddie Green playing four on the floor. So that's like a little feathered bass drum. And Walter Page

walking four notes. Very, very. Important not just going. Boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom, boom. Yeah, like that. That's like a bit closer to a Ron Carter (Charlap, 2024).

"Papa" Jo Jones switched from the hi-hat to the ride cymbal when keeping time, Walter Page popularized walking quarter note bass lines that were more scalar, and Freddie Green strummed chords in a quarter note pattern, leaving Count Basie the ability to comp using sophisticated rhythm and harmony. The way the All-American rhythm section created time revolutionized all jazz to come, thus opening the door to important developments in jazz solos. When reflecting on the next developments in the jazz rhythm section Bill Charlap shared these thoughts.

...remember that for Miles Davis, one of the things when you talk about great quintet, you're talking about Red Garland and you're talking about Paul Chambers. You're talking about Philly Joe. Remember that Miles looked at another rhythm section as the paradigm of how he wanted things to sound in terms of rhythm section. Do you know who that is? Ahmad Jamal. Ahmad Jamal, Vernel Fournier and Israel Crosby.

Think about that band because Red Garland played the piano in a way like a cross between Bud Powell and Ahmad Jamal. That's what you're hearing, you're hearing both. Now Ahmad Jamal didn't play much like Bud Powell, if at all, Red Garland certainly did, but that left hand. It's Ahmad. And the rhythm section, the clarity and space and design of the rhythm section. Well Miles loved Ahmad Jamal, and so that was a big innovation and changed the way that things were happening within the rhythm section for sure. So, you're absolutely right about that, but I would say between the All American of Count

Basie and Miles Davis First Great Quintet would be Ahmad Jamal with Israel Crosby and Vernel Fournier, and I think there's three rhythm sections for you. And you'd have to continue with Paul Chambers, Jimmy Cobb and Wynton Kelly as well (Charlap, 2024).

The four most important rhythm sections according to Charlap are

1. ***Count Basie's All-American Rhythm Section***: Count Basie – piano, Freddie Green – guitar, Walter Page – bass, “Papa” Jo Jones – drums
2. ***The Ahmad Jamal Trio***: Ahmad Jamal – piano, Israel Crosby – bass, Vernel Fournier – drums
3. ***“The Rhythm Section” of Miles Davis's First Great Quintet***: Red Garland – piano, Paul Chambers – bass, “Philly” Joe Jones – drums
4. ***Wynton Kelly Trio***: Wynton Kelly – piano, Paul Chambers – bass, Jimmy Cobb – drums

Bill Charlap mentioned other more modern rhythm sections such as John Coltrane's Quartet, the Bill Evans Trio, and the rhythm section of Miles Davis's Second Great Quintet but believes that his top four picks are jazz's definitive rhythm sections which lay the foundations for every rhythm section that followed. It is of such great importance that students internalize the sounds of these great rhythm sections that each one is required listening for this curriculum.

Grammy award-winning bassist and Professor Emeritus of Music at Purchase College, Dr. Todd Coolman is among the most sought-after musicians in New York City's jazz scene. Born in Gary, Indiana, Coolman moved to New York in 1978 and has since performed with many of jazz's greatest musicians and bands including Horace Silver, Stan Getz, Gerry Mulligan, Benny Golson, Ahmad Jamal, Art Farmer, J. J. Johnson, James Moody, Jon Faddis, The Carnegie Hall Jazz Band, and The Village Vanguard Jazz Orchestra. Also a well-known jazz

pedagogue, Todd Coolman has worked and recorded extensively with Jamey Aebersold on his esteemed *Play-A-Long* series. Coolman is the author of two great jazz bass books, *The Bottom Line* and *The Bass Tradition*.

Dr. Coolman shared some wonderful insights on the role of bass in a jazz rhythm section.

I see my role as that of the message center. If you think about the rhythm section typically drums, piano, possibly guitar, possibly vibes. The drums primarily provide a rhythmic continuance. They can imply harmony, in a sense, because the drums are tuned differently, but basically, they're all rhythmic. Piano and the other hand and guitar and so forth, primarily supply harmonic information because they don't do so on a perpetual repetitive rhythmic continuum. The bass on the other hand does both at once. It provides continuous rhythmic information and continuous harmonic information. And I think the fact that most of the time you'll see that the bass is located between the drums and piano or drums and the guitar or whatever is not an accident, you know, it's so that so that the bass can be in touch with both sides of that equation and vice versa. So, I see my role as being kind of the foundation of that entity and then as a result, the foundation of the group, and my role, most assuredly, is one of support, not one of focus. So that's how I see it (Coolman, 2024).

To summarize Coolman's statement, the bassist's role in a jazz rhythm section is to communicate both rhythmic and harmonic foundation for the ensemble. The bass, in other words, provides and translates harmonic and rhythmic input where the drums, guitar, and piano cannot.

In response to Charlap's "thirty-three and a third" statement that highlights that each instrument in the rhythm section is equally vital to jazz, Coolman shared these thoughts.

I would agree with Bill in an ideal sense. Ideally, if you're playing with musicians of the caliber that he's used to playing with, they are of that mind and that's why he hires them. So, in an ideal world, yes, I agree. However, in the real world, we don't always get to play with the most capable players or the most facile players. And in a case like that, sometimes I feel that there is a need to exert a little more influence. It's kind of a judgment call, but in a simple sense, if you have a drummer, who's you know, like maybe he has to habit of slowing down or speeding up or whatever, then you may have to exert a little more musical influence to try to temper that. In the case of piano, you know, if you have a pianist is inclined to play a lot of roots in the left hand, sometimes that can only be mitigated verbally. So, I think it depends on your environment (Coolman, 2024).

Because it is not likely that every student is at the same level in a rhythm section, it may be necessary to have a stronger student exert some more musical influence within the rhythm section. If everyone lacks strength, then the band director will need to be involved to ensure that each member of the rhythm section is operating smoothly. Ideally, however, everyone in the rhythm section should aspire to contribute equally to the time feel.

Todd Coolman's definition of the role of the bass a message center filtering harmonic input from the guitar and piano, and rhythmic input from the drums is used in this curriculum. This also indicates that bass should be positioned in between the other members of the rhythm section with drums positioned to the left, and piano and guitar positioned to the right. Positioning the bass in between allows the bassist balanced, peripheral hearing and vision of the other rhythm section instruments, thus, improving their ability of accompanying and responding appropriately.

Top-call drummer, composer, and professor at William Paterson University, Johnathan Blake is one the greatest drummers of his generation, regardless of genre. Born in Philadelphia, Pennsylvania, Johnathan Blake grew up hearing and playing many different kinds of music including jazz, rhythm and blues, soul, and hip-hop. His diverse musical upbringing and expertise in traditional and modern music has prepared him to work as a sideman with world-renowned artists and bands including Kenny Barron, Pharoah Sanders, Ravi Coltrane, Tom Harrell, Hans Glawischnig, Avishai Cohen, Donny McCaslin, Linda May Han Oh, Jaleel Shaw, Chris Potter, Alex Sipiagin, Kris Davis, Roy Hargrove, Oliver Lake Big Band, Mingus Big Band, and the Maria Schneider Orchestra. Johnathan Blake pushes boundaries of jazz with his own band, Pentad, with Dezron Douglas on bass, David Virelles on piano and keyboard, Immanuel Wilkins on alto sax, and Joel Ross on vibraphone.

Johnathan Blake shared his thoughts on the role of the drummer in the jazz rhythm section:

I think the main role for the drummer and rhythm section is to kind of be a painter in a way. So, when you have, if it's traditional quote unquote rhythm section, meaning piano, bass, and drums, usually the bassist is thought of as more of the timekeeper or the heartbeat of the band, and the drummer is kind of the person that kind of shades and colors the times and gives it different colors and textures.

And so, for me when I approach playing in a rhythm section, that's kind of one of my, when I'm thinking like, OK, what colors can I use here that can set a certain mood or a certain scene? I think our job in any capacity is we're storytellers first and foremost. So, then the next thing is to figure out how we're going to convey our story to the audience that is listening. So, for me, my role is kind of thinking more of like the painter. I'm kind

of going to add these colors here because that's going to change the texture, and that's going to change the mood and it's going to take it somewhere else (Blake, 2024).

Johnathan Blake was the only interviewee that stated that the bassist is the timekeeper, and the drummer is the sound painter. It's interesting to point out that there is no consensus regarding whether drums or bass is the timekeeper in jazz. This curriculum will aim to make every student in the rhythm section equal participants in the time, keeping the above statement in mind.

However, when asked to elaborate who specifically "owns the time" so to speak, Blake shared the following statement

I think it is kind of a group effort. I think no two people feel the one the same. So, I think we have as a group we have to come to a. It's like a democracy. We have to come as one and figure out like how we're going to feel the time together. So, I think there is a general consensus that we come together and we try to feel it together.

Johnathan Blake's thoughts on drums in a rhythm section are used in the curriculum. His definition of the drummer's role as a sound painter will be used in tandem with their role as timekeeper. Blake's sentiment that everyone in the rhythm section should be working together like a democracy to create a general consensus of the quarter-note pulse will also be used in the curriculum.

Bill Charlap, Todd Coolman, and Johnathan Blake have shared sentiments that everyone in the rhythm section must feel the time as one in jazz and that the time is decided together as a democracy much more so than by any one individual. Everyone also must keep their ears open to make adjustments as need be. Each of the interviewees also believed that beginning rhythm section performance and concepts are best implemented at the middle school level, because it is a

prerequisite to have the ability to have a basic technical knowledge of the instrument before students perform improvised music playing by ear. To gain a better understanding of how jazz should be taught in schools, an interview was conducted with world-class jazz educator and bass trombonist, Timothy Newman.

As one of the few full time bass trombonists, Dr. Timothy Newman has performed in diverse musical settings. He has performed with Mel Tormé, Slide Hampton, Buddy Morrow, Luis “Perico” Ortiz, Joe Magnarelli, Scott Robinson, Mike Holober, Jack McDuff, the Mario Bauza Afro-Cuban Orchestra, the Bill Mobley Jazz Orchestra, Toshiko Akiyoshi Jazz Orchestra, Village Vanguard Jazz Orchestra, and They Might Be Giants. He has also performed in symphonic and Broadway pit orchestras. As an educator, Dr. Timothy Newman is an expert at teaching jazz ensembles of all ages and abilities, but his expertise in jazz education for beginners is laudable. He teaches undergraduate and graduate-level courses, and directs the community jazz ensemble, and ensembles at the annual Summer Jazz Workshop at William Paterson University.

Jazz being like a language with certain parallels to learning language is best taught in a variety of ways. The beginner in jazz I believe should have some sort of technical facility on whatever their instrument is, whether this was learned self-taught or whether it was learned through study with a teacher you know with the instruction it’s not important, but what’s important I think is that somebody is not trying to learn certain technical aspects of an instrument whether tone production, articulation, endurance, intonation, and technical facility of producing the sounds producing musical sounds because jazz involves so much more. Students should be two or three years into study on their instruments s’ they have a certain technical ability on the instrument because you

can't... with learning jazz, I mean with learning any instrument or almost anything [you have to] break it down into parts and concentrate on certain aspects as you're practicing you know if you're learning. There's the famous book called *Zen in the Art of Archery* where first lesson is the person just stands and draws the bow thousands of times and we do that you know we concentrate on certain things with certain aspects of the technique, but if when you're trying to do that and concentrate on the things that you have to do to learn jazz it's just overwhelming. So, then we just that's the first premise is that they are that any beginner has to have some sort of familiarity with the instrument to be able to produce sound on the instrument without too much conscious thought or effort because there's a lot of other conscious things that will be taken up through learning jazz (Newman, 2024).

Dr. Newman's statement regarding technical prerequisites is important for band directors to understand because with any music, but especially jazz, it is incredibly important that students have enough facility to be able to respond to what they are hearing in real time. Jazz education prior to the explosion of jazz in public schools at the turn of the twenty-first century was largely taught completely aurally with many only learning how to play jazz through repeated listening of records. This element is still extremely important to learning the language of jazz, but because jazz is not being taught "in the streets" anymore, there is a real need for jazz to be taught in schools. Newman reflects on the importance of jazz education.

Jazz education is important because it can create a [safe] environment that people can grow and be nurtured in. It's not as harsh as being out. I mean all great jazz musicians, almost all of them had nurturing environments and a lot of that was when they were playing with their family or their peers or friends in their friends' basement or their

friends' living room or whatever, but almost all jazz musicians have done this. And then they did, yes, they had to take it out into clubs or bars and play out there and they found out a lot of things, but jazz education is not happening in the culture anymore. I mean the Montgomery brothers they used to get together, and Slide Hampton and you know you hear stories about people waiting listening outside peoples' window just so and so practicing. I mean it used to be in the community so much that people would, and it was nurturing environments. People weren't like getting down on people if you go out. Charlie Parker had a cymbal thrown at him and stuff like that, but I'm sure Charlie Parker got together, I mean the other stuff with Biddy Fleet the guitar player and they were just hanging out and playing and you know that they worked on stuff. Jimmy Heath and Trane and all these people. So, if not it's not happening in the culture anymore, why not in schools and that's why jazz education is important. Not because it's going to teach you theory. You get to share ideas and you get to sit next to people and listen to people of various levels and be exposed to your peers, to people's slightly older [and] younger, mentors. That's why jazz education is important. (Newman, 2024).

This statement backs up and confirms the need for jazz education. This is why there must be good quality curricula developed starting at the middle school level. Other elements from the Dr. Newman interview that this curriculum will include using more of a John Coltrane-inspired usage of modal jazz as opposed to Miles Davis's *Kind of Blue* approach to modal playing.

CHAPTER IV: CURRICULUM

The proposed curriculum is twenty-four weeks long and separated into nine units varying from two to four weeks. It is expected that the rhythm section meets for a sectional rehearsal once a week for ninety minutes. The rhythm section with full band would rehearse together once or twice per week for 90 minutes. The repertoire is the same for both the sectional and full group rehearsals. The proposed rhythm section curriculum is designed to be employed in tandem with the full band schedule, allowing for increased confidence and cohesion as the band prepares for performance.

This curriculum is designed for 24 weeks so that all students will have enough time to digest all the material in an academic school year. Twenty-four weeks is in line with New Jersey and New York 180-day academic calendars and accounts for missing or lost time throughout the academic year, or for schools starting extra-curricular activities some weeks following the start of the school year. Since the curriculum is designed to be used with an extracurricular jazz orchestra, twenty-four weeks is a realistic amount of time per school year to dedicate to the jazz rhythm section.

Although this is a jazz curriculum, the rhythm section needs to play specific parts and patterns. That means the rhythm section will not be improvising. These parts and patterns played by the rhythm section lay the foundation for horns, vocalists, or other solo instruments to be able to create good solos. Therefore, learning the correct rhythms, even if simplified, is the priority for bass, drums, piano, and guitar. In the final unit of the curriculum students are encouraged to be more creative within the parameters of their roles.

Because there is a limited number of appropriate scores for middle school jazz orchestra on JW Pepper, based on level of difficulty, the keys of the repertoire selected are primarily

centered on F and B^b which are easier keys for horns, though not necessarily the rhythm section. With the goal in mind to be able to reintegrate the rhythm section back into the full orchestra, it is desirable that there are limited keys the students will work on for continuity's sake. The limitation on key variation from JW Pepper scores poses a positive effect of keeping the focus on the rhythm section locking in and teaching concepts in the most common key centers in jazz.

In lieu of a textbook, concepts and exercises from Jamey Aebersold's *Rhythm Section Workout* are utilized or adapted to teach and practice key concepts. *Rhythm Section Workout* includes workbooks Volume 30A for guitarists and pianists, and 30B for bassists and drummers. It also includes play-along recordings where students can practice alongside a professional jazz rhythm section. A full course planner is available in Appendix A, pp. 64.

Desired Results:

- Students learn how to accompany on varying grooves and chord progressions such as:
 - 1) "Now's the Time" 12 bar blues chord progression in the key of F and B^b
 - 2) "Lester Leaps In" chord progression i.e. "Rhythm Changes" in B^b; AABA form
 - 3) Modal jazz standard "Impressions" in D and E^b dorian
 - 4) 32 bar AABA popular song "Autumn Leaves" in D minor
 - 5) 32 bar AABA ballad "My Funny Valentine" in C minor
 - 6) Afro-Latin jazz standard "Blue Bossa" in B^b major
 - 7) Funk standards "Watermelon Man" F and "Chameleon" B^b dorian
- Students will demonstrate understanding of the role of their instrument
 - 1) Bassists will learn how to create walking quarter note and two feel half note bass lines, using "money notes" or bottom register. Bass lines need to outline the basic harmony but should be linear or scalar in nature. The bassist will learn that they are the foundation of

rhythm and harmony in jazz and will need to learn how to play with firm left hand pressure in tandem with good right hand pizzicato technique using either entire index finger or index and middle together to create an appropriate sound.

- 2) Drummers will learn how to play basic ride cymbal pattern (“walk the dog” or “spang-a-lang”), lightly play (“feather”) four quarter notes on the bass drum, play the hi-hat on beats two and four, and play extra rhythmic ornaments on the snare drum. The drummer will learn that their role is to lock in with the bassist’s quarter note, but also to create different moods with rhythm.
- 3) Pianists and guitarists will learn basic accompanying patterns such as The Charleston, Shifted Charleston, and the Red Garland comping pattern. In ensembles with both piano and guitar, piano plays varying comping patterns while guitarists either do not play or play quiet quarter notes in the style of Freddie Green. Chords are in root position to start but will extend to rootless voicings starting on the third.

- All students are required to listen to examples of great rhythm section playing so that they can develop aural skills. Songs performed in class have listening examples and can be played along with either on the original record or on Jamey Aebersold play-a-longs.

This curriculum is modeled on the “backward design” process that originated from *Understanding by Design (UbD)* (McTighe & Wiggins, 1998). Curricula using backward design considers the desired end results first before assessments and lesson plans. The thought behind this is that the backwards approach will give students a clear picture and understanding of what is expected from them throughout the course.

There are three stages to backward design:

1. Identify desired results

2. Determine acceptable evidence
3. Plan learning experiences and instruction

Below is a template for backward design from Vanderbilt University (Bowen, 2017), which will serve as the model for this curriculum:

Stage 1 – Desired Results		
ESTABLISHED GOALS The enduring understandings and learning goals of the lesson, unit, or course.	<i>Transfer</i>	
	<i>Students will be able to independently use their learning to...</i>	
	Refers to how students will transfer the knowledge gained from the lesson, unit, or course and apply it outside of the context of the course.	
	<i>Meaning</i>	
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top;"> UNDERSTANDINGS <i>Students will understand that...</i> Refers to the big ideas and specific understandings students will have when they complete the lesson, unit, or course. </td> <td style="width: 50%; vertical-align: top;"> ESSENTIAL QUESTIONS Refers to the provocative questions that foster inquiry, understanding, and transfer of learning. These questions typically frame the lesson, unit, or course and are often revisited. If students attain the established goals, they should be able to answer the essential question(s). </td> </tr> </table>	UNDERSTANDINGS <i>Students will understand that...</i> Refers to the big ideas and specific understandings students will have when they complete the lesson, unit, or course.
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<i>Acquisition</i>		
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top;"> <i>Students will know...</i> Refers to the key knowledge students will acquire from the lesson, unit, or course. </td> <td style="width: 50%; vertical-align: top;"> <i>Students will be skilled at...</i> Refers to the key skills students will acquire from the lesson, unit, or course. </td> </tr> </table>	<i>Students will know...</i> Refers to the key knowledge students will acquire from the lesson, unit, or course.	<i>Students will be skilled at...</i> Refers to the key skills students will acquire from the lesson, unit, or course.
<i>Students will know...</i> Refers to the key knowledge students will acquire from the lesson, unit, or course.	<i>Students will be skilled at...</i> Refers to the key skills students will acquire from the lesson, unit, or course.	
Stage 2 – Evidence and Assessment		
Evaluative Criteria	Assessment Evidence	
Refers to the various types of criteria that students will be evaluated on.	PERFORMANCE TASK(S): Refers to the authentic performance task(s) that students will complete to demonstrate the desired understandings or demonstrate they have attained the goals. The performance task(s) are typically larger assessments that coalesce various concepts and understandings like large projects or papers.	
	OTHER EVIDENCE: Refers to other types of evidence that will show if students have demonstrated achievement of the desired results. This includes quizzes, tests, homework, etc.	

	This is also a good point to consider incorporating self-assessments and student reflections.
Stage 3 – Learning Plan	
<i>Summary of Key Learning Events and Instruction</i>	
This stage encompasses the individual learning activities and instructional strategies that will be employed. This includes lectures, discussions, problem-solving sessions, etc.	

I will format my backward design curriculum similar to *Developing an Advanced Placement Music Theory Curriculum for Passaic Public Schools District* (Gauthier, 2016). For the purpose of conciseness and consideration of the age of middle school students, the transference of knowledge section was omitted.

This curriculum follows a backward design process because playing jazz well requires listening to great jazz musicians to train the student's ears. Without showing students the end goal by having them listen and watch great jazz rhythm sections in action, it may be impossible to relate the jazz artform to students thus making learning jazz arduous.

Unit One: “Now’s the Time” and “Watermelon Man” – Introduction to the Jazz Rhythm

Section and the Blues

Stage 1 – Desired Results	
<p>Time Frame – 4 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> a) Establishing swing and rock time feel b) Introduction to creating a groove 2. Consistency <ol style="list-style-type: none"> a) Keeping a constant pulse b) Play with confidence, but not overpowering c) Introduction to jazz accompaniment and the rhythm section 3. Notational skills <ol style="list-style-type: none"> a) Rhythm and meter – 4/4 time, swing b) Clefs, pitches, and appropriate registers c) Key signatures, scales – F and B^b d) Outlining chords e) Basic chart and lead sheet analysis of “Now’s the Time” and “Watermelon Man” <p>in F and B^b</p> <ol style="list-style-type: none"> 4. Aural skills <ol style="list-style-type: none"> a) 12 bar blues song form in F and B^b b) Hearing individually and collectively 5. Mastery of terminology <ol style="list-style-type: none"> a) Terms for jazz accompaniment, swing, time b) Terms for song form, 12 bar blues, intro, outro 	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● “In jazz music, the groove trumps all other elements” – Horace Silver ● The rhythm section determines the feeling of a jazz band ● Good rhythm is of utmost importance ● Listening to one another is key ● The rhythm section must sound like one cohesive unit ● The swing rhythm is the defining characteristic of jazz ● Jazz harmony stems from the blues 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What is swing/swinging? ● What is jazz’s most important contribution? (swing beat) ● What does the jazz rhythm section do? ● What is accompanying and how is it done? ● How does the rhythm section create time? ● What should we listen for?

<p>Students will know ...</p> <ul style="list-style-type: none"> ● What the role of the rhythm section is ● The roles of piano, guitar, drum set, and bass in the rhythm section ● They can start swinging even as beginners 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Agree on tempo and start grooving with each other ● Bassists walk solid, steady quarter notes ● Drummers play “walk the dog” ride pattern, “feather” or ghost quarter notes on bass drum, and play hi-hat on beat 2 and 4, minimal/no snare drum comping ● Guitar and piano will learn Charleston rhythm and play root position seventh chords and shell voicings in appropriate registers (chords are played in middle of the keyboard, guitar use upper four strings)
<p>Key Terminology:</p> <p><u>Rhythm</u> – the aspect of music comprising all elements that relate to forward movement. <u>Jazz</u> – music originated by Black Americans characterized by improvisation, syncopation, and regular, driving rhythm. <u>Rock</u> – a popular music that originated in the 1950s and features driving even eighth-note rhythm. <u>Rhythm section</u> – a group of instruments that supply regular rhythmic support. <u>Swing</u> – (noun) Black American rhythm characterized by unequal pulse division in eighth notes that can be approximated using triplets. (verb) When an individual or collective of jazz musicians play together and their rhythm is synchronized with one another. <u>Time</u> – term used to define rhythmic pulse, feeling, or note values. <u>Straight Eighths</u> – a rhythmic time feel where eighth notes are evenly divided. <u>Groove</u> – the sensation felt when rhythm is strong, repetitive, and consistent. <u>Harmony</u> – combining different sounds in order to create distinct musical ideas. <u>Blues</u> – Black American music that utilizes flatted thirds and sevenths i.e.. blue notes in the harmony and melody, and language that conveys hardship particular to Black Americans. <u>Language</u> – summation of all musical parts (rhythm, harmony, melodies, motifs, phrases, feeling, etc.) that epitomizes a genre of music. <u>Scale</u> – any consecutive series of notes ascending and descending in intervals in a stepwise manner. <u>Chord</u> – the sound, in music, of two or more notes heard simultaneously. <u>Arpeggio</u> – notes of a chord that are broken up and played individually. <u>Major</u> – scale or chord where the third scale degree is a major third above the tonic. <u>Minor</u> – scale or chord where the third scale degree is a minor third above the tonic. <u>Dominant</u> – a chord consisting of a major third, natural fifth, and minor seventh. <u>Voicing</u> – layout or arrangement of the notes of a chord. <u>Root position</u> – a chord arranged from the tonic in order. <u>Shell voicing</u> – a chord that omits at least one note, either fifth and/or root. <u>Walking bass</u> – the bass line in jazz that consists of constant quarter-note pulse and scalar “walking” movement. <u>Walk the dog</u> – the sound of the eighth note ride cymbal pattern for drums. <u>Feathering</u> – very light playing of the bass drum. <u>Accompany(ing)</u> – providing rhythmic and harmonic support. <u>Comp(ing)</u> – abbreviation for accompanying. <u>Comping pattern</u> – supportive, repetitive patterns in jazz and other music. <u>Charleston</u> – a comping pattern where beat one and the end of beat three are emphasized.</p>	

Locking in – when a group of musicians are feeling the music in the same place and grooving. Interaction – when musicians react and respond to one another. Song form – the structure and arrangement of a song using repeating forms. Meter – a measurement of the number of beats in a bar. 4/4 – the common time signature of four quarter notes to a bar. Melody – a grouping of notes that a listener perceives as a single entity. Head – term for melody in jazz. Intro – the beginning musical statement in a composition that sets the tone for the piece. Outro – the musical statement that ends a piece of music. Chorus – the form of the song played through its entirety.

Stage 2 – Evidence and Assessment

Performance Tasks:

- Students will demonstrate correct comping individually and as a group on “Now’s The Time” in F and Bb and “Watermelon Man” in F
- Students will demonstrate playing swing and straight eighth rock grooves
- Sing the rhythm of the melody to “Now’s the Time” with conviction

Other Evidence:

- Students can verbally define swing and its closest rhythmic approximation
- Students are able to define their role within a jazz rhythm section
- Students begin to understand how to work together as a team

Stage 3 – Learning Plan

Summary of Key Learning Activities and Instruction:

- Overview of course, course and unit expectations, and discussion of the jazz rhythm section
- Use a pre-assessment to assess student’s prior knowledge of and ability to perform jazz
- Guided class discussion on the following prompts – What is jazz? What is swing? What is the role of the rhythm section?
- Classwork – Each class will include the following not in any specified order
 - Introduce essential questions
 - Discussion of concepts pertaining to jazz and the rhythm section
 - Listening to Count Basie Orchestra featuring his All-American Rhythm Section perform a blues, “One O’ Clock Jump” on *Count Basie – The Complete Decca Recordings* (1937-1937)
 - Listening to recordings Charlie Parker on *Savoy and Dial Sessions* (1945), and Sonny Rollins on *Now’s The Time* (1964) perform “Now’s the Time,” Miles Davis Quintet performing “Straight No Chaser” on *Milestones* (1958)
 - Listening to Herbie Hancock perform “Watermelon Man” from *Takin’ Off* (1962) and *Headhunters* (1973)
 - Watching YouTube videos of Count Basie, Ahmad Jamal, Wynton Kelly, John Coltrane, and other great rhythm sections playing on the blues
 - Rhythm reading exercises

- Playing exercises from Jamey Aebersold's *Rhythm Section Workout*
- Chart and lead sheet analysis
- Playing "Now's the Time" in F and Bb and "Watermelon Man" in F
- Homework – Bassists write out their own walking bassline and pianists/guitarists write out their own chord voicings to "Now's the Time." Read *Rhythm Section Workout* p. 1 to top of p. 4 become familiar with scale syllabus for C, C-, and C7 chords. Read *Rhythm Section Workout* pp. 48-69 understand the roles of each instrument in the rhythm section. Play along with "Tippin Time" *Rhythm Section Workout* p. 5
- Individual and group evaluation of student performance

Unit Two: “Impressions” – Introduction to Modal Jazz

Stage 1 – Desired Results	
<p>Time Frame – 2 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> a) Smoother, more relaxed swing feel b) Rhythmic interest and variety on stagnant chords 2. Consistency <ol style="list-style-type: none"> a) Constant lively pulse b) Driving the bus c) Marking the form 3. Notational skills <ol style="list-style-type: none"> a) Basic chart and lead sheet analysis of “Impressions” in D and E^b dorian b) “Impressions” chord written out, basic quartal voicing for piano and guitar c) Scalar walking bass lines, outlining mode, not chord d) Quarter note only pattern on ride cymbal aka. “Jimmy Cobb ride pattern” e) Introduction to 32 bar AABA American popular song form 4. Aural skills <ol style="list-style-type: none"> a) Dorian mode b) Focused listening to one another c) Bass and drums lock in using ears and eyes d) Introduction to open, suspended harmony 5. Mastery of terminology <ol style="list-style-type: none"> a) Terms affiliated with modal jazz b) Terms for time feel 	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● They must keep constant, steady, and lively swing feel for modal jazz ● They must pay attention and listen even more to one another to maintain song form ● They need to create openness with their accompaniment 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What is modality? ● What is modal jazz? ● What is the feeling of modal jazz? ● How can the rhythm section create movement with stagnant harmony? ● How does the rhythm section maintain form?
<p>Students will know ...</p> <ul style="list-style-type: none"> ● What modality is ● The dorian mode is the primary minor scale in jazz 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Play strong, but relaxed swing on the modal tune “Impressions” ● Mark the form of “Impressions”

<ul style="list-style-type: none"> ● How modal jazz is supposed to sound and feel 	<ul style="list-style-type: none"> ● Create a feeling of openness through suspended harmony
<p>Key Terminology:</p> <p><u>Modal jazz</u> – jazz improvisation and language built on outlining modes as opposed to chords. <u>Dorian</u> – the second mode of the major scale, a minor scale with a raised sixth. “<u>So What</u>” <u>chord</u> – a chord built with four stacked fourths and major third on top. <u>Jimmy Cobb ride cymbal pattern</u> – ride cymbal pattern that only uses quarter-notes. <u>Nebulous</u> – an uncertain, uncertain, open, and unresolved feeling in music. <u>Quartal</u> – harmony built on fourths. <u>Suspension</u> – harmony that omits the third and seventh. <u>Marking form</u> – when musicians delineate the structure of a song. <u>AABA</u> – song form with two repeated A sections, a bridge, and an A section.</p>	
<p>Stage 2 – Evidence and Assessment</p>	
<p>Performance Tasks:</p> <ul style="list-style-type: none"> ● Students are able to demonstrate individual and collective accompaniment for modal jazz standard, “Impressions.” ● Students can play dorian mode in C, D, and Eb ● Bassists are able to walk a more scalar bassline using D and Eb dorian mode ● Drummers are able to comp on the ride cymbal using Jimmy Cobb’s quarter note ride pattern, feathered quarter notes on bass drum, beats 2 and 4 on hi-hat, and snare drum rimshot on beat 4 ● Guitarists and pianists are able to comp using “So What” chord using Charleston rhythm or sustained whole notes ● Students will sing the melody to “Impressions” 	
<p>Other Evidence:</p> <ul style="list-style-type: none"> ● Students can properly mark the form ● Students are more aware of song form ● Students are able to lock in more with each other 	
<p>Stage 3 – Learning Plan</p>	
<p>Summary of Key Learning Activities and Instruction:</p> <ul style="list-style-type: none"> ● Overview of unit, unit expectations, and discussion of the jazz rhythm section accompaniment on “Impressions” ● Use a pre-assessment to assess student’s prior knowledge of modes ● Guided class discussion on the following prompts – What is modal jazz? How does the rhythm section play modal jazz? How can we create rhythmic and harmonic interest? ● Classwork – Each class will include the following not in any specified order 	

- Introduce essential questions
- Discussion of concepts pertaining to modal jazz and the rhythm section
- Listening to John Coltrane's "Impressions" on *Coltrane* (1962)
- Watching YouTube videos of Miles Davis's quintet performing "So What," and John Coltrane's quartet performing "Impressions" – Ralph J. Gleason's *Jazz Casual*, December 7th, 1963
- Suspended harmony reading exercises
- Time and form keeping exercises using sections of "Impressions"
- Chart and lead sheet analysis
- Playing "Impressions"
- Homework – Listen to and play along with John Coltrane recording of "Impressions" at home. Bassists write out their own walking bassline and pianists/guitarists write out their own chord voicings to "Impressions." Read *Rhythm Section Workout* p. 4 scale syllabus for C dorian on C minor chords.
- Individual and group evaluation of student performance

Unit Three: “Autumn Leaves” – Introduction to the Two-Beat Feel

Stage 1 – Desired Results	
<p>Time Frame – 3 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> a) Introduction to the two-beat and its origin 32) Creating movement with a half note based groove 2. Consistency <ol style="list-style-type: none"> a) Keeping a constant pulse b) Play simply with conviction c) Create a feeling of danceability 3. Notational skills <ol style="list-style-type: none"> a) Half notes b) Understanding relative major and minor c) Minor keys d) Outlining chords and form e) Basic chart and lead sheet analysis of “Autumn Leaves” in D minor, AABC song form 4. Aural skills <ol style="list-style-type: none"> a) Listen individually and collectively b) Develop more variety in marking form 5. Mastery of terminology <ol style="list-style-type: none"> a) Terms for two-beat b) Terms for song form c) Terms for standard jazz repertoire 	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Two-beat is the essence of jazz music ● Jazz repertoire primarily consists of three categories – Great American Songbook, blues, and jazz standards ● Two-beat feel in modern jazz is most frequently used on the melody in and out ● Melody and lyrics are essential to learning Great American Songbook repertoire 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What is two-beat/feel? ● How and when is two-beat effective? ● What is the Great American Songbook? ● Why is the Great American Songbook important in jazz?
<p>Students will know...</p>	<p>Students will be able to...</p>

<ul style="list-style-type: none"> ● When to implement a two-beat feel ● How to more effectively mark form ● The importance of the Great American Songbook 	<ul style="list-style-type: none"> ● Effectively comp using the two feel ● Lock in as a group with more focus on the beat ● Use the melody and lyrics to inform their accompanying
<p>Key Terminology:</p> <p><u>Great American Songbook</u> – a collection of great American popular songs and Broadway showtunes. <u>Jazz standard</u> – songs that are considered must-know standard jazz repertoire – <u>AABC</u> – a type of song form with two repeated A sections, one bridge, and one final section. <u>Lyrics</u> – words written to a song that inform the melodic phrasing. <u>Two-beat</u> – a groove that utilizes a half note-based pulse. <u>Red Garland comping pattern</u> – comping pattern where the ends of beats two and four are emphasized. <u>Head in</u> – the introduction and melody chorus. <u>Head out</u> – the outro chorus and ending a tune. <u>Relative major/minor</u> – the major/minor key that is relative to the minor/major key of a tune and shares the same key signature.</p>	
<p>Stage 2 – Evidence and Assessment</p>	
<p>Performance Tasks:</p> <ul style="list-style-type: none"> ● Students can demonstrate correct two-beat accompaniment on “Autumn Leaves” ● Students can understand the form of “Autumn Leaves” ● Students can demonstrate a higher level of locking in and understanding of their role within the rhythm section 	
<p>Other Evidence:</p> <ul style="list-style-type: none"> ● Students have an understanding of how melody, lyrics, and song form assist accompaniment ● Students can define the two-beat and its origin 	
<p>Stage 3 – Learning Plan</p>	
<p>Summary of Key Learning Activities and Instruction:</p> <ul style="list-style-type: none"> ● Overview of unit, unit expectations, and discussion of the two feel and Great American Songbook ● Guided class discussion on the following prompts – What is two-beat/feel? What is the Great American Songbook? How does the rhythm section perform standards from the GAS? ● Classwork – Each class will include the following not in any specified order <ul style="list-style-type: none"> ○ Introduce essential questions ○ Discussion of concepts pertaining to two-beat, Great American Songbook, and “Autumn Leaves” ○ Listening to Wynton Kelly Trio, Ahmad Jamal Trio, Bill Evans Trio, and Wynton Marsalis Quartet perform “Autumn Leaves.” <i>Wynton Kelly!</i> (1960), 	

Portrait in Jazz (1960), *Portfolio of Ahmad Jamal* (1959), *Marsalis Standard Time – Volume 1* (1987)

- Watching YouTube videos of the Miles Davis Second Great Quintet live in 1964 and Ahmad Jamal Quartet performing “Autumn Leaves” live in 2017
- Chart and lead sheet analysis
- Playing “Autumn Leaves” using two-beat
- Homework – Bassists write out their own two-beat bassline using roots and fifths and pianists/guitarists write out their own chord voicings to “Autumn Leaves” and practice Red Garland’s comping pattern. Write one paragraph defining the two-beat and describing its origin.
- Individual and group evaluation of student performance

Unit Four: Recap Units 1 – 3 and Concert Preparation

Stage 1 – Desired Results	
<p>Time Frame – 3 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> a) Proficiency in swing and rock b) Proficiency in two and four-beat playing 2. Consistency <ol style="list-style-type: none"> a) Keeping a constant pulse b) Play with confidence, but not overpowering c) Establishing stability 3. Notational skills <ol style="list-style-type: none"> a) Proficiency in the key of F and Bb b) Basic chart and lead sheet comprehension 4. Aural skills <ol style="list-style-type: none"> a) “Now’s the Time” in F and Bb, “Watermelon Man” F, “Impressions” D minor, and “Autumn Leaves” in D minor b) Rhythm section develops synchronous timekeeping c) Ability to recognize song form 5. Mastery of terminology <ol style="list-style-type: none"> a) All terms from Units 1-3 	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● The rhythm section is the heartbeat of jazz ● The rhythm section must sound like one strong entity ● Most jazz fits into three categories: Blues, Great American Songbook, and Jazz Standards ● When in doubt, let the melody guide 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can the rhythm section play as consistently as possible? ● How can the rhythm section practice swinging ● How does each instrument in the rhythm section interact with one another?
<p>Students will know ...</p> <ul style="list-style-type: none"> ● What to listen for when playing together ● How to appropriately accompany swing, rock, two and four-beat music 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Confidently accompany on “Now’s the Time,” “Watermelon Man,” “Impressions,” and “Autumn Leaves” ● Be integrated back into their big band and be able to comp with conviction.

Key Terminology:

Unit 1 – Rhythm, jazz, rock, rhythm section, swing, straight, time, groove, harmony, blues, language, scale, arpeggio, major, minor, dominant, triad, seventh, chord, voicing, root position, shell voicing, quarter note, walking bass, “walk the dog,” feathering, accompany(ing), comp(ing), comping pattern, Charleston, locking in, interaction, song form, meter, 4/4, melody, intro, outro

Unit 2 – Modal jazz, dorian, “So What” chord, Jimmy Cobb ride cymbal pattern, nebulous, quartal, suspended, song form, marking form, AABA

Unit 3 – Great American Songbook, Red Garland comping pattern, jazz standard, AABC, head, lyrics, two-beat, head in, head out, relative major/minor

Stage 2 – Evidence and Assessment**Performance Tasks:**

- Rhythm section will confidently be able to accompany on “Now’s the Time” in F and Bb, “Impressions” in D minor, “Watermelon Man” in F, and “Autumn Leaves” in D minor
- Rhythm section is able to lock in as a unit and integrate back into the full jazz orchestra
- Bassists can play walking bass lines, two feel, and rock bass lines
- Drummers can play appropriate grooves and patterns for swing and rock
- Pianist and guitarists can play root position seventh chords and simple shell voicings and basic comping patterns, Charleston and Red Garland comping pattern

Other Evidence:

- Confidence in individual and collective abilities of themselves and peers
- Students can articulate how to create time and the importance of the jazz rhythm section
- Students know their role and are aware of others’ roles in the jazz rhythm section

Stage 3 – Learning Plan**Summary of Key Learning Activities and Instruction:**

- Review Units One-Three, concert preparation with jazz orchestra and solidifying the jazz rhythm section
- Use a post-assessment to assess student’s gained knowledge of and ability to play time in the rhythm section
- Classwork – Each class will include the following not in any specified order
 - Fall concert preparation
 - Discussion of concepts pertaining to jazz and the rhythm section
 - Playing exercises from Jamey Aebersold’s *Rhythm Section Workout*

- Chart and lead sheet analysis
- Preparing “Now’s the Time,” “Watermelon Man,” “Impressions,” and “Autumn Leaves”
- Homework – Students practice comping on “Now’s the Time,” “Watermelon Man,” “Impressions,” and “Autumn Leaves” for the upcoming concert. Find at least three separate versions of each tune to listen to and reflect on similarities and differences between each recording.
- Individual and group evaluation of student performance
- Fall Concert

Unit Five: “Lester Leaps In” – Introduction to Up-Tempo Playing

Stage 1 – Desired Results	
<p>Time Frame – 3 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> a) Swing feel on faster tempos b) Lighter touch to facilitate brighter tempos 2. Consistency <ol style="list-style-type: none"> a) Keeping a constant pulse b) Maintain a bright energy without being frantic c) Playing more chord changes 3. Notational skills <ol style="list-style-type: none"> a) Outlining ii – V chord progression b) Key centers, visualizing the big picture of the song c) Basic chart and lead sheet analysis of “Lester Leaps In” in Bb 4. Aural skills <ol style="list-style-type: none"> a) Internalizing Rhythm Changes b) Hearing individually and collectively c) Thinking longer phrases to offset faster tempo 5. Mastery of terminology <ol style="list-style-type: none"> a) Terms for jazz accompaniment on up tempo b) Terms for faster jazz styles c) Terms for chord progressions commonly used in jazz 	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● When playing faster jazz, the touch and feeling should be light ● Thinking of main key centers will facilitate learning songs with more chords ● ii – V chord progressions are omnipresent in jazz ● Knowing how to play “Rhythm Changes” will help with learning many other songs in the jazz canon 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What are Rhythm Changes? ● What songs use Rhythm Changes? ● What does ii – V mean? ● Why is the ii – V used so commonly in jazz? ● How does the rhythm section approach fast tempos?
<p>Students will know...</p> <ul style="list-style-type: none"> ● How to accompany on faster tempos 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Accompany comfortably on “Lester Leaps In”

<ul style="list-style-type: none"> • How to lighten up their touch to play faster • How to think bigger picture when accompanying on songs with more chord changes 	<ul style="list-style-type: none"> • Demonstrate an ability to craft longer phrases using the key center as a reference • Begin comping over ii – V chord progressions • Switch between V pedal point (bass) and walking • Play chords starting on the third (piano/guitar)
<p>Key Terminology:</p> <p><u>Up-Tempo</u> – when the tempo of the song is bright and fast-paced. <u>Rhythm changes</u> – chord progression based on the song “I Got Rhythm, e.g. “Lester Leaps In” is a simplified rhythm changes. <u>AABA</u> –song form with two A sections, a bridge, and a final A section. <u>Contrafact</u> – a song composing a new melody over pre-existing chord changes. <u>ii – V</u> – one of the most commonly used chord progressions used to either lead to the tonic or imply new key centers. <u>Bebop</u> – a subgenre in jazz characterized by fast tempos, complex chords with upper extensions, chromatic melody and improvisation.</p>	
<p>Stage 2 – Evidence and Assessment</p>	
<p>Performance Tasks:</p> <ul style="list-style-type: none"> • Students can demonstrate their ability to accompany on “Lester Leaps In” • Students can outline a basic ii – V chord progression in Bb • Students can sing the melody of “Lester Leaps In” 	
<p>Other Evidence:</p> <ul style="list-style-type: none"> • Students can develop a looser, more relaxed feel when playing brighter tempos • Students are able to begin being more active participants when comping 	
<p>Stage 3 – Learning Plan</p>	
<p>Summary of Key Learning Activities and Instruction:</p> <ul style="list-style-type: none"> • Overview of unit, unit expectations, and discussion of up-tempo playing • Guided class discussion on the following prompts – How do we accompany up-tempo? What is the ii –V? • Classwork – Each class will include the following not in any specified order <ul style="list-style-type: none"> ○ Introduce essential questions ○ Discussion of concepts pertaining to up-tempo jazz and the rhythm section ○ Listening to recordings of “Lester Leaps In” by Count Basie’s Kansas City Seven (1939), Miles Davis Quintet performing “Salt Peanuts” on <i>Steamin’ with the Miles Davis Quintet</i> (1956), “Surrey with the Fringe on Top” by Ahmad Jamal Trio on <i>At the Pershing: But Not for Me</i> (1958), and “Cherokee” by Clifford Brown on <i>Study in Brown</i> (1955). 	

- Watching YouTube videos of great rhythm sections playing up-tempo e.g. “Rhythm-A-Ning” Emmett Cohen with Joel Ross and “You Are My Heart’s Delight” by the Oscar Peterson Trio on Jazz 625
- Playing exercises from Jamey Aebersold’s *Rhythm Section Workout*
- Chart and lead sheet analysis
- Playing “Lester Leaps In”
- Homework – Listen to other songs using rhythm changes: e.g. “I Got Rhythm,” “Anthropology,” “The Theme.” Bassists write out their own walking bassline and pianists/guitarists write out their own chord voicings for “Lester Leaps In.” Play along with “Lady’s Bounce” *Rhythm Section Workout* pp. 25-33. Refer to pp. 48-50 for chords using upper extensions.
- Individual and group evaluation of student performance

Unit Six: “My Funny Valentine” – Introduction to Jazz Ballad Playing

Stage 1 – Desired Results	
<p>Time Frame – 3 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> a) Establishing groove on a jazz ballad b) Creating motion within a ballad c) Half note, walking ballad, implied and true double time 2. Consistency <ol style="list-style-type: none"> a) Keeping a constant pulse b) Moving, not languid feeling 3. Notational skills <ol style="list-style-type: none"> a) Reading half notes, quarter notes, eighth notes, triplets, cut time b) Outlining chords c) Relative major and minor d) Dynamics e) Basic chart and lead sheet analysis of “My Funny Valentine” in C minor 4. Aural skills <ol style="list-style-type: none"> a) Melody is emphasized when accompanying ballads, but groove still exists b) Hearing individually and collectively c) Develop an understanding for when to play in two or imply double time 5. Mastery of terminology <ol style="list-style-type: none"> a) Terms for jazz ballad accompaniment 	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Following the melody is essential when accompanying on a jazz ballad ● The feeling must not be languid, there is still motion for ballad playing ● The rhythm section must maintain focus and pay attention for any shifts in groove 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What is a ballad? ● How is a ballad appropriately played? ● How does the rhythm section accompany on a ballad? ● How can the rhythm section create energy on slow tempos?
<p>Students will know...</p> <ul style="list-style-type: none"> ● How to accompany based on the melody to “My Funny Valentine” 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Properly accompany on jazz ballad, “My Funny Valentine” ● Develop more comfort with space in music

<ul style="list-style-type: none"> ● Slow tempos require even more focus than faster tempos, as every note is open and exposed ● Ballads are not devoid of energy 	<ul style="list-style-type: none"> ● Accompany in two and implied double time ● Emphasize dynamics
<p>Key Terminology:</p> <p><u>Ballad</u> – a slow moving, but highly emotional and sentimental song with an emphasis on melody. <u>Subdivision</u> – taking beats and breaking them into smaller units, e.g. counting beats using eighth notes or triplets to maintain tempo on a ballad. <u>Double time</u> – when a song’s tempo, harmonic chord progression, and melody are doubled. <u>Double time feel</u> – often mistaken for true double time, double time feel is when only the time feel of the song is doubled while the chord progression and melody move at the same duration as the original tempo. <u>Dynamics</u> – volume levels in music used to manipulate mood and texture of a song.</p>	
<p>Stage 2 – Evidence and Assessment</p>	
<p>Performance Tasks:</p> <ul style="list-style-type: none"> ● Students are able to accompany on jazz ballad, “My Funny Valentine” ● Students are able to more effectively use space when comping ● Drummers can demonstrate ability to use brushes on the snare drum for ballad playing ● Bassists can play in two, walk, and imply double time ● Pianists and guitarists must know the melody and be able to choose chord voicings accordingly 	
<p>Other Evidence:</p> <ul style="list-style-type: none"> ● Students can create a moving energy when playing ballads ● Students are focused, but relaxed when comping ● Students become more aware of the importance of the rhythm section in jazz 	
<p>Stage 3 – Learning Plan</p>	
<p>Summary of Key Learning Activities and Instruction:</p> <ul style="list-style-type: none"> ● Overview of unit, unit expectations, and discussion of jazz rhythm section accompaniment on ballads ● Guided class discussion on the following prompts – What is a ballad? How are ballads played? What is the role of the rhythm section when playing ballads? ● Classwork – Each class will include the following not in any specified order <ul style="list-style-type: none"> ○ Introduce essential questions ○ Discussion of concepts pertaining to jazz ballads and the rhythm section ○ Listening to Miles Davis’s performance of “My Funny Valentine” on <i>Cookin’ with the Miles Davis Quintet</i> (1957). ○ Watching YouTube videos of Miles Davis’s Second Great Quintet rhythm performing “My Funny Valentine” live in 1964 in Milan, and John Coltrane 	

and Stan Getz with the Wynton Kelly Trio performing “Autumn Leaves/What’s New/Moonlight in Vermont” medley live 1960 Dusseldorf, Germany

- Rhythm reading and time feel change exercises
 - Chart and lead sheet analysis
 - Playing “My Funny Valentine”
-
- Homework – Bassists write out their own two-beat, walking, and double time bassline and pianists/guitarists write out their own chord voicings to “My Funny Valentine.” Drummers Read *Rhythm Section Workout* p. 69 and 70 and practice accompanying with brushes on “My Funny Valentine.”
 - Individual and group evaluation of student performance

Unit Seven: “Blue Bossa” – Straight Eighth Note Grooves: American Latin Jazz

Stage 1 – Desired Results	
<p>Time Frame – 2 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> a) Establishing time for basic Afro-Latin groove b) Introduction to Latin rhythms 2. Consistency <ol style="list-style-type: none"> a) Keeping a constant pulse b) Drums and bass need to maintain a constant rhythmic pattern c) Introduction to jazz accompaniment in the Afro-Latin style 3. Notational skills <ol style="list-style-type: none"> a) Rhythms in Latin jazz b) Outlining chords c) Basic chart and lead sheet analysis of “Blue Bossa” in C minor 4. Aural skills <ol style="list-style-type: none"> a) Hearing individually and collectively b) Develop understanding for Afro-Latin style 5. Mastery of terminology <ol style="list-style-type: none"> a) Terms for rhythms and rhythmic patterns in Latin jazz b) Terms for styles in the Latin jazz umbrella 	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Latin jazz requires the same level of focus and adherence to groove as straight ahead jazz ● Afro-Latin jazz has some elements of swing in the groove 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What is “Latin” jazz? ● What are appropriate rhythmic patterns for Latin jazz? ● How is “Latin” jazz related to straight-ahead jazz?
<p>Students will know...</p> <ul style="list-style-type: none"> ● How to begin playing in the basic “Afro-Latin” Style ● The names of Latin jazz rhythms 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Appropriately accompany on “Blue Bossa” ● Drummers will be able play the correct patterns on the kit ● Clap and play the son and rumba clave rhythms

Key Terminology:

American Latin jazz – a melding of jazz harmony, African rhythm, and improvisation with varying degrees of Cuban and Brazilian rhythm. Afro-Latin – another term for Latin jazz. Clave – a rhythmic pattern that serves as the rhythmic baseline for Afro-Latin styles of music. Bossa nova – a largely Americanized style of music that originated from Brazil utilizing a half note pulse and a straight-eighth note groove. Cubop – fusion of bebop and Cuban music largely made popular by Dizzy Gillespie.

Stage 2 – Evidence and Assessment

Performance Tasks:

- Students are able to accompany on “Blue Bossa” with correct patterns for their instrument
- Drummers will demonstrate ability to play Afro-Latin straight-eighths drum groove
- Bassists will demonstrate two-beat straight-eighth note playing
- Pianists and guitarists are able to play using a straight-eighth groove

Other Evidence:

- Students are able to internalize the feeling of an American Latin jazz and bossa nova
- Students can recite the names of Afro-Latin rhythms

Stage 3 – Learning Plan

Summary of Key Learning Activities and Instruction:

- Overview of unit, unit expectations, and discussion of the jazz rhythm section in Latin-jazz
- Use a pre-assessment to assess student’s prior knowledge of and ability to perform Latin jazz
- Guided class discussion on the following prompts – What is Latin jazz? What are the essential rhythms in Afro-Latin music? How does the rhythm section play Latin jazz?
- Classwork – Each class will include the following not in any specified order
 - Introduce essential questions
 - Discussion of concepts pertaining to Latin jazz and the rhythm section
 - Listening to recordings of Joe Henderson performing “Blue Bossa” on *Page One* (1963), “Wave” by Antonio Carlos Jobim on *Wave* (1967), and “A Night In Tunisia” by Dizzy Gillespie on *Birks Works: The Verve Big-Band Sessions* (1957)
 - Watching YouTube videos of J.J. Johnson Quintet performing “Blue Bossa” live at Umbria Jazz Festival 1993, Dizzy Gillespie performing “A Night in Tunisia” live in 1981, and Antonio Carlos Jobim and Herbie Hancock performing “Wave” live in 1993 in Sao Paolo
 - Afro-Latin rhythm reading exercises
 - Chart and lead sheet analysis

- Playing “Blue Bossa”

- Homework – Students internalize the son clave at home by listening to “Blue Bossa”
Read *Rhythm Section Workout* p. 68 become familiar with drum patterns for Latin jazz. Students read this article <https://drumsettips.org/Afro-Latin-clave-essentials/>
- Individual and group evaluation of student performance

Unit Eight: “Chameleon” – Straight Eighth Note Grooves: Funk

Stage 1 – Desired Results	
<p>Time Frame – 2 Weeks</p> <p>Established Goals:</p> <ol style="list-style-type: none"> 1. Time feel <ol style="list-style-type: none"> 32) Establishing and maintaining a funk groove 2. Consistency <ol style="list-style-type: none"> a) Keeping a constant pulse b) Play with confidence, but not overpowering c) How to create excitement over a constant vamp 3. Notational skills <ol style="list-style-type: none"> a) sixteenth notes b) Basic chart and lead sheet analysis of “Chameleon” in B^b dorian c) B^b blues scale and minor pentatonic scale d) Outlining chords 4. Aural skills <ol style="list-style-type: none"> 32) Hearing individually and collectively at a deeper level while playing a stagnant groove 5. Mastery of terminology <ol style="list-style-type: none"> a) Terms for funk accompaniment b) Terms for funk rhythm 	
<p>Understandings:</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Just like in straight ahead jazz, groove is paramount for funk ● They must never alter the groove ● A funk groove done right will bring the house down ● Simplicity is key to creating a funky groove 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What is funk? ● What is a funk groove? ● How is funk similar to jazz?
<p>Students will know ...</p> <ul style="list-style-type: none"> ● How to approach funk playing with discipline ● Their role in creating a funk groove 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Individually and collectively play and maintain a funk groove on “Chameleon” ● Lock in for the duration of the song ● Always maintain pocket

Key Terminology:

Funk – a genre of music pioneered by James Brown with a heavy emphasis on beat one and constant syncopated eighth note and sixteenth note grooves. Pocket – a term affiliated with funk grooves. Ostinato – a constant repetitive bass line. Riff – a repetitive rhythmic or melodic phrase. Vamp – a repetitive musical section usually between two and eight measures in duration.

Stage 2 – Evidence and Assessment

Performance Tasks:

- Students will individually and collectively play and maintain a funk groove on “Chameleon”
- Bassists must demonstrate the bass line to “Chameleon.” They are encouraged to create their own funky bass line on their own, but in performance they must adhere to the original.
- Drummers must maintain a funky groove with no drum fills
- Pianists and guitarists must be able to comp sparsely with an emphasis on rhythm. They can also comp with single note riffs. Guitar can strum while palm muting.

Other Evidence:

- Students are able to hone in and focus their efforts to maintaining pocket
- Students will know terms associated with funk

Stage 3 – Learning Plan

Summary of Key Learning Activities and Instruction:

- Overview of unit, unit expectations, and discussion of the jazz rhythm section
- Use a pre-assessment to assess student’s prior knowledge of and ability to perform funk
- Guided class discussion on the following prompts – What is funk? What is the role of the rhythm section in funk music?
- Classwork – Each class will include the following not in any specified order
 - Introduce essential questions
 - Discussion of concepts pertaining to funk and the rhythm section
 - Listening to recordings of Herbie Hancock performing “Chameleon” on *Headhunters* (1973), James Brown performing “Cold Sweat-Part One” on *Cold Sweat* (1967)
 - Watching YouTube videos of Herbie Hancock performing “Chameleon” Headhunters live in Bremen, Germany @ Musikladen: November 1974, and James Brown performing “Ain’t It Funky Now” Live at the Olympia, Paris
 - Rhythm reading exercises
 - Playing exercises on one or two chords
 - Chart and lead sheet analysis
 - Playing “Chameleon”

- Homework – Bassists write out their own funky ostinato bassline and pianists/guitarists write out their own comping riffs for “Chameleon.”
- Individual and group evaluation of student performance

Unit Nine: Recap Units 5 – 8 and Concert Preparation

Stage 1 – Desired Results

Time Frame – 2 Weeks

Established Goals:

1. Time feel
 - a) Proficiency in swing, up-tempo, ballad, Afro-Latin, and funk styles
 - b) Proficiency in two and four-beat playing
 - c) Proficiency in maintaining grooves over vamps
 - d) Review and refine student timekeeping abilities
2. Consistency
 - a) Keeping a constant pulse
 - b) Play with confidence, but not overpowering
 - c) Establishing stability
 - d) Have fun keeping the groove
3. Notational skills
 - a) Proficiency in the key of F, B^b, and E^b major; C and D minor; and B^b, D, and E^b dorian
 - b) Proficiency with major, minor, mixolydian, dorian, blues, and pentatonic scales/modes
 - c) Understanding major, minor, and dominant chords and extensions up to the ninth
 - d) Basic chart and lead sheet comprehension
 - e) Stylistic rhythm comprehension
4. Aural skills
 - a) “Lester Leaps In” B^b major, “My Funny Valentine” C minor, “Blue Bossa” B^b major, “Chameleon” in B^b dorian
 - b) Rhythm section develops synchronous timekeeping in jazz up-tempo, ballad, Afro-Latin, and funk styles
- 32) Ability to recognize song form
5. Mastery of terminology
 - a) All terms from Units 1-8

Understandings:

Students will understand that...

- The rhythm section is the heartbeat of jazz

Essential Questions:

- How can the rhythm section play as consistently as possible?

<ul style="list-style-type: none"> ● The rhythm section must sound like one strong entity ● When in doubt, let the melody guide ● Make locking in with each other the goal 	<ul style="list-style-type: none"> ● How can the rhythm section practice swinging and grooving ● How does each instrument in the rhythm section interact with one another?
<p>Students will know...</p> <ul style="list-style-type: none"> ● What to listen for when playing together ● How to appropriately accompany swing, up-tempo, two and four-beat ballads, Afro-Latin, and Funk styles 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ● Confidently accompany on “Lester Leaps In,” “My Funny Valentine,” “Blue Bossa,” and “Chameleon” ● Be integrated back into their big band and be able to comp with conviction.
<p>Key Terminology:</p> <p>Unit 1 – Rhythm, jazz, rock, rhythm section, swing, straight, time, groove, harmony, blues, language, scale, arpeggio, major, minor, dominant, triad, seventh, chord, voicing, root position, shell voicing, quarter note, walking bass, “walk the dog,” feathering, accompany(ing), comp(ing), comping pattern, Charleston, locking in, interaction, song form, meter, 4/4, melody, intro, outro</p> <p>Unit 2 – Modal jazz, dorian, “So What” chord, Jimmy Cobb ride cymbal pattern, nebulous, quartal, suspended, song form, marking form, AABA</p> <p>Unit 3 – Great American Songbook, Red Garland comping pattern, jazz standard, AABC, head, lyrics, two-beat, head in, head out, relative major/minor</p> <p>Unit 5 – Up-tempo, rhythm changes, AABA, contrafact, ii – V, bebop</p> <p>Unit 6 – Ballad, subdivision, double time, double time feel, dynamics</p> <p>Unit 7 – American Latin jazz, Afro-Latin, Bossa Nova, Cubop, Clave</p> <p>Unit 8 – Funk, pocket, ostinato, riff, vamp</p>	
<p>Stage 2 – Evidence and Assessment</p>	
<p>Performance Tasks:</p> <ul style="list-style-type: none"> ● Rhythm section will confidently be able to accompany on “Lester Leaps In” Bb major, “My Funny Valentine” C minor, “Blue Bossa” C minor, “Chameleon” in Bb dorian ● Rhythm section is able to lock in as a unit and integrate back into the full jazz orchestra 	

- Bassists can play two-beat and four-beat walking bass lines, and straight-eighths Afro-Latin and funk grooves
- Drummers can play appropriate grooves and patterns for jazz, ballads, Afro-Latin, and funk and have more comping flexibility with snare drum
- Pianist and guitarists can play root four note voicings starting on the 3rd, simple shell voicings and basic comping patterns, Charleston and Red Garland comping pattern and have more flexibility with their rhythmic comping

Other Evidence:

- Confidence in individual and collective abilities of themselves and peers
- Students can articulate how to create time and the importance of the jazz rhythm section
- Students know their role and are aware of others' roles in the jazz rhythm section
- Students can confidently accompany jazz at a medium, up-tempo, and ballad, Afro-Latin, rock, and funk styles

Stage 3 – Learning Plan

Summary of Key Learning Activities and Instruction:

- Review Units Five-Eight, concert preparation with full jazz orchestra and solidifying the jazz rhythm section
- Use a post-assessment to assess student's gained knowledge of and ability to play time in the rhythm section
- Classwork – Each class will include the following not in any specified order
 - Spring concert preparation
 - Discussion of concepts pertaining to jazz and the rhythm section
 - Playing exercises from Jamey Aebersold's *Rhythm Section Workout*
 - Chart and lead sheet analysis
 - Preparing "Lester Leaps In," "My Funny Valentine," "Blue Bossa," and "Chameleon"
- Homework – Students practice comping on "Lester Leaps In," "My Funny Valentine," "Blue Bossa," and "Chameleon" for the upcoming concert. Find at least three separate versions of each tune to listen to and reflect on similarities and differences between each recording.
- Individual and group evaluation of student performance
- Spring Concert

CHAPTER V: CONCLUSION

The results of the interviews with Bill Charlap, Todd Coolman, Johnathan Blake, and Timothy Newman as well as reviewing literature regarding the jazz rhythm section resulted in the understandings that the jazz rhythm section is essential to the essence of jazz, every person in the rhythm section should be equally committed to creating and maintaining the time feel, especially in the beginning stages, and listening is just as important as playing. These understandings along with study of previous literature have made the creation of this curriculum possible. The resulting curriculum aims to remedy problems and omissions and provides a more complete resource for band directors teaching beginning jazz ensembles. It emphasizes gaining mastery of simple rhythmic accompanying figures and features no improvisation so that students can practice honing their individual and collective roles within a jazz rhythm section.

Previous research states that the rhythm section only provides accompaniment, but according to an informal discussion with Dr. David Demsey, “the rhythm section is the engine behind any jazz ensemble.” Without the rhythm section, the ensemble has no motion or power. Swing and danceability come from the rhythm section and the results of this study accentuate that statement.

The most important skills for a rhythm section to have are the ability to lock in and swing collectively, therefore, this curriculum was designed with the end results in mind. These end goals are explained to the students so that they know the importance of their discipline. A main component of jazz is improvisation, but it is not the most important part. The most important and defining characteristic of jazz is the beat. “In jazz music, the groove trumps all other elements” (Horace Silver). This is true not only of jazz of nearly all music. Because rhythm is the key feature of jazz, it is important that the rhythm section has a deep understanding of their parts. By

emphasizing group time keeping and cohesive groove in this curriculum, the rhythm section students will learn how to deepen their focus and be on the right path to a successful full band performance.

There has not yet been a chance to test out this curriculum, but the results of the research, interviews, and use of the backwards design process showcase a commitment to the betterment of middle school or beginner jazz ensembles. This curriculum has developed a methodical and meticulous plan to engage beginning drummers, bassists, guitarists, and pianists with timeless jazz standards, provides exercises specifically constructed for group performance, landmark recordings for listening, establishes discipline in performing individual and collective roles from the beginning, and allows for students' acquired skill sets to be used in concert performances at the end of the fall and spring semester. With this curriculum, a band director committed to making sure that the rhythm section is addressed, assessed, challenged, and encouraged at the middle school level, may better mitigate typical problems. In the process, they could foster curiosity and a desire to learn more about the artform of jazz as well as increase students' enjoyment in its performance.

There are limitations to this research. Jazz guitar and Latin jazz were not addressed in depth. There was no interview conducted with a guitarist regarding their role within a jazz rhythm section. While there are some resources for jazz educators such as *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide* (Dunscomb & Hill, 2002) and *The Jazz Ensemble Director's Manual* (Lawn, 1981), there still is a scarcity of literature and proper resources regarding middle school jazz education and rhythm section. The literature review portion of this study consisted of ethnographies and instructional method books. Curricula for beginner jazz ensembles is nascent, often there are only some lesson plans in place. This is

epitomized by the personal conversation with Timothy Hayward. He created his own program based on his deep knowledge of jazz and expertise in teaching middle school music students. Hayward could point to no other resources for a teacher without his level of expertise (T. Hayward, personal conversation, February 29, 2024).

The curriculum presented in this study has quality resources and was created with the intent to improve student learning and performance outcomes. The curriculum's emphasis on parts, internalizing rhythms, listening to jazz, connecting and responding to one another, and creating a safe, but high-expectation environment will provide students with good learning opportunities for jazz performance.

Suggestions for further study include additional research regarding the role of the guitarist as a member of a jazz rhythm section, differences between small and large ensemble rhythm sections including use of dynamics, and accompanying improvising soloists. In the future, there should be more curricula development for beginning jazz performance and interaction in general. Most of what is available is written with adult post-secondary students in mind. It is often assumed that jazz can only be played well by mature adults. There is a need for more study, resources, and curricula development for middle school and beginning jazz programs as many public schools will continue to have a jazz band regardless of what resources are available. There should also be more research and resources provided for the student jazz rhythm section, especially for middle school. Jazz is an art form that can be appreciated by everyone regardless of age. Jazz has unquantifiable value to American and worldwide culture and history. It is only right that more can be done so that all are able to participate and enjoy jazz.

The process of developing this curriculum, interviewing masters Bill Charlap, Todd Coolman, Johnathan Blake, and Timothy Newman, my conversation with Tim Hayward, and the advice received from instructors and advisors have vastly broadened my understanding of the function and importance of the jazz rhythm section. I have learned that being a member of the rhythm section is a demanding role that carries a lot of responsibility, however being part of a team that makes the end product better is something that cannot be overstated. There is something magical about how much love goes into working together supporting and lifting other members of an ensemble. Learning the foundational and traditional roles of each instrument in the rhythm section has helped me to understand something that is far more important than just making music. Regardless of whether a student pursues music professionally, they can learn to love making music with others and being part of a greater musical community.

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APPENDIX A – COURSE PLANNER

Unit	Weeks	Concepts/terminology	Tunes	Rhythm Section Workout
1: Intro and Blues	4	12 Bar blues form, swing, groove, feel, time, beginner jazz and funk accompanying, comping: walking bass with chromaticism, ride, hi-hat & bass drum patterns, snare/piano/guitar comping patterns, “ <i>LOCKING IN</i> ”	Now’s the Time F and Bb, Watermelon Man F	Pp. 48-69; pp. 1-4 Scale Syllabus C, C-, C7; p. 5 “Tippin’ Time”
2: Modal	2	AABA Form, “Modes” v Chords, Quartal and suspended voicings for piano and guitar, walking bass emphasizing scales and modes, creating “movement without chords, drums unchanged, “ <i>LISTENING</i> ”	Impressions D and Eb dorian	P. 4 Scale Syllabus C dorian, minor
3: Two-beat/Feel	3	32 Bar form, AABA, Rhythmic and stylistic differences for bass and drums, root & 5 th bassline, comping for guitar and piano unchanged, “ <i>GROUNDING</i> ”	Autumn Leaves D minor	None
4: Recap & Concert Prep	3	Teamwork, interaction, locking-in, listening to each other, grounding, swing, timekeeping	Now’s the Time F Bb, Watermelon Man F, Impressions D-, Autumn Leaves D-	Review Unit 1-3
5: Up-Tempo	3	Rhythm changes form, outlining key centers, outlining chords, marking the form	Lester Leaps In Bb	Pp. 25-33 “Lady’s Bounce,” Pp. 48-50 voicings
6: Ballad	3	Two-beat, walking ballad, double-time, double time feel	My Funny Valentine C-	Pp. 69-70 brush pattern
7: Latin	2	Afro-Latin groove, bossa, calypso	Blue Bossa C-	Pp. 68 Latin drum patterns
8: Funk	2	Funk groove, “Pocket,” continuity	Chameleon Bb-	None
9: Recap & Concert Prep	2	Musicianship, small liberties in accompaniment	Lester Leaps In Bb, My Funny Valentine C-, Blue Bossa C-, Chameleon Bb dorian	Review Unit 5-8

Recommended Listening for Band Director and Students:

Unit 1: Blues Overview

Listening Examples – “Good Morning Blues” and “Swingin’ the Blues” Count Basie Complete Decca Recordings (Count Basie piano, Freddie Green guitar, Walter Page bass, “Papa” Jo Jones drums); “Trane’s Blues” and “Straight No-Chaser” Miles Davis Quintet/Sextet (Red Garland piano, Paul Chambers bass, Philly Joe Jones drums); “Freddie Freeloader” Miles Davis Sextet (Wynton Kelly piano, Paul Chambers bass, Jimmy Cobb drums); “No Blues” Wynton Kelly Trio (Paul Chambers and Jimmy Cobb) with Wes Montgomery guitar.

Unit 2: Modal Jazz Overview

Listening Examples – “So What” Miles Davis (Bill Evans piano, Paul Chambers bass, Jimmy Cobb drums), “Impressions” John Coltrane Quartet (McCoy Tyner piano, Jimmy Garrison bass, Elvin Jones drums), and “Maiden Voyage” (Herbie Hancock piano, Ron Carter bass, Tony Williams drums).

Unit 3: Two-Beat Feel

Listening Examples – “It Could Happen to You” Miles Davis Quintet and Ahmad Jamal Trio (Ahmad Jamal piano, Israel Crosby bass, Vernel Fournier drums) and “Blue Spring Shuffle” Kenny Dorham (Tommy Flanagan piano, Paul Chambers bass, Art Taylor drums), “Autumn Leaves” Cannonball Adderley Quintet, Wynton Kelly Trio, Oscar Peterson Trio (Oscar Peterson piano, Ray Brown bass, Ed Thigpen drums).

Unit 5: Up-Tempo Playing

Listening Examples – “Lester Leaps In” Count Basie (1939) (Count Basie piano, Freddie Green guitar, Walter Page bass, “Papa” Jo Jones drums); “Lester Leaps In” Miles Davis Quintet (1956) “Salt Peanuts” and “The Theme” Miles Quintet (Red Garland piano, Paul Chambers bass,

“Philly” Joe Jones drums). “Tater Pie” Ahmad Jamal Trio (Ahmad Jamal piano, Israel Crosby bass, Vernel Fournier drums).

Unit 6: Ballad Playing

Listening Examples – “What’s New” Wes Montgomery with Wynton Kelly Trio (Wes Montgomery guitar, Wynton Kelly piano, Paul Chambers bass, Jimmy Cobb drums); “My Funny Valentine” Miles Davis Quintet; (Red Garland piano, Paul Chambers bass, Philly Joe Jones drums), “My Funny Valentine” and “I Fall in Love Too Easily” Miles Second Great Quintet (Herbie Hancock piano, Ron Carter bass, Tony Williams drums).

Unit 7: Straight Eighth Note Grooves – Afro-Latin

Listening Examples – “St. Thomas” Sonny Rollins Quartet (Tommy Flanagan piano, Doug Watkins bass, Max Roach drums).

Unit 8: Straight Eighth Note Grooves – Funk

Listening Examples – “Chameleon,” “Watermelon Man” Herbie Hancock’s Headhunters (Herbie Hancock keyboard, Paul Jackson bass, Harvie Mason drums; “Get Up” James Brown and the JB’s (Phelps “Catfish” Collins guitar, William “Bootsy” Collins bass, John “Jabo Starks” drums); “What is Hip” Tower of Power (Chester Thompson organ, Bruce Conte guitar, Francis Rocco Prestia bass, David Garibaldi drums).

Live Jazz Rhythm Section Performance Videos:

Count Basie’s Rhythm Section – <https://www.youtube.com/watch?v=Ke3W5DQ6U1U>

Count Basie Orchestra – https://www.youtube.com/watch?v=enijgnO_UA8

Wynton Kelly Trio – <https://www.youtube.com/watch?v=JmXOrzlehtE>

Ahmad Jamal Trio – <https://www.youtube.com/watch?v=9Iboh0JPLfk>

Miles Davis First Great Quintet – https://www.youtube.com/watch?v=diHFEapOr_E

Miles Davis Second Great Quintet – <https://www.youtube.com/watch?v=fBoHkB92SU0>

John Coltrane Quartet – https://www.youtube.com/watch?v=lhgaJ_kDLPg

APPENDIX C



Institutional Review Board for Human Subject Research (IRB)

APPENDIX C: UNDERGRADUATE AND MASTER'S DEGREE STUDENT RESEARCH

PROTOCOL FORM

Student PI Name: Clayton Thompson

Project Title:

FROM SWINGIN' ON THE SWINGSET TO SWINGIN' ON THE BANDSAND: A
CURRICULUM FOR MIDDLE SCHOOL JAZZ RHYTHM SECTION

Instructions: Answer all of the questions below, include as much detail as possible. If not applicable, indicate NA. DO NOT leave any questions blank.

Participants in Your Project

1. Who are your intended participants? (Describe how who you will include or exclude from this research.)

Bassist/educator - Todd Coolman, pianist/educator – Bill Charlap, drummer/educator – Jonathan Blake, Educator Timothy Newman

2. How many participants will participate in your research?

Four

3. How will you recruit, select or contact them?

~~a. If the study will use an online survey: will you recruit subjects by email? (indicate NO or YES)~~

- ~~i. IF YES, Has your plan to obtain email addresses been approved by the person, office or organization that will provide you with those addresses?~~

~~(YES or NO)~~

~~(As a reminder survey tools must be provided as a separate attachment in addition to the URL)~~

- ~~b. Will you recruit participants through social media platforms? (indicate NO or YES)~~

- ~~i. IF YES, Describe which platforms and how you will recruit participants.~~

- c. Will you recruit participants by some other means? (indicate NO or YES)

- i. IF YES, describe the methods of recruiting participants.

Yes, I will informally ask them in person; one may be contacted via email/telephone

4. Explain how the rights, identity and confidentiality of your subjects will be protected.

Using the informed consent form and adhering to the participants wishes.

5. Describe the process for ensuring participants confidentiality, throughout the study from participant recruitment to data collection to dissemination of the results.

Participants will be given the option use their full name, first name only, or pseudonym.

6. If the project involves vulnerable subjects or sensitive research topics, describe any additional procedures that will be taken to protect these participants.

In the case of vulnerable subjects or sensitive research topics, we can provide a safe place for the interview to take place and inform them that they can end the interview at any point.

Informed Consent:

I will retain the consent statements for no less than one year and up to three years.

- g. How will you destroy the consent statements?

I will delete them from my computer.

Location of the research:

9. Describe the location of your study.

The location of my study will likely take place at the participant's home, or on campus at William Paterson.

10. If your project will be conducted at a non-WP site, describe the process for obtaining permission for these sites, the process for obtaining IRB approval for these sites if needed, and your plan for securing new locations if permission or approval is not provided.

I will confirm whether a participant's home is a viable place to conduct the interview. If this doesn't work, we will conduct the interview at WPU.

11. If you have some other affiliation to any of the sites where you will conduct your research (such as you are employed, an intern here, etc.), please describe this affiliation.

There is no outside affiliation.

Benefits of the Study (Note **NONE** is not an acceptable response to this question.)

12. What are the benefits of this research? Specify the benefits to the participant and the benefits to the researcher separately.

Benefits of participation in this study include discovering a more comprehensive and simple way to learn how to play in the context of a jazz rhythm section. I as a researcher

will benefit in being able to create a valid middle school jazz curriculum that is backed the words of some of the masters of jazz rhythm section members.

13. Are there any direct benefits to the participants?

YES. My research will allow participants the opportunity to provide their expertise and wisdom to help future generations preserve the artform of jazz.

14. How will this information add to the general body of knowledge for your area of study?

This information will be a start for expanding the understanding of jazz rhythm section performance

Risks of the Study (Note **NONE** is not an acceptable response to this question.)

15. What are the physical or emotional risks to the participant?

There are no physical risks to the participant. Some emotional risks include triggering memory of various life events.

16. How do you plan to minimize these risks?

Risks will be minimized by giving participants the option to not answer all questions or stop the interview at any time

Compensation: If participants are to be compensated, describe the following:

17. How you will ensure equitable compensation for all participants?

N/A

18. Source of the funding.

N/A

19. Methods of compensation.

There will be no compensation for participating in this research.

Research Methods

20. What is the intent or goal of the study?

The goal of this study will be to better understand how to teach jazz rhythm section accompaniment to middle school students.

21. What is your hypothesis supporting this research?

The hypothesis is that the jazz rhythm section provides the engine for which without it, jazz would not be able to start moving. The swing beat is integral to the feeling of jazz.

22. What is the research design of the study? How will the study be conducted?

The research will be designed around my participant's and my own experiences being members of a jazz rhythm section. The study will be conducted using interviews utilizing computer audio and transcripts. Following the interviews I will analyze the data, seeking themes related to my purpose.

23. What is the anticipated outcome of the research?

I predict the outcome will be that by emphasizing the importance of the jazz rhythm section to middle school students, that more young students will be inspired to deeply study jazz and its traditions.

24. How will you use the results of this research?

The results of the research will be used to share with others a more comprehensive way to educate middle school jazz rhythm section students.

Data Collection and Storage

25. What information will be collected? In what format will data be collected? (i.e.: paper survey, interview notes, audio recordings, video recordings, checklists, etc.) If the data you collected will be transferred/transcribed into another format, what is that format?

Interviews will be captured using my computer's audio and will simultaneously transcribed into a written manuscript. I will also collect video recordings to analyze instrumental demonstrations.

26. How will information be collected?

Information will be collected by my computer.

27. For surveys, provide the name of the resource (i.e.: Qualtrics) and an active URL for the survey.

This research does not involve a survey.

28. Describe the process for the safe and secure storage of all data collected from participants.

Data will be stored immediately on my personal computer that only I have access to.

29. How will you analyze your data?

Data will be analyzed by transcribing my interviews to find comprehensive methods to learn jazz rhythm section performance.

30. How and where will you safely store the original data you collect?

Data will be stored immediately on my personal computer that only I have access to.

31. How long do you intend to retain your original data?

I intend to retain the data for three years as it may be pertinent for future research.

32. How will you destroy the original data?

When I am finished with research I will delete all the data from my computer.

APPENDIX E – INTERVIEWEE CONSENT FORMS

William Paterson University
 Project Title: From Swingin' On The Swingset To Swingin' On The Bandstand: a curriculum for middle school jazz rhythm section

Principal Investigator: Clayton Thompson
 Other Investigators: N/A
 Faculty Sponsor: Dr. Carol Frierson-Campbell
 Faculty Sponsor Phone Number: 973-720-3639 w 973-420-8713 c
 Department: Department of Music
 Course Name and Number: N/A
 Protocol Approval Date: _____

I have been asked to participate in a research study on my expertise as a jazz rhythm section instrumentalist. The purpose of this study will be to better understand how to educate young students in participating within a jazz rhythm section. I understand that I will be asked to respond to interview questions about my experiences. I understand that my participation is entirely voluntary and I may end my participation in this research at any time.

Risks associated with my participation in this research are having my experiences scrutinized for research purposes and will be read by people unknown to me and I accept them. Benefits of my participation in this study are educating younger generations and keeping jazz music and its traditions alive and strong.

I understand that any data and recordings collected as part of this study will be stored in a safe and secure location, and that this data will be anonymized for long-term storage for use when this research is completed. I understand that I will be audio-recorded and that these recordings and transcripts will be anonymized for long-term storage for use when this research is completed.

I understand that my identity will be protected at all times and that my name will not be used without my separate written permission. I understand that the results of this study will not be reported in a way that would identify individual participants unless I have given permission for my name to be used.

If I have questions about this study, I may call the investigators Clayton Thompson and Dr. Carol Frierson-Campbell. If I have any questions or concerns about this research, my participation, the conduct of the investigators, or my rights as a research subject, I may contact the Institutional Review Board (IRB) at 973-720-2852 or by email to IRBAdministrator@wpunj.edu.

Use my full name (check here) Use this alternative name (write name) _____

By signing this consent form, I am agreeing to participate in this research study.

Name of Subject Professor Bill CHARLAP

Date: 12/8/23

Signature of Subject _____

Name of Investigator Clayton Thompson

Date: 12/8/2023

Signature of Investigator _____

William Paterson University

Project Title: From Swingin' On The Swingset To Swingin' On The Bandstand: a curriculum for middle school jazz rhythm sectionPrincipal Investigator: Clayton ThompsonOther Investigators: N/AFaculty Sponsor: Dr. Carol Frierson-CampbellFaculty Sponsor Phone Number: 973-720-3639 w 973-420-8713 cDepartment: Department of MusicCourse Name and Number: N/A

Protocol Approval Date: _____

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Risks associated with my participation in this research are having my experiences scrutinized for research purposes and will be read by people unknown to me and I accept them. Benefits of my participation in this study are educating younger generations and keeping jazz music and its traditions alive and strong.

I understand that any data and recordings collected as part of this study will be stored in a safe and secure location, and that this data will be anonymized for long-term storage for use when this research is completed. I understand that I will be audio-recorded and that these recordings and transcripts will be anonymized for long-term storage for use when this research is completed.

I understand that my identity will be protected at all times and that my name will not be used without my separate written permission. I understand that the results of this study will not be reported in a way that would identify individual participants unless I have given permission for my name to be used.

If I have questions about this study, I may call the investigators Clayton Thompson and Dr. Carol Frierson-Campbell. If I have any questions or concerns about this research, my participation, the conduct of the investigators, or my rights as a research subject, I may contact the Institutional Review Board (IRB) at 973-720-2852 or by email to IRBAdministrator@wpunj.edu.

Use my full name (check here) Use this alternative name (write name) Johnathan Blake

By signing this consent form, I am agreeing to participate in this research study.

Name of Subject Johnathan BlakeDate: 12-12-23

Signature of Subject

Name of Investigator Clayton ThompsonDate: 12/12/2023

Signature of Investigator

William Paterson University

Project Title: From Swingin' On The Swingset To Swingin' On The Bandstand: a curriculum for middle school jazz rhythm section

Principal Investigator: Clayton Thompson

Other Investigators: N/A

Faculty Sponsor: Dr. Carol Frierson-Campbell

Faculty Sponsor Phone Number: 973-720-3639 w 973-420-8713 c

Department: Department of Music

Course Name and Number: N/A

Protocol Approval Date: December 5, 2023

I have been asked to participate in a research study on my expertise as a jazz rhythm section instrumentalist. The purpose of this study will be to better understand how to educate young students in participating within a jazz rhythm section. I understand that I will be asked to respond to interview questions about my experiences. I understand that my participation is entirely voluntary and I may end my participation in this research at any time.

Risks associated with my participation in this research are having my experiences scrutinized for research purposes and will be read by people unknown to me and I accept them. Benefits of my participation in this study are educating younger generations and keeping jazz music and its traditions alive and strong.

I understand that any data and recordings collected as part of this study will be stored in a safe and secure location, and that this data will be anonymized for long-term storage for use when this research is completed. I understand that I will be audio-recorded and that these recordings and transcripts will be anonymized for long-term storage for use when this research is completed.

I understand that my identity will be protected at all times and that my name will not be used without my separate written permission. I understand that the results of this study will not be reported in a way that would identify individual participants unless I have given permission for my name to be used.

If I have questions about this study, I may call the investigators Clayton Thompson and Dr. Carol Frierson-Campbell. If I have any questions or concerns about this research, my participation, the conduct of the investigators, or my rights as a research subject, I may contact the Institutional Review Board (IRB) at 973-720-2852 or by email to IRBAdministrator@wpunj.edu.

Use my full name (check here) Use this alternative name (write name) _____


By signing this consent form, I am agreeing to participate in this research study.

Name of Subject: Todd Coolman

Signature of Subject 

Date: 01/03/2024

Name of Investigator: Clayton J Thompson

Signature of Investigator 

Date: 01/03/2024

William Paterson University

Project Title: From Swingin' On The Swingset To Swingin' On The Bandstand: a curriculum for middle school jazz rhythm section

Principal Investigator: Clayton Thompson

Other Investigators: N/A

Faculty Sponsor: Dr. Carol Frierson-Campbell

Faculty Sponsor Phone Number: 973-720-3639 w 973-420-8713 c

Department: Department of Music

Course Name and Number: N/A

Protocol Approval Date: December 5, 2023

I have been asked to participate in a research study on my expertise as a jazz educator. The purpose of this study will be to better understand how to educate young students in participating within a jazz rhythm section. I understand that I will be asked to respond to interview questions about my experiences. I understand that my participation is entirely voluntary and I may end my participation in this research at any time.

Risks associated with my participation in this research are having my experiences scrutinized for research purposes and will be read by people unknown to me and I accept them. Benefits of my participation in this study are educating younger generations and keeping jazz music and its traditions alive and strong.

I understand that any data and recordings collected as part of this study will be stored in a safe and secure location, and that this data will be anonymized for long-term storage for use when this research is completed. I understand that I will be audio-recorded and that these recordings and transcripts will be anonymized for long-term storage for use when this research is completed.

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Use my full name (check here) Use this alternative name (write name) _____

By signing this consent form, I am agreeing to participate in this research study.

Name of Subject Timothy Newman

Date: 5/13/24

Signature of Subject _____

Name of Investigator Clayton Thompson

Date: 5/13/2024

Signature of Investigator _____

Interview Questions for Charlap, Coolman, Blake and Newman:

- What is your particular role within the jazz rhythm section?
- What are your thoughts about what makes a great jazz rhythm section?
- How did you learn to play in a rhythm section
- What are three most important learning experiences you had as a rhythm section member?
- How would you apply what you know in order to teach your 12-15 year old self?

Interview Questions for Dr. Newman:

- How is jazz best taught in general and to beginners?
- What is a “beginner” in jazz and why does jazz education usually start in middle school?
- What is the difference between teaching jazz versus classical music?
- Why are there few jazz curricula out there?
- Why is jazz education important?