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Jazz Education for Post-Apartheid South Africa

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ABSTRACT

This essay has two primary purposes: (1) to make a case for jazz education and (2) to suggest ways in which jazz education can more prominently and profitably feature in post-Apartheid South African education. Justifying jazz education and determining how it can best fit into South African education both require a clear conception of what jazz education is in its various forms. Thus, the essay begins by attempting a holistic definition of jazz education as education *in, about, and through* jazz followed by a systematic consideration of the many and varied educational outcomes jazz education is capable of achieving. Thereafter, an overview is presented of jazz education as it presently exists in South Africa. Employing criteria derived from the essay's discussions, South African jazz education is evaluated and suggestions are made for how it can be further developed.

I declare this essay to be my own work, except where otherwise indicated.

Nhlanhla Brian Thusi

Date

As the supervisor for this study, I confirm the above declaration and approve the submission of the essay for examination.

Jeffrey Eric Robinson

Date

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INTRODUCTION

This essay has two primary purposes: (1) to make a case for jazz education and (2) to suggest ways in which jazz education can more prominently and profitably feature in post-Apartheid South African education. The term 'post-Apartheid' is used in the title not only to locate the essay time-wise, but to suggest a goal that has only partly been achieved. It will be argued that jazz education (JE)¹ can contribute significantly in counteracting the 'apartness' that continues to characterise this country.

The case for jazz in South African education is particularly strong for four main reasons:

- the defining role that improvisation plays in jazz;
- jazz's place in South Africa's cultural and political history,
- the extent of its influence on contemporary South African music; and
- its intercultural nature as a musical hybrid.

Making a case for JE and determining how it can best fit into life-long education both require a clear conception of what JE is in its various forms. Only then can one begin to arrive at an understanding of what it has to offer, and begin to find ways and means of better incorporating it into education. To the author's best knowledge, no comprehensive definition for JE has been formulated. Neither has there been a systematic consideration of the many and varied educational outcomes JE can achieve. In South Africa there is an urgent need for such a consideration as there is a process underway to establish outcomes and unit standards for music in its national curriculum.

Locally and internationally – even among jazz educators – JE is generally thought of as the development of jazz performance skills in a small minority of youth, usually selected on the basis of talent and motivation. At the centre of this type of JE is the jazz ensemble, most often a 'big band', the performance standard of which is quite often the overriding consideration in the structure and content of the 'programme'. The research leading to this essay has been in large part motivated by the need for a

1 hereafter referred to as JE for the sake of convenience

more comprehensive and holistic concept that lends itself to a fuller exploitation of JE's educational potential for assisting larger numbers to achieve a wide range of educational outcomes.

In defining roles for JE in South Africa, account must be taken of what is currently happening in JE, both locally and internationally. JE in South African universities and technikons has clearly made great strides in the last twenty years. But at secondary level it exists almost entirely in the form of ensemble based programmes serving a small minority of students, usually as an adjunct to a broader instrumental music programme. For the vast majority of South African secondary school students, jazz features not at all, neither as activity nor as subject content. The situation is only marginally better for music as a whole.

It is also clear that the majority of jazz educators in South Africa have little pedagogical background in the sense of having studied education in any depth. They also lack a practical understanding of established music education methods and pedagogies² that have proved effective in developing the capacities crucial to a successful jazz artist. Neither are they well informed as regards the implications for JE, and the opportunities presented by the new education curriculum (*Curriculum 2005*³) and the Outcomes-Based-Education model it is built upon. This study will attempt to discern both: (1) the relevance to JE of existing music education methods and pedagogies; and (2) the ways in which JE can most successfully integrate into the new education system and contribute to the 'Critical Outcomes' it has prescribed for all South African learners.

While jazz educators are the ones that would most obviously profit from the discussions that comprise this study, they have relevance for all music educators and "Arts and Culture" facilitators. The holistic and comprehensive conception of JE that

2 The most noteworthy of these are the pedagogies of Emile Jacques-Dalcroze, Carl Orff, Zoltan Kodaly, and Sinichi Suzuki.

3 As modified in the Revised National Curriculum Statement which can be accessed at http://education.pwv.gov.za/DoE_Sites/Curriculum/New_2005/draft_revised_national_curriculu.htm

this study presents opens the door for educators lacking specific competence in jazz performance to become active and effective in achieving outcomes crucial to JE.

In providing a considered justification for jazz in education, this study necessarily explores and engages with educational theory and philosophy. Its discussions are of value therefore to anyone involved in policy and curriculum development, especially in the Arts and Culture learning area.

