JAZZ, BLUES, AND IMPROVISATION FOR THE YOUNG

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JAZZ, BLUES, AND IMPROVISATION FOR THE YOUNG

A Project

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Abstract

of

JAZZ, BLUES, AND IMPROVISATION FOR THE YOUNG

by

Karrie Lorraine Enstall

This project is a culminating experience for a Master of Arts in Education: Curriculum and Instruction with an Emphasis in Arts Education. It creates a curriculum to present jazz, blues, and improvisation to fifth grade students. The author researched in the area of theory and practices in arts education, history of jazz, blues, and improvisation as well as jazz pedagogy and learned new technology to produce background materials for student use. The curriculum was delivered and refined through the research and reflection process by the researcher and students together.

____________________________, Committee Chair
Dr. Crystal Olson

____________________________
Date
ACKNOWLEDGMENTS

I wish to thank Crystal Olson, my advisor and friend, who has encouraged and helped me through this process. The process opened my eyes to endless possibilities for teaching music. It also brought me to the realization that I can and will be a life-long learner. I wish also to thank Larry Carberry, who was a mentor and associate. He enabled a symbiotic atmosphere between Franklin High School and the two elementary school programs that I oversee that brought enthusiasm to everyone involved in the project. It really is a joy to realize that I can be a greater part in the musical lives of my students by introducing them to their future music teacher.
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Chapter 1
AN OVERVIEW
The Problem

There are three basic problems in the way that music is taught in the U.S. today. Students come to music education with little or no active musical experiences, there is a premium placed on classical training and reading skills, students do not learn to listen and develop an ear for style or appreciation. The purpose of this project is to develop an instrumental curriculum that would offer students active musical experiences in a spirit of play and exploration primarily in the area of jazz, blues, and improvisation. It relies upon a historical representation of what makes this genre great.

In the past many children grew up with music as part of the family environment. Country-dances were common. Someone in each home played an instrument and everyone sang. In today’s fast paced schedule children have few opportunities to participate and create their own music. Though music has been made more abundant through media, this very abundance has taken away every day experiences in music. Singing just for the pure joy or gathering around the hearth for evening song or the dancing of a jig at the local barn raising has been largely lost. We have lost real life experiences with music and we have lost an understanding as well as the ability to sit still just to appreciate live performance. Students need to have musical experiences early in life to develop understanding, yet fewer and fewer adults are able to offer these musical experiences to their children and are not able to pay an educator for them.
Music education exists in this void of quality musical experiences. The music teacher begins teaching the student at an advanced age, an age that is appropriate for reading. The school system places a premium on teaching music by learning to read. Young children learn to talk long before they learn to read. If music is a language, learning to read before the student becomes experienced at making or speaking that language is backward. Students need experiences in making music in order to appreciate and understand music that they learn to read.

The United States has a rich musical culture all its own in blues and jazz that is little understood by many of its own citizens. Jazz and blues originated with African American slaves who were not educated to read and write, nor were they classically trained to read Western music. Jazz and particularly the blues genres rely heavily on call and response for training of the individual. This call and response teaches the student the most important art of all, listening. It also allows the students to discover, develop and express their own ideas of individuality.

Importance of Jazz and Improvisation

This project was to create a music curriculum that would allow students to explore music in a creative and fun atmosphere. Students were allowed to build their own understanding of music as well as explore aspects of the American musical culture. By learning to improvise, students not only learned and grew in their playing ability but developed their own voice, tastes, and sense of style of music. This curriculum focused on blues, form, chord patterns, an approach to swing, and improvisation. This curriculum
took students beyond what is written on the page to a fuller understanding in the language of music.

The Context

This curriculum was created for fifth grade band students at Henry and Huerta Elementary Schools in the third quarter of the 2009-2010 school year. Henry and Huerta Elementary Schools are in the low socio economic district of Stockton Unified. The population of these schools contains 54 percent Hispanic students, 13 percent Asian, 11 percent African American, 10 percent Anglo. These bands had seven to ten students who met twice a week for 50-minute classes. Henry has been in existence for three years. Huerta has been in existence for eight years. The district has gone through changes in the past few years that made it difficult for many students to have a consistent music education. The curriculum culminated with a concert that premiered a blues piece that the bands had created and showcased short improvised solos.

The Procedure

There were four phases to this project. These phases were assessment and goal setting, research and preparation, curriculum implementation along with execution of the concert, and reflection and editing. All four phases were carried out with an attitude of reassessment and goal setting by both students and researcher alike.

The first phase was to assess students’ current playing abilities and musical understanding. Students were assessed in a final playing test and a written test at the end of the second quarter. Students were also be given an opportunity for self-examination of
what they know and what they want to know in the form of written interviews. These assessments and interviews were used to set musical goals for the next quarter and to build curriculum.

The second phase was to research jazz, blues, and improvisation in the context of jazz history to build a listening library for both the researcher and students. Further research in the area of technology was explored for the benefit of producing written and audio tracts to enhance the curriculum. Research was the basis for the initial preparation of a curriculum, which included written music and audio tracts.

In the third phase, curriculum was used by the researcher and students alike for the students’ training and was built for the presentation of a culminating concert. Assessment of the students playing ability was formed during improvisation time, thus negating the need for apparent testing.

The final phase was the concert, which included short student generated solos. At the close of the concert students and this researcher alike reflected upon learning and being given opportunity to add to the direction of future learning.

Literature

Research for this project was focused in three areas. These areas of research were in the theory and practice of Arts Education; history of jazz, blues, and improvisation; and jazz pedagogy as well as technology.

Research in the area of theory in Arts Education included John Dewey (1934), Elliot Eisner (1998), and Donald Arnstine (1967). Research in the area of practice of Art
Education included Zoltan Kodaly, and Carl Orff. Research in the area of jazz history included Leonard Feather (1957), Martha Hamilton (2008), and Ward and Burns (2000). Research in the area of jazz pedagogy included Dave Baker (1979), Carter, Marsalis, McCrady, Modell, and Thomas (2008), Dunscomb and Hill (2002), Leonard Feather (1957), Doug Goodkin (2007), and Gunther Schuller (1968). Finally research in technology included software such as Sibelius, a music writing software, Band In A Box, a recording software, and Garage Band, a rhythm section and recording software. Technology was not used to create the curriculum, but will be used to create future curriculum in jazz.

Research Goals

The primary goal of this project was to explore, discover, and develop as a music educator. To become a better music educator, research goals were aimed at discovering how students learn, what motivates students to develop a certain inclination toward practice, and finding ways to encourage students to explore and discover with an attitude of fun and play. Research was explored in the fields of music history and listening to further the musical ideas presented to students as well as offering students more than one way of knowing. Research in the field of technology was explored in order to create this curriculum and the recordings to assist students’ improvisation.

Musical and technological goals were further met in a symbiotic and collaborative effort with Larry Carbery, a mentor teacher. Interviews were conducted with colleagues
in Stockton Unified School district. Finally, research goals were met by direct observation, interviews with students, and written and playing assessments.

Changes for the Future

This project changed my teaching methods to include historical and analytical perspectives for the student as well as a means to encourage students to explore and have fun with their instruments and to discover their own unique musical voices.

Influencing the Music and Education Fields

This project influenced the field of music education in three ways. It encouraged coworkers within Stockton Unified School District to explore teaching through the use of call and response and improvisation. It also brought an aural and historical perspective to teaching music that is often neglected for younger students. Finally, this curriculum allowed students to become involved in their own learning process and to become proactive in their learning experiences. Thus, students in this project and similar projects will affect change in music education in that they will expect to take a larger role in the development of their own understanding, no longer relying upon the instructor to have all the answers for the process.

Definition of Terms

*Chart* – Music in a somewhat abbreviated form that utilizes a simple melody and chord symbols

*Chord* – Stacking of tones to produce harmony

*Half note* – Notes that are made up of two beats
Head – The main melody and chords from a chart of music

Improvisation – Using basic elements to create a new melody

Phrase – A musical thought usually made from four measures

Progression – The order in which chords appear

Slur – Playing notes without attacking in between

Solfege – Syllables sung to aid students’ understanding of pitch within the context of a scale or in sight-reading

Straight eighth notes – Notes that consist of half a beat

Swung eighth notes – Notes that consist of half a beat but are unevenly played

Syncopation – Rhythm that is played off the beat, or in between the beat

Tongue – Touching the tongue to the mouthpiece to stop air stream and create articulation

Limitations

The limitation of this project is that it provides material for one concert. In order to promote greater change in the field of music education the process needs to be repeated over the course of a few years of teaching. It will be necessary to prepare curriculum to engage students over the period of an entire school year. It will further be necessary to prepare curriculum for multiple levels of students.
Chapter 2
REVIEW OF RELEVANT LITERATURE

Theory and Practice of Arts in Education

Students are individuals with differing talents and strengths and differing ways of acquiring knowledge. This chapter will discuss what knowledge is of most worth. It will further discuss, historically, how students have been taught. It will continue to consider the importance of educationally rich experiences to bring out the best in the individual students and prepare them for a pluralistic democratic society. In conclusion, it will explore the need to change the way assessment of learning is conducted in our educational system.

When one considers how education can best mold and serve our citizens, one must consider what knowledge is of most worth and to whom. “What good is it for a man to gain the whole world yet, forfeit his soul?” This quote from Mark 8:36 of the New International Version of the Bible (1984), in a nut shell, states a view of what knowledge is of most worth. Each student needs to be prized for who he is and all students for what they are. When students are prized for who and what they are, they can also appreciate the gifts and talents of those around them. Benjamin Franklin made two statements that have endured in my memory. The first is approximately this: if we do not, as individuals in a democracy, self regulate, we will not be able to self govern. The second is that the morality of the classroom of one generation will be the morality of the nation in the next. Various forms of music education such as that of Orff Schulwerk, based on the work of
Carl Orff and Education Through Music, based on the work of Zoltan Kodaly and developed through Mary Helen Richards, create an atmosphere where students learn in group settings. They are allowed to celebrate learning, themselves, and each other. Within this atmosphere of celebration, students learn to enjoy the learning process, work together to create a product together, as well how to appreciate their art, themselves, and each other.

In the article “Education at the turn of the century,” by Herbert M. Kleibard (1992), one can read a history of the four warring factions and their battles for control of curriculum in American schools from the 1800s to current times. The four leaders of these factions, according to Kleibard (1992), are Charles W. Eliot, G. Stanley Hall, Joseph Mayer Rice, and Lester Frank Ward. Kleibard further recognized that John Dewey took all these ideas, reinterpreted and synthesized them into his own. Kleibard (1992) suggested that in the 1890s Eliot saw that there was a short fall of education in the lower grades to prepare its students for college, and Eliot’s focus was to prepare students by increasing their power to reason. On the other hand, Hall thought that the natural order of child development should be considered in preparing curriculum, and began studies of how students learn. Joseph Mayer (as cited in Kleibard, 1992) was a critic of everyone who came before him suggesting that if enough study was invested in determining which methods of teaching worked best, our schools would not be in the state in which Mayer believed them to be. Frank Ward (as cited in Kleibard, 1992) believed that schools would evolve somewhat like Social Darwinism, with the survival of the fittest coming out on
top. That is to say, those who, by the power of their own intelligent actions could make the best changes for reform would ultimately prevail. All of these factions argued about what knowledge was of most worth. They further argued about who could and could not be successful in education and who should and who should not receive such an education. These changing ideas evolved by trying to both serve and mold an ever changing society and the needs of that society.

In considering how education can serve and mold a changing society, we must consider how do humans learn? Seeing comes before words. The child looks and recognizes before he or she can speak (Berger, 1972). That is to say children learn first through their senses. Children also process through sensory input before they can become literate. What a child can represent in language is just the tip of the iceberg relative to what he or she knows underneath the surface.

Sweetness is experienced by the child long before it is assigned a name. Sound is experienced before it is described as soft or loud. Touch is felt before it is characterized as a caress or a slap. The world of experience is a world rooted in qualities, and the ability to ‘read’ these qualities is an ability that can be developed throughout life. (Eisner, 1998, p. 13)

What the child knows is more than he or she can say. Indeed, the child is in a constant state of learning. As Eisner put it, “brains are born, minds are culturally made” (Eisner, 1998, p. 23). Many of today’s children come to school with little or no English linguistic ability. Because what children know is not represented in their language, it is
necessary for these children to find alternate ways to communicate what they know. The arts are wonderful ways in which a child can demonstrate what he or she knows. Eisner further expressed the depths of understanding that a child can have. “Our sensory system that enables us to get in touch with the world. What autumn means is intimately related to its qualities and phenomenologically its qualities depend upon what we can experience” (Eisner, 1998, p. 15). All this is to say that children experience a myriad of qualities even before recognition much less representation. Experience is at the center of a child’s development.

John Dewey (1934) further claimed in, Art as experience, that to have an experience, “The experience must stand out as an enduring memory” (p. 37). Dewey (1934) further said that learning must be connected to prior knowledge and go beyond mere recognition to one’s own perception. So too, Donald Arnstine (1967) claimed in, Philosophy of Education: Learning and Schooling, that for a student to learn, he must find the material meaningful. He further suggested that students will not find meaning without acquiring a new disposition. That is, the teacher must create an atmosphere to arouse curiosity and thus change the student’s attitude toward learning. Both Dewey and Arnstine suggested that the teacher must encourage the students to change their attitude toward learning.

Dewey (1934) recognized that an experience must have a pattern, movement, include emotion, include the whole person or conscious attention, and take time to develop. This process must take the student from the point of recognition, through
clarification, intensification and development, to the point of conclusion, where the student arrives at his own perception. At all times the experience must go beyond the routine and must not be mechanical or capricious (Dewey, 1934). Similarly, Arnstine (1967) suggested that there is a process to learning. The teacher must at all times consider the purpose of the knowledge in order to connect the students’ specific personal attitudes to the content. Thus, the teacher encourages students to change their disposition toward a subject by arousing their curiosity and considering why they would want to invest in the learning (Arnstine, 1967). Both Dewey and Arnstine suggested that quality learning is student-driven.

Elliot Eisner (1998) recognized that there is more than one way of knowing. He further talked about the ways that the arts and the aesthetic can enhance learning and communication. Finally, Eisner suggested that we need to expand our ways of thinking about education, but this change would also require changes in the way that learning is assessed.

According to Eisner, “The three Rs involve too little of what the mind can do” (Eisner, 1998, p. 45). People are very different from one another and have multiple talents and multiple ways of expressing what they know. In a democratic, free society all people are considered valuable. Each has his or her own unique gifts, talents, and strengths. According to Eisner, knowledge cannot be reduced to what can be said. The arts simply allow students to grow from their strengths. When students are allowed to grow from the strengths, they are better able to contribute to the society at large (Eisner,
Eisner further recognized that changing the way students are taught would require different methods of assessment. Because each student is different, and those differences need to be celebrated, it is a natural conclusion that the multiple-choice test does not give a clear picture of what the child knows. More importantly, it does not give any hint at what a student can do or the level of commitment.

Educators have the privilege of developing minds. Minds are made from the myriad of experiences within the students’ culture. Students come from diverse backgrounds and cultures and thus come with diverse areas of strength. When we limit education to languages and math, we limit the ways a student can grow, express self and contribute to a diverse community.

**Jazz Pedagogy**

In their book *Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide*, J. Richard Dunscomb and Willie L. Hill, Jr. recognized that, “Every child deserves a high-quality, well-rounded education” (Dunscomb & Hill, 2002, p. 8). The purpose of this section is to document how the study of jazz enhances the overall performance and understanding of music for the young student. It will offer a cultural perspective as to why jazz is important to the budding musician. It will explore the need for students to develop their own musical language and means of expression.

Each student comes to the class with a wealth of prior knowledge in the form of cultural identity. It is important to use that prior knowledge as a basis upon which to make learning possible. The classroom in America and particularly in California contains
students from every ethnicity. Therefore, it is important that curriculum reflect both American and global culture. Teaching jazz enables the instructor to connect with the student’s own musical identity, while developing respect for the musical identities of his/her classmates. It also builds a respect for the many challenges of the art form of jazz.

Jazz is America’s one true art form. According to Dunscomb and Hill:

Many believe that America’s most significant and original contribution to the world of music is jazz. Although it is important that music programs include the music of many cultures in their selection process, it is essential that we also include the music of our own culture – and that music, in my mind, is jazz.

(Dunscome & Hill, 2002, p. 9)

You can hear elements of jazz in all pop music. When students are introduced to the blues form, it is identifiable. Students are also brought to life by swing and syncopation. At the same time, students are offered their own chance to explore through improvisation. Students come to the band experience with a wealth of musical ideas. According to Dunscomb and Hill (2002), “Music is a part of almost everyone’s life on this planet and always played a role in all cultures throughout mankind” (p. 7). It is important to find connections to these ideas and allow students to explore and build upon them. In their book, Teaching Music through Performance in Jazz, Carter et al. (2008) suggested that, “At its most basic, education provides students with a greater sense of the possible. Jazz music expands a kid’s horizon of aspiration. We want students to be aware of what’s possible and to feel they can attain the possible” (Carter et al., 2008, p. 3). Any
and all education is the process through which new ideas are built upon prior experiences and knowledge and creating a new disposition toward learning. By tapping into the preferences of the student, the instructor is able to create new experiences to challenge and create new interest for the subject in the student.

According to Dunscomb and Hill (2002), “Jazz and particularly blues are uniquely American art forms” (p. 14). This music remains today as part of the fabric of American life. Music in pop culture America comes from jazz greats such as Louie Armstrong, Duke Ellington, Count Basie, and Ella Fitzgerald. In this genre students are comforted by the familiar as well as challenged by new and exciting concepts. According to Carter et al. (2008), jazz gives us an opportunity to teach our students a respect for history in a painless way. Jazz enables the student to make connections from their past experiences; to find and develop new and stronger connections to history; and develop greater understanding of who they are and who they are becoming. Though the origins of jazz are African-American, it is an ever-evolving genre that has gone through many changes. Indeed, through the course of time, jazz has incorporated elements from many cultures. Jazz is both American and multicultural. Thus, it appeals to a majority of the many different faces one would find in the classroom. Dunscomb and Hill (2002) note that because the heart of jazz is based on today’s musicians bringing new ideas and energy to the music, it will always be evolving. Jazz with its emphasis on the performer becoming part of the music itself through improvisation will always belong to the
performer. Jazz will always be in a state of changing and becoming (Dunscomb & Hill, 2002).

Jazz is the one form of music that requires that every player become part of the music. It allows the performer the freedom to express the music that lives within. According to Carter et al., “The music was constructed in such a way that a genius like Louis Armstrong could perform with someone who could barely play, and they could make up something that satisfied them and an audience” (p. 8). Because it allows self-expression, it gives room for each player to be who he or she is, musically, and will never be a static art form. It will reflect the cultures of the people who perform. In this pluralistic, democratic society this is important because it encourages students to respect the differences that exist in the many faces that belong. At the same time each student belongs to the greater whole. Carter et al. (2008) put it this way, “I think it’s important to realize that our music is the best art to teach the most basic of democratic relationships – the rights and responsibilities of individuals to the larger group” (p. 6). This very becoming part of the music and part of a whole is a process that teaches our students responsibility to a greater society.

Teaching jazz allows the instructor and students a platform of connection. Because it is both American and multicultural, students are able to connect with familiar, yet it is diverse enough to challenge. It also allows students to be themselves while offering room to grow. Finally, it is a vehicle through which students begin to understand their responsibility to the greater whole of society and our democratic ideals.
Jazz enables students to explore and build their own musical language. What is language, but the transfer of meaning, ideas, and emotion? It is to realize, then, that music is language. In that it communicates on a deeper level than words, it is indeed a language of the heart and soul of individuals as well as groups of people. David Baker’s book, *Jazz Pedagogy*, denounces the myth that jazz cannot be taught (Baker, 1979). Many people believe that talent is tantamount to musical communication. Just as infants learn to speak through active listening and mimicry, so too, students learn to speak this wonderful language through active listening and mimicry. Though parents may be enthralled with newfound linguistic skills of their toddler, it is not considered talent. At the other end of the perspective Carter et al. (2008) said, “You don’t chastise a baby for not being able to speak correctly” (p. 7). It is important to realize that talent is brought out, encouraged, and developed by the instructor. The technique of call and response used in jazz music reinforces the process of mimicry that is so necessary in the acquisition of new linguistic skills. Again Dunscomb and Hill (2002) realize that acquiring new linguistic skill comes through listening:

The language and vocabulary of jazz are most easily grasped through the process of listening, which has been proven through 100 years of jazz history. …. The process of playing along with, or mimicking, someone’s playing is essential to internalizing the nuances of jazz language. Of course, the critical point here is to select a good model to copy and to find a simple and accessible tune. (Dunscomb & Hill, 2002, pp. 95-96)
Music can be taught. The primary vehicle through which it can be taught is listening and mimicry. Encouragement in newfound skills will ultimately allow students to grow.

The heart of jazz, of course, is improvisation. “The art of jazz improvisation is a cumulative process; therefore, each and every opportunity to build jazz vocabulary and aural skills will contribute greatly to the total jazz improvisation experience” (Dunscomb & Hill, 2008, p. 103). Through improvisation students have opportunity to begin musical self-exploration and expression. Again, if one compares student learning to the language acquisition of toddlers, we can begin to see how students go from expressions of single words to phrases to sentences and entire paragraphs. According to Dunscomb and Hill:

The ultimate goal for a jazz improviser is to play effortlessly what is heard in the mind. Obviously, this skill cannot result from an overnight process…. So, consider the process of learning jazz improvisation a cumulative one, taking each opportunity to increase jazz vocabulary. (2002, p. 95)

Improvisation allows students to express and practice their newfound musical linguistic skills.

One can see then that learning music is a life-long process of language acquisition. The music instructor can aid students to communicate musically through experiences that allow for listening and mimicry. The blues is the simplest form to identify and mimic. Finally, improvisation offers experiences that allow students to explore and practice new skills. All language is more than what one reads. It is language
that is expressed. Jazz with its emphasis on listening offers a more holistic approach to teaching music.

Great players are not born, talent of the player is developed. According to David Baker (1979):

While no intelligent musician would deny the necessity for emotional involvement in jazz music, the point is that jazz also requires some basic fundamental skills and a grasp of the language. Without understanding the syntax and grammar of jazz music and styles, one is reduced to non-volitional choices.

(p. 1)

One must consider strategies in developing musical skill. In beginning this process, this author must consider students prior knowledge. It is necessary to limit the scope and sequence to build on what the student knows. This project will incorporate pedagogy for blues and swing to encourage syncopated feel and improvisation. These concepts are a basis from which further study can and should continue.

Blues is the best form for beginning improvisers. The simplicity of form allows for familiarity and provides means for mimicry while developing musical ideas. Call and response is the best form of mimicry. When introducing a new piece, the instructor may or may not give out the notated music. The instructor plays or sings each musical phrase. Students repeat the phrases. The blues incorporates this call and response technique in the form itself. With first phrase being repeated and the final phrase being a conclusion, students get the idea of conversational expression. Within each concluding phrase are
little pieces of the first and repeated phrase. This makes it easier for students to be
comfortable in the improvisation process. Once the students realize the head of a piece,
the instructor can further develop musical ideas by simply playing with it. In mimicking
sessions, the instructor may play with the rhythms, or alter pitches, or change sequence,
or introduce quotations from previously learned material that is not related to the music.
The possibilities are endless. This style of teaching becomes fun and exciting for most
students. According to Dunscomb and Hill (2002), “it is important to play and sing
through a chart using the roots of the chords” (p. 105).

This reinforces the form of the piece. It also gives a launching place to realize
solos in improvisation. According to David Baker, it is the role of the teacher to guide
students to choices and options that exist in music (Baker, 1979). In teaching students to
improvise, one must help students to realize the importance of learning scales, chords,
turn arounds, licks and many other devices common in music. Improvisation is a form
through which students can experiment with all such devices in order to express what is
inside.

Jazz History

This section will look at an historical perspective of jazz. This project is limited to
teaching to an attainable level for young students. It will consider history in blues. It will
consider historical roots of swing. Finally, it will explore how technology has changed
music and how it can be used in the classroom.
The history of the blues is difficult to trace. It is usually traced back to the African American slaves on the plantation, and particularly New Orleans. This paper will trace the roots of the blues on the plantation, how it became an accepted form, and the relevance it has for today and tomorrow’s musician.

The blues have been shrouded in mystery. Many people believe the blues originated in the South, in particular the Mississippi Delta. Music anthropologists painted this myth in the 1960s. According to Marybeth Hamilton (2008), in her book, *In search of the blues*, the 1960s experienced a blues revival when Americans and Europeans began to take a fresh look at the blues. The emphasis of this revival was on the blues from the Mississippi Delta. This led to the belief that the Delta Blues was the original form. According to Leonard Feather (1957), people were singing the blues all over the country long before the emergence of the Delta Blues. The history of the blues goes farther back. The blues are believed to be the spontaneous folk music of African American as they experienced life in the new world as slaves on the plantation. In Leonard Feather’s (1957) book, *The Book of Jazz from Then Till Now*, callers in the south derived the lyrics of these songs spontaneously. These simple melodic improvisations are thought to be the product of a blend of African musical culture and American musical culture of the time. The bending of pitches and the leaning on the flat third and flat seventh, however, were not known in Western music. Leonard Feather points out that, “music from Africa at the time had no little or no harmonic structure and European and American music at the time had many ballads which were derived from a twelve bar form” (Feather, 1957, p. 11).
That is to say that the blues, though sung spontaneously, came out of African slaves as they were influenced by American music of the day. In the early 1900s, according to Hamilton, race records began to appear and change the sound of the blues. These early race records were meant to preserve the simple folk music of the Negro. African Americans began to buy these race records and it quickly became a very lucrative business. Once songwriters began to see the commercial possibilities in these recordings, according to Geoffrey C. Ward and Ken Burns (2007) in their book *Jazz: A History of America’s Music*, the blues became a more codified form. As these recordings became more and more popular, the blues began to take on the form it is known for today.

The blues is a form of music that is readily recognized by anyone who hears it. According to Leonard Feather (1957):

Most people believe that the blues has something to do with a feeling or emotion expressed in the music, when in fact, the blues is a form. The blues is the simplest form in jazz and is easy to identify and follow. The blues, in its simplest form, has a distinctive lyrical patter as well as a traditional musical pattern. (p. 147)

That blues music permeates most all American music. The form is in twelve measures. They are set in three, four measure phrases. The first phrase is repeated. The last phrase is an answer or conclusive phrase to the first two. The form utilizes no more than three chords. The simplicity of form enables students to hear and identify harmonic form and structure. This form is easy to identify and follow. Through experiences in the blues
students, begin to identify musical form and structure, which is a higher level of linguistic understanding.

The blues remain relevant for today’s musicians because it remains so common. According to Leonard Feather (1957):

Whenever any group of musicians assembles that has never met before, it is the pattern most likely to provide the immediate and compatible meeting ground. Throughout the decades of its use as a jazz base, the blues has changed only in the sense that it has far more complex in many interpretations. (p. 149)

The blues remains an immediate form that musicians can identify, play, and improvise upon. It is a common ground upon which to build. When musicians get together, they do not need written music. One can say “blues in F” and everyone know what they are talking about. Music can happen at a moments notice. It remains a palate upon which musicians can create in the moment.

The blues remains a form with which all musicians must be familiar. Students indeed recognize the pattern, they just need to be introduced to a few simple ideas so that they can recognize it when they hear it. Through experiences in the blues, students will begin to understand form, which is a base for deeper musical understanding. The blues also enable students to experience music aside from written notes, giving them the freedom to begin self-expression.
Swing is a large component in jazz music that must be understood by the young musician through experience. It is an aspect that is difficult to put into words. Gunther Schuller (1968), in his book *Early Jazz* suggested:

Admittedly, a definition of swing has about the same sketchy relationship to swing itself as jazz notation has to performed jazz. Like the description of a primary color or the taste of an orange, the definition takes on full meaning only when the thing defined is also experienced. (p. 6)

So many aspects of jazz music can only be understood through experience. Swing is a major factor in making a jazz band sound like a jazz band. This paper will discuss what it means for the music to swing. It will also explore the beginnings of swing. Finally, it will reveal the relevance of swing for today’s musician.


No one knew what swing was till Louis came along. It’s more than just the beat, it’s conceiving the phrases in the very feeling of the beat, molding and building them so that they’re an integral, indivisible part of the tempo. (p. 115)

Swing is much more than the syncopation found in African rhythms. It is a smooth, yet commanding style that defies the rigid classical feel. Gunther Schuller (1968) notes that Louis Armstrong accomplished his extraordinary sense of timing through a sureness of attack. This sureness of attack is the basis for all jazz music. It defines the identity of the
genre that is jazz as it drives the music forward. Establishing a swing feel is no simple task. Swing is a rhythmic feel whereby eighth note rhythms are realized with a laid back and uneven feel. Again, this concept should be approached through aural experiences before reading. According to Dunscomb and Hill (2002) “the swing style needs to come first because it is the ‘essence’ of jazz style” (p. 62). Swing, in many ways, establishes jazz style. According to Dunscomb and Hill (2002), “playing music as written produces a ‘square’, non-jazz sound” (p. 62). Swing, then is key to a band’s understanding and sounding like a jazz band. The easiest way to introduce swing is through teaching a new piece. Again, it is most important to listen first. According to Dunscomb and Hill (2002):

…. as you introduce swing eighth notes to an inexperienced band, your first priority is to achieve a smooth feel… Always be ready to sing to the ensemble, because it communicates articulation, accents, dynamics, and feeling. In other words, you need to bring the jazz concept to life for the students. (p. 67)

Hearing is of much more importance than reading. At this point, students may rely upon the music to realize pitches and basic rhythm, but the instructor is able to take students beyond the page to communicating a feeling that cannot be captured on the page.

According to Schuller (1968), it begins with an emphasis on the second and fourth beat. This back beat feel is further emphasized with syncopated rhythms that anticipate these second and fourth beats.

Though swing is the essence of jazz music, it was also remains a genre within jazz music. Creole, Dixieland, and Ragtime were precursors to Swing. According to Ward and
Burns (2007), “New Orleans housed two symphonies, one white and one Creole” (p. 8). Like the white symphony the Creole symphony was classically trained. “To survive in America, slaves needed to be able to incorporate everything they saw and heard around them” (Ward & Burns, 2007, p. 10). These classically trained musicians began what is known as Creole and Dixieland. A third form was Ragtime. Musicians would liven up familiar tunes to make them more danceable by improvising syncopated versions. This is what is called Ragtime (Ward & Burns 2007). Creole, Dixieland, and Ragtime were jazz music from New Orleans based on European and American classical music. These versions, however, did not swing. According to Ward and Burns (2007), these versions, though syncopated, were choppy and did not have the smooth swing feel that was realized in the music of Louis Armstrong. Creole, Dixieland, and Ragtime music were precursors to what is now known as jazz.

There are a myriad of reasons to begin jazz instruction to younger students. John Kuzmich, Jr. and Lee Bash (1984) in their book Complete Guide to Instrumental Jazz Instruction, recognized that “Jazz is America’s only original art form; though jazz roots remain humble, it has achieved the level of art” (p. 5). People from all over the world recognize the level of sophistication and skill that comprises jazz. Teaching jazz music can bridge the gap from music of the past to the present and even take students into what may be to come, and who the student may become. Kuzmich and Bash (1984) suggested “It is the developmental techniques of improvisation that distinguishes jazz from all others and give jazz education validity” (p. 7). Improvisation is the one medium that
opens the student to new possibilities more than any other. Western European cultures have left improvisation out of the teaching process. Through experiences in improvisation, students learn skills toward problem solving. According to Wynton Marsalis, as recorded in, *Jazz: A History of America’s Music*, “The real power and innovation of jazz is that a group of people can come together and create art – improvised art — and can negotiate their agendas with each other” (Ward & Burns, 2007, p. 115). This goes beyond simple problem solving to develop individuals who can get along with each other democratically.

Technology has played a part in the development of jazz music and America’s music. The invention of the phonograph led to the release of race records and ultimately changed the sound of American music. Technology has changed the very instruments that are used to create music. Now computer technology can be harnessed to teach music and new and fascinating ways.

During the birth of jazz music, most music came from live performance. Such performances, according to Schuller (1968), took into consideration the audience for which it was played. The coming of the phonograph changed the whole of music, and jazz was birthed. Previously, performances were prepared for the upper Caucasian class. The invention of the phonograph meant that anyone could purchase phonograph and a collection of their favorite recordings. Marybeth Hamilton (2008) suggested that the development of race records became big business. The popularity of such recordings lead to further mixing of black and white musical cultures and the emergence of jazz. Doug
Goodkin (2007) in his book *Now’s the Time: Teaching Jazz to All Ages*, suggested that the blues was a form on the delta that did not gain its current form until the arrival of the radio and phonograph. That which people listened on radio and on phonograph is what sold and caught on. As pop songs grew, so did jazz.

The invention of the computer has given us many new types of software that allow for recording, music notation, and analysis. According to Hamilton (2008), musicians abroad could not wait for the hottest new recordings to emulate. Students must listen and listen often to great performers. A student can learn so much from listening and trying to emulate what they hear. Indeed, music is so much more than what is written. Further, it is also helpful for young students to listen to background CDs while they are learning to solo. Programs such as “Band in a box” can help the instructor create the sounds that the band may be missing. Often young bands will not have a mature rhythm section. It is helpful to play with a CD that has just the rhythm section. Students can use such CDs to solo.

This chapter discussed the importance of experiences in the learning process. For the music student, those experiences can be realized through performance in jazz. Jazz allows the students to explore and learn about the language of music through improvisation. Teaching jazz offers a more holistic approach to teaching. It allows the instructor to incorporate theory, style, technique, explorations, and reading to the student. The student is able, then, to realize how music fits together as a language. Finally, this
chapter discussed this history of jazz and how technology has changed music over time and how it can change the way music is taught in the future.
Chapter 3
THE PROCESS OF THE PROJECT

The author of this project has performed different styles of music with many different bands. The author has performed in marching bands, concert bands, wind ensembles, orchestras, and jazz bands. At present, the author performs with a contemporary style band called Remnants. While the author enjoys all styles, jazz remains her preference. This author plays flute, piano, saxophone, and sings. She has written a number of songs, but as yet has not recorded.

The author has taught band, strings, choir, and classroom music in Stockton Unified School District for six years. She has her Bachelors Degree in Music Education and has had three levels of Orff-Schulwerk training. In addition, she has taught flute and piano lessons for over twenty years before beginning university training. She currently teaches at Wilhamina Henry and Dolores Huerta Elementary Schools. Both are in low socioeconomic areas with more than 50% Hispanic populations. Both have a large amount of students who do not speak English.

Wilhamina Henry School has close to 1,000 students in attendance. The author teaches a small fifth grade band, sixth grade band, fifth grade strings, seventh grade band, eighth grade band, and a mixed eighth grade group at Henry Elementary. The school has been a difficult school in which to teach. It is a low performing school and students are often pulled from music lessons because of low-test scores. This school also has three fifth grade classes, two sixth grade classes, and three seventh and eighth grade classes.
This means than each year one-third of the sixth grade students are sent to other schools. Sometimes they return in the seventh grade. This means that it is somewhat difficult to develop a program, as there is little continuity of students and student ability from year to year. There have been further difficulties as classes are held on stage. Whenever the school needs to use the stage for something else, little to no provision has been made to accommodate the music classes in other area of the school. Classes have been held outside in the cold. This is not only not good for the students but also not good for the instruments.

The atmosphere at Huerta is much better. The program is growing though the student population is little more than 300 students. There continuity between grade level populations is consistent. The teachers are eager to see their students in music classes, and a larger percentage of students are performing at academic levels that will allow them to enroll in music. The administration is much more accommodating of the music students, even though students meet on stage. Huerta has a small fifth grade band, a larger fifth and sixth grade string group, a small sixth grade band, a larger seventh and eighth grade band, and a good sized choir. The choir was added to help the seventh grade language arts teacher. She had a combination group that had both students who are learning English and students who speak English only. The choir meets twice a week and is made up of students who do not need the extra help with English. This allows the language arts teacher to give extra attention and focus to the portion of the class who needs extra help in English.
The author of this project recognized that communication goes beyond regurgitation of someone’s ideas on a page. In teaching music, this author recognized the need to aid students in formulating their own musical ideas and freeing them from the tyranny of the black dots (written music). The author of this project aimed at creating a nine-week curriculum for first-year students that would bring in ideas from jazz and blues as well as introduce improvisation in meaningful ways to expand the musical language of a group of students.

Prior to the project, this author used a Duke Ellington tune called “C-Jam Blues” as a finale piece in the December concert. The piece is made up of two pitches, in solfege, so and do. All the students associated with this author (including strings) were given the opportunity to play rhythmically with these two pitches. During class time students were shown the two pitches and encouraged to play along with the CD to match the rhythm and style of the head. Students did not have access to the written music. This was a total aural experience. In the solo section of the CD, students were first asked to echo patterns presented by the instructor. The patterns began in one measure length and progressed to phrases of four measures. Older students who had been introduced to improvisation were encouraged to pick a four-measure phrase of a Christmas carol that they could quote during the solo section of the concert performance. Students who developed a solo were given a first note so as to help them find the correct key. They were then encouraged to figure out the rest of their solo. Some students were unable to
figure out the entire solo and at the last minute were given some written music to help them complete their task.

In overview, the students worked with the Bb blues scale. The students worked toward improvising within the blues on Do, re, and ma. They also learned a simple blues piece called “Big Beat Boogie”. The students used “Big Beat Boogie” as a template to create their own blues piece. Students also worked toward realizing a swing feel.

Each lesson in this nine-week course began with a warm up on a modified Bb blues scale. Each lesson also began with some echo patterns within the scale and in particular, using do, re, and ma. After participating in the Christmas performance, the first year students were ready to begin what the older students were able to do. Students had been singing and playing (in solfege) do, re, mi, fa, so in concert Bb. The first lesson of this curriculum introduced a simple blues scale in Bb. The blues scale was sung using the chart below both ascending and descending:

<table>
<thead>
<tr>
<th>Do</th>
<th>re</th>
<th>ma</th>
<th>mi</th>
<th>so</th>
<th>la</th>
<th>Do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fl/TB/</td>
<td>Bb</td>
<td>C</td>
<td>Db</td>
<td>D natural</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>Bass/Piano</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clar/Tenor</td>
<td>C</td>
<td>D</td>
<td>Eb</td>
<td>E natural</td>
<td>G</td>
<td>A</td>
</tr>
<tr>
<td>Trumpets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto Sax/</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
<td>B natural</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>Baritone Sax</td>
<td></td>
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<td></td>
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</tr>
</tbody>
</table>

The scale was sung as an echo first then sung together. Once students were able to sing the scale, they were asked to look up the fingering for ma on their own instrument.
The next step was for the students to play and practice ma. It must be noted that at this time many clarinet and trumpet players were unable to play high Do. It is the experience of this author that many students, especially trumpet players, can play the higher notes and must be encouraged to do so. If students are able to play these notes, let them! In this first week students were introduced to “Big Beat Boogie” from Encore Performance. This piece introduced the students to the basic blues formula of four measures on Do, followed by two measures of Fa, two measures of Do, one of So, one more of Fa, and ending with two measure of Do. Students first clapped the rhythm. They were then asked what was the pitch of the first four measures. Students were asked to play the first four measures until the rhythm was clean. Next the students were asked to look at the next two measures to see what they noticed. Most noticed that it was on Fa. Students were asked about the rhythm. The students at this time were a little confused about the question. Many of the students did not have a complete understanding of rhythm and how it is different from pitch. The instructor made a side note that the students needed some review of the terms beat, rhythm, and pitch. The students were asked to clap the rhythm of the second four-measure phrase. The students recognized that the rhythm was the same. Students were asked to make notes on their practice log as to what they had learned and encouraged to practice the new piece one their own.

In week two, students continued to warm up on the Bb blues scale in half notes. Students sang echo patterns on do, re, and ma. Many students did not appreciate this exercise and demonstrated dislike for the assignment. It must be noted, that the objections
came from older students. Again, the students were asked to find the correct fingering of ma and were asked to echo play on do, re, and ma as a group while the instructor sang in solfege. Many students found this to be fun and exciting as they were able to explore their own identity. The students played “Big Beat Boogie” and were asked to consider the form of the piece. The students played the A section and told to call the 12 measure pattern an A section. Again, it was noted that the blues was made up of three four-measure phrases. Students were asked to identify the pitch in the first four-measure phrase, the pitch of the next two and final two measures of the next phrase, and the pitches in the last four-measure phrase. The students were asked what comes next in the piece and it was noted that it was simply a repeat of the A section. The students were also asked to play the A section with the CD. At this time the 7th grade class began to complain that this piece had too many of the same pitches. This author decided that the next week for the seventh grade first-year students would be on another blues type piece. The students were introduced to the spellings (in solfege) of the I7, IV7, and V7 chords. The students asked how to play the Ta of the I7. The students were shown that is was a lowered ti and asked to find the fingering of the pitch in their fingering chart. This author notes, that it was not the intended to get this detailed in theory at this time. The students were not expected to play the ta. It is the experience of this author that some students remembered this teaching and tried to include the ta on their own. The class then looked as the B section of “Big Beat Boogie” to realize that the B section followed the blues pattern set down in the A section. The B section merely had a slower rhythm and utilized
more of the chord structure. The students were asked to reflect on their study of form and to look at the last and final section of “Big Beat Boogie” for the next week.

The warm up in week three was the same as the warm up in week two so as to aid the students’ aural training. In week three the students continued to play “Big Beat Boogie” and read through “Skip to my Lou.” The students reviewed a rhythm chart that outlined whole notes, half notes, quarter notes, eighth notes, and their respective rests. Students were asked to identify how these notes differed from pitch names in letters and solfege. The students were asked to pair up to create a four-measure rhythm utilizing quarters and eighth notes that we could use to create our own blues piece. Many students struggled with this assignment and it was given as homework. Students were asked to write their rhythms on the board. Some students had incorrect counts in their measures. Rhythms were reviewed and the examples were corrected. The students voted on which rhythms they liked the best and why. The students then applied the blues formula to their rhythm. The fifth grade students at Huerta were very happy with their version, while some of the fifth grade students at Henry suggested that they liked reading notes better. The students were encouraged to continue playing “Big Beat Boogie,” “Skip to my Lou,” and their own piece at home in practice. The students were also encouraged to practice the blues scale and playing around with do, re, and ma at home. It was discovered at this time that “Skip to my Lou” was not an appropriate piece for which the students to apply the swing feel.
In week four, the students began speeding the Bb blues warm up to quarter notes. They also began to apply a swing tongue to the scale. This was applied as tonguing on beat two and four and slurring into beat one and three. During the echo warm up portion of the lessons, the students no longer relied upon the instructor singing in solfege. They, instead, echoed patterns of do, re, and ma from an instrument. The instructor also modeled the swing-tongue feel. In week four the students applied the root pitches to their own rhythm pattern to produce the A section of the class blues piece.

In week five, the students continued to warm up on the blues scale with a swing feel. The students were introduced to improvising with a background CD. A Bb blues background CD by Jamey Aebersold (1999) was used to hold two-measure musical conversations with the students. The instructor played for two measures and the students answered the instructor. The students were told that they should consider it a conversation and get away from echoing. Some students continued to echo. In week five, the students also created a B section rhythm for their own piece. The B section of the students’ blues piece is slower and consisted of half notes and whole notes. The students also applied pitches from the whole chord.

In week six, the students continued the swing feel on the blues scale and two-measure musical conversations. In week six, the students put the A and B section of their piece together. In week six the students learned “Twinkle, Twinkle, Little Star” in solfege and applied it to their instruments. The instructor demonstrated “Twinkle, Twinkle, Little
Star” on the quarter note with the tongue slur technique. The students were encouraged to work on the piece at home utilizing the swing feel.

In week seven, the students continued to work on musical conversations. Many students demonstrated joy and enthusiasm for the conversations. Some students demonstrated this with body movement as they played. Others closed their eyes as they let go of their inhibitions. Some students added notes other than do, re, and ma. All the students by this time were able to participate in the conversation. Some remained a little timid. The musical conversation time became a relished part of the rehearsal. It was a time when students could laugh at themselves and at others. It truly became a time of play. Week seven was devoted to finishing the blues piece that they wrote. It was also devoted to helping the students not only learn “Twinkle, Twinkle, Little Star,” but to make it performance worthy.

In week eight, the students rehearsed with Franklin High School students in preparation for the final concert. The author noted that rhythms in measures one and three of the blues piece were being switched. She also noted that the solos of students that sounded best contained long sustained notes. Rhythms in measures one and three were rehearsed and corrected. Students were also encouraged to play long tones in their solos and not to move from a pitch until the next pitch the student could hear in his or her head the next pitch. This step was not practiced consistently by all students. It did allow students to take a closer step toward internalizing melody. Internalizing melody can be compared to reading silently. It is an important step and sight reading music, as it allows
the student to comprehend what a piece should sound like as he or she practices. All students demonstrated more aesthetic solos.

In addition the students discussed items that would appear on a written test. It must also be noted that since the students have been playing individually in the daily conversation warm ups that the author had a much better idea of the students abilities. Playing assessments were not necessary for the completion of the quarter. This freed the author to continue teaching.

The project was concluded with a concert held at Henry Elementary School. Students from Henry, Huerta, and Franklin High School performed. The blues piece that the fifth grade student wrote was premiered at the concert. The Franklin High School students played a simple Bb blues background upon which all the students were given opportunity to solo. The sixth, seventh, and eighth grade student played a Duke Ellington standard called, “Satin Doll,” The Franklin High School group finished the program with a number of jazz standards that demonstrated different styles of jazz. They also premiered a piece that they had written.
Chapter 4

REFLECTIONS

This project was an exciting and learning experience for students and instructor, alike. It revealed to this author how much she does not know and how much consistent learning must be incorporated into her future teaching. Some goals of this project were realized while others were not. In total this was a worthy project and this author will continue to work on the curriculum to further enhance its effectiveness.

This author believes that continued work through improvisation is vital for each student, and curriculum to aid other teachers is needed in the field of music education. What the practice of blues and improvisation has done for the students was to improve the sense of tonality, tone quality, style, and pitch. The students in this project have acquired an aural understanding of the modified blues scale and the pitch relationships within the blues form. All students recognized, sang, and played intervals from do to fa and do to so and back to do again. These aural skills cannot be taught through reading notes on a page. Furthermore, students learned to emulate elements of style that are not always found in the written music. The students began to be part of the music they were making. They demonstrated this in their body language. During improvisation sessions, the students would show, in their body, movement that demonstrated a deeper understanding of the music they produced.

The students were not able to produce the swing style. For the most part, swing is truly realized with the eighth note. Students learning to play an instrument in their first
year need to focus on longer sustained tones to allow for good tone production. When the students were asked to play the blues scale at the eighth note value, tone quality was lost. The students did gain an understanding of tonguing and slurring. They were able to tongue-slur on the quarter note. This would prepare students to realize swung eighth notes as they develop playing ability.

The author believes that introducing this project, as it was introduced, would not be the most effective method of teaching the first-year student. The students needed more time to assimilate concepts of the blues before attempting to create their own piece. Because the students’ knowledge of music is so limited, the project took up too much time and did not produce sufficient material for a meaningful concert. This author believes that the students would benefit from actually performing “Big Beat Boogie,” the piece that was used as a blues template, before using it to build their own song. This author further believes that with added time and development, this project would not be as cumbersome. This would allow the students to work on other pieces in order to produce a more satisfying experience and concert at the end of the quarter.

Technologies, as discussed earlier in this project, were not realized within the framework of this project. This author had sufficient supplies for this project and did not need to create anything new for this work. It should be noted that this author did develop skill in using new technology during this project. This author works with older students and used new software in working with more advanced students. Though, the more advanced students worked on a jazz piece during the project, they were involved in
working toward a district wide project and the entire quarter was not devoted to the production of jazz, blues, and improvisation.

The concert, which was the culminating experience of the project, was a success (a recording of the concert is attached in the Appendix). All the participants and the audience enjoyed the experience. The performers, at the elementary level, were able to be enriched by a higher music experience. The High School students had an opportunity to encourage students who may be among their ranks next year. The fifth grade class at Henry Elementary School sold refreshments at the concert to raise money for Science Camp. Again this created a symbiotic relationship between the music program and other teachers. Finally, it allowed the author to be in contact with parents of students and practice speaking Spanish. Many students have parents who do not speak English. Parents needed a little encouragement to have their students attend. The students enjoyed listening to their instructor struggle through language barriers to get them to the concert.

This kind of concert is important for all students, community, and schools alike. If music is to grow in our schools, this is the kind of activity that needs to happen. For a concert like this to have more impact on the students, schools, and community it would be necessary to plan such an event from the beginning of the school year and to give greater attention to its promotion. This author is thankful that the PTSA was willing to call parents and to be a part of this project. For future events, posters, flyers, and an announcement in the local newspaper may be of assistance.
At the close of the concert, students were given a quiz and a survey. There were a total of 25 elementary students in attendance. Fifteen students submitted the quiz and survey. Eleven of the 15 students answered the quiz correctly. The students were asked what they liked best about the unit. Students liked the blues, soloing, and creating their own piece. The students were asked what they learned. The students had many answers for this question, none of the answers were similar. The students were asked if they play better and hear more of the rest of the band as a result of this quarter. All the students answered in the affirmative. All the students expressed a desire to improvise more. Some also suggested that they wanted to play more blues and jazz. Two of the students suggested that they want to play, “Pink Panther.” The entire process was considered a success by all who participated.
APPENDIX

Culminating Concert CD
REFERENCES