Having provided for a more in-depth understanding of what JE is and what it is capable of, the study concludes by looking at ways in which JE in South Africa can be developed and more fully integrated into the education of all South Africans. It must be noted that JE in South Africa is still very much in its infancy. Moreover, attempts to develop it are made in a context in which formal music education is being reduced due to financial constraints (e.g. the closure of music centres and school based music programmes). This situation is not likely to improve significantly in the near future. As such, there is a need to identify strategies that can continue to develop JE, financial constraints notwithstanding.

Chapter 1

Defining and Justifying Jazz Education

Jazz education is generally conceived as the training of jazz musicians, arrangers and composers. Such training does account for much of the content of existing JE and may be said to characterise much of JE in South Africa. However, while there must be opportunities for aspiring jazz musicians to develop their skills, this need does not offer much as a justification for the inclusion of JE as a component of general education. A different conception is needed for this purpose.

In line with the Outcomes Based Education (OBE) philosophy, music education has increasingly come to be conceived as education through music as opposed to education in or about music. JE can and should be similarly conceived. Education through jazz implies that jazz is the means while education is the end. This conception is necessary if JE is to assume a greater role in general education. As will be shown in this chapter, education through jazz has special potential for achieving the critical outcomes for life long education in South Africa as set out in its national curriculum.

1. Defining and delimiting JE

JE, like Music Education, Science Education, Physical Education, etc., means different things depending on the preposition one places between the noun and its modifier. Each refers to a different form, for example, education **about**, **in**, or **through** whichever entity identified by the noun.

Before considering these different forms, the modifier 'jazz' must be clarified. Regarding jazz only as a style or genre label is insufficient if trying to discern what the possibilities for JE are or might be. David Elliott, the respected writer in the Philosophy of Music Education, realised the same to be true regarding Music Education. Two decades ago, he began encouraging the idea that 'music', rather than being a collection of works or artefacts, is better conceived as an array of

behaviours, i.e. things that people do. This was consonant with the challenge that Christopher Small was making about the same time that there needs to be a shift in emphasis in education from the product to the process.⁴

If jazz is a process, how can this process be characterised? Firstly, it needs to be emphasised that a process is not a procedure or a method. However, it very often shares the same quality of being purposeful or goal directed. The essential characteristic of jazz as a process is creativity.

Creativity is the essential characteristic of many other processes, but few of them demand creativity to be applied spontaneously. Central to jazz is improvisation, the spontaneous composition of music, most often done collectively. The extent to which improvisation features in the music called jazz varies of course, but it is safe to say that its absence means non-jazz, even if such music is composed in a jazz style. It is also safe to say that the role of improvisation has increased over time concurrent with a decrease in the degree of adherence to traditional jazz forms and stylistic approaches. Many modern day practitioners actually eschew the label 'jazz musician', preferring to be called 'improvising artists' for whom any music and musical tradition offers possibilities as material for improvisation. Much of what is termed 'world music' reveals jazz influences and nearly all has improvisation as an essential component. Many of its major proponents are performers from jazz backgrounds (e.g. Don Cherry) who have thoroughly studied other musics and musical cultures and assimilated not only their techniques and forms, but their contextual functions and values as well.

It can be argued that by being spontaneous, improvisation is more direct and immediate in what it communicates and is thus more revealing of the context in which it takes place. Examining the diverse ways in which improvisation has manifested in the history of jazz offers unique insights into the social conditions that inform these approaches. The classic text in this regard is Leroi Jones *Blues People* (1963) which documents the experience of African-Americans through the music they can rightly

4 His watershed book, *Music, Society, Education* (1977) convincingly suggests that the artistic act is a process that should supplant 'science' as a model for the restructuring of education and society.

claim as their most significant contribution to the creative arts. More recently, Ingrid Monson, in *Sayin' Something* (1991), examines the interpersonal dynamics involved in collective improvisation and explores the many ways in which these are informed by the socio-cultural values that reveal themselves in other cultural forms.

If improvisation is the central issue in jazz then why speak of JE at all? The case being made is seemingly more one for giving prominence to improvisation in education, and improvisation is certainly not unique to jazz. However, it is clearly the case that it has been the great accomplishment of jazz to re-establish improvisation as a prominent mode of musical expression and to engender a diverse range of musical genres and styles that employ improvisation. Several of these bear little if any other perceivable connection with jazz, yet with each their lineage is clear and has jazz at its root. Accordingly, this study defines jazz in the broadest possible terms and embraces any musical process that places a premium on spontaneous creativity. This point will be emphasized in the ensuing discussions, for as will be seen, much of what passes as JE does not reveal that much commitment to improvisation and creativity. Moreover, many jazz educators are unaware of established music education pedagogies, such as Carl Orff's, that share this commitment, even though they have no necessary connection with or to jazz as a style or genre.

When applied to South Africa, this broad definition of jazz takes into its fold a diverse array of musics. These musics moreover have several 'stories' to tell that allows for a deeper and more critical awareness of the country's past and the various struggles that have helped to shape its present. As Jones and Monson have done in America, writers such as Ballantine, Erlmann, and Copelan have done in respect of the various forms of South African jazz and related musics.

From the foregoing discussion, it is clear that JE can most comprehensively be defined as any educational process in which jazz is employed to achieve educational outcomes. As for any form of education, or 'learning area', it can take three basic forms which are defined by the prepositions: in, about, or through.

Education in Jazz

Education in Jazz implies the development of the skills of the jazz artist, i.e. performing, composing, and arranging jazz. This does not mean that the student necessarily has intentions to pursue jazz as a profession, even though this usually is the case for students in tertiary level jazz programmes. In secondary education, this form of JE is available to a small minority of students, those either with a special interest in it or who have been determined to have an aptitude for it. It exists only in schools with the necessary facilities and which are able to employ an educator with the required expertise.

As for music and art in general, education in the actual 'doing' of jazz has not been regarded as important for the broad mass of students even though, as will be shown, the educational outcomes that can be achieved are instrumental in developing comprehensively educated individuals as defined by the critical outcomes for education as a whole. Further, it will be shown that effective education in jazz can be achieved with limited material resources.

Education about Jazz

Education about Jazz implies the acquisition of knowledge of jazz as a form of creative human activity. This includes developing an understanding of how jazz works, or what may be termed the 'theory of jazz', e.g. how different jazz artists, in different times and places, and according to different conventions, have created jazz. Education about jazz further includes exploring the various ways in which jazz in its diversity of forms reflects and provides insights into the social conditions of its milieu.

Education through Jazz

Education through jazz implies the achievement of educational outcomes of a generic, interdisciplinary kind for which the study of jazz provides the means. Aside from the 'training' undergone by those on a professional track, all JE should ultimately be conceived in this way. Proficiency in the skills of jazz and/or specific knowledge of jazz may be proximal goals in general education, but they are pursued

in order to achieve broader, cross-disciplinary outcomes. Primary and Secondary education should never be conceived as vocational training, even though it may become more career oriented in its final phase, where specific subjects or learning areas are selected based on future plans.

Formal, Informal, and Indirect JE

Education in, about or through jazz may be accomplished in a formal way, i.e. within a structured learning context (e.g. a school), with clearly defined objectives or outcomes, assisted by a specialist educator, and often in accordance with a curriculum or syllabus. Of course, it may also be accomplished in informal and/or indirect ways.

Jazz musicians of yesteryear and many of South Africa's jazz artists are said to be, or themselves claim to be, 'self-taught'. However, this is misleading, suggesting as it does that they acquired their skills completely on their own, without guidance or any form of institutional assistance. Few such artists developed their competence just by listening to recordings. Nearly all acknowledge the role of 'mentors' and social and/or religious institutions as crucial. Nevertheless, their JE clearly was *informal* and/or *indirect*. Even in the USA, where jazz first evolved as a cultural expression, *formal* JE only got started in the late '60s.

In terms of its instrumentation, its forms, and many of its compositional procedures, jazz shares much with other music traditions, especially Western art music. Accordingly, the development of performance skills in, and knowledge of other traditions serves the development of skills in jazz. A jazz trumpeter, for example, must know how to play his instrument, must grasp at least basic theoretical concepts, and must be able to work within formal structures as are found in Western art music. And as has already been pointed out, improvisation is by no means unique to jazz, even though it has lost the emphasis it once had in Western art music and in the training of 'classical' performers.

2. Justifying JE

As regards the training of jazz professionals, it is obvious that there must be opportunities for this if jazz is to survive and grow as an art form. Education in jazz is therefore also education for jazz. The level of popularity of jazz and the popular musics it has engendered should be matched by the emphasis given these musics in tertiary level music curricula. The next chapter discusses the extent to which this has been accomplished in South African universities and technikons.

The main purpose at this stage is to make a case for jazz in the education of the broad range of South African students in primary, secondary and tertiary institutions. To justify its inclusion in the education of the majority, JE must be shown to be capable of achieving, or at least contributing significantly to the achievement of, critical educational outcomes.

Critical according to what? This is the question that must come first. The critical outcomes of an education system are those that all components of the curriculum must contribute to the achievement of. They provide the cross-disciplinary goals toward which - as well as the criteria by which - all activity within schools must aspire and be measured. In South Africa, these outcomes are prescribed by Curriculum 2005. The question that obviously guided the formulation of these outcomes was: What should an individual be able to do as a result of education? According to the *Draft Revised National Curriculum Statement*⁵ the goal of education is to develop individuals who:

1. Are equipped with the linguistic skills and the aesthetic and cultural awareness to function effectively and sensitively in a multi-lingual and multi-cultural society;
2. Display a developed spirit of curiosity to enable creative and scientific discovery and display an awareness of health promotion;

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http://education.pwv.gov.za/DoE_Sites/Curriculum/Draft%20Revised%20Curriculum%20html%20file/Chapter%201.htm

3. Adapt to an ever-changing environment, recognising that human understanding is constantly challenged and hence changes and grows;
4. Use effectively a variety of problem-solving techniques that reflect different ways of thinking, recognising that problem-solving contexts do not exist in isolation;
5. Use effectively a variety of ways to gather, analyse, organise and evaluate numerical and non numerical information, and then communicate it effectively to a variety of audiences and models;
6. Make informed decisions and accept accountability as responsible citizens in an increasingly complex and technological society
7. Display the skills necessary to work effectively with others and organise and manage oneself, one's own activities and one's leisure time responsibly and effectively;
8. Understand and show respect for the basic principles of human rights, recognising the inter-dependence of members of society and the environment;
9. Are equipped to deal with the spiritual, physical, emotional, material and intellectual demands in society;
10. Have an understanding of and be equipped to deal with the social, political and economic demands made of a South African as a member of a democratic society, in the local and global context.

Through the Arts & Culture learning area, which includes Music, individuals should be able to:

1. create and present work in each of the art forms.
2. reflect critically on artistic and cultural processes and products in past and present contexts.
3. demonstrate personal and interpersonal skills through individual and group participation in arts and culture activities.
4. analyse and use multiple forms of communication and expression in arts and culture.⁶

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http://education.pwv.gov.za/DoE_Sites/Curriculum/New_2005/draft_revised_national_curriculu.htm

Fitting jazz into Curriculum 2005, as for any other music, is by and large accomplished by substituting jazz for 'arts' and/or 'culture' in each of the outcomes for the Arts & Culture learning area. For example, "demonstrate personal and interpersonal skills through individual and group participation in jazz." However, such an exercise does not make any special case for jazz in South African education. Any music (style, genre, tradition) could be substituted. Indeed, even though the specific outcomes for Arts & Culture do not emphasize multiculturalism, it is central to most contemporary approaches to arts education. It is accepted that students should experience the arts of as many cultures as possible. Every art form offers something unique and of potential educational value. But the case for jazz, it will now be argued, is a particularly strong one.

The value of education in jazz

Again, education in jazz refers to the development of the skills necessary to 'doing' jazz: performing, improvising, composing and arranging it. Why should any but those with either a special interest in, or aptitude for, jazz be concerned with developing such skills?

One argument would be that jazz, by comparison to most other forms of musical doing, offers greater scope as a vehicle for creative expression and development. It is an argument requiring the widely inclusive concept of jazz discussed earlier. Rock music (itself a broad category), for example, does not derive from jazz. But it shares a common root in the Blues, it incorporates improvisation, and it overlaps with jazz as regards its milieu. Both are popular American musics that integrate comfortably in many ways. Education in jazz, with jazz being conceived more as an approach than a style, accommodates and encourages any form of musical doing that emphasizes spontaneous, interactive creativity. Extemporising 'raps' ("free-styling") over hip-hop beats, as one example, would accordingly be seen as valid and appropriate activity within the JE context.

That education should encourage and provide the means for creativity development seems an incontestable point. However, it is only indirectly emphasised in the *Draft Revised National Curriculum Statement*, in its second outcome, i.e. the capacity to “display a developed spirit of curiosity to enable creative and scientific discovery ...”. While a “spirit of curiosity” is characteristic of a creative individual and should be cultivated through education, the more crucial outcome is the ability to create meaning. To be able to create meaning linguistically is obviously a paramount concern, but language is limited in respect of the types and qualities of meaning it can convey. As John Dewey pointed out:

If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence.⁷

The importance of creativity as both an educational goal and means cannot be stressed enough. Psychology has, from all its perspectives, recognised it as a necessary response to deeply felt needs. Psychoanalytic Psychology views creativity as energy stemming from unconscious, biological drives. Behavioural Psychology sees creativity as a response to the tension that is continuously experienced between repetition (sameness) and novelty (or originality). Humanistic Psychology regards creativity as necessary to and characteristic of healthy, self-actualising individuals.

According to the pioneer of Humanistic Psychology, Abraham Maslow, all human behaviour is motivated by a felt need. The most basic needs are physical, such as the need for shelter, food or safety. Psychological needs, such as the need for social acceptance, for self-esteem and for knowing and understanding, are hierarchical such that more sophisticated, complex needs only become motivators of behaviour when more basic needs have been gratified. The highest need, which Maslow posited as the ultimate goal of education, is self-actualisation, the fullest-possible

7 Robinson, JE. “Towards a Polyaesthetic Approach to Music Education” (Masters Thesis, University of Natal, 1987), p. 25, quoting John Dewey, *Art as Experience* (New York: Capricorn books, 1958), p. 74.

realisation of an individual's potential. The connection between creative development and self-actualisation is in various ways implicit in Maslow's characterisation of a self-actualising individual. As summarised by Robinson, self-actualisers are individuals who are

no longer preoccupied with what others do to or for them, or what they think or feel about them, but who have been set free to discover and actualise new potentialities in themselves. Such individuals are optimally self-reliant. Though they have greater personal autonomy, they demonstrate a stronger sense of social commitment, which is possible because their outlook is less egocentric and thus less distorted by anxiety, competitiveness and prejudice. They are more aware of and in control of their impulses and subjective reactions and thus less intimidated by the unconventional or unknown. Indeed, mystery, adventure and transcendent experiences are things they seek rather than avoid.⁸

Learning the skills of a musician, regardless of the specific musical tradition, greatly expands one's capacity for creative expression and engagement. Even where one is only learning to perform music composed by others, one is still experiencing a unique form of engagement in which one re-creates the creative output of another and is able to personalise it. Education in jazz that gives prominence to improvisation, composition and arranging obviously goes much further, not only involving creativity, but demanding it. Improvisation is where creativity is most spontaneous and direct, a point which warrants elucidation.

In improvisation "memory and intention (which postulate past and future) and intuition (which indicates the eternal present) are fused."⁹ Because it takes place in time, conscious thought plays much less of a role than it does in other creative processes. As Robinson points out:

Improvisation demands the mind to simultaneously work in divergent and convergent ways at an intuitive, preconscious level. Once the first note is sounded, the possibilities as to what comes next are unlimited. The mind must instantaneously access what is stored in memory and evoke the necessary

8 Jeff Robinson, "My Philosophy of Music Education" (unpublished monograph, 2001).

9 Stephen Nachmanovitch, *Free Play: Improvisation in Life and Art*, Penguin Putnam Inc.: New York, 1990, p 18.

complex of neurological activity that will give rise to the improvisation's coherent continuation¹⁰.

The mind must be "focused on the moment while simultaneously being orientated both forward and backward in time. Without this, the improvisation will lack coherence, forward motion, and an appropriate balance between repetition, variation and contrast."¹¹

Improvisation is the equivalent of extemporisation in speech. But while one could never be considered linguistically competent if unable to extemporise in a language, improvisation has somehow never been regarded as that vital in music education. Indeed, many music educators are themselves unable to improvise, even at a basic level. Imagine not being able to speak beyond saying words that have been worked out and written down in advance, usually by someone else.¹²

While Curriculum 2005 does not place emphasis on creativity, it does stress problem solving. Except where it follows a set formula or procedure, problem solving involves both divergent and convergent cognitive processes. The extent to which these processes occur intuitively varies according to the type of problem solving being undertaken.

Nachmanovich refers to intuition as "a synaptic summation, our whole nervous system balancing and combining multivariate complexities in a single flash."¹³

Reasoned knowledge proceeds from information of which we are consciously aware – only a partial sampling of our total knowledge. Intuitive knowledge, on the other hand, proceeds from everything we know and everything we are. It converges on the moment from a rich plurality of directions and sources ...¹⁴

Nachmanovich likens intuition to the faculty Michelangelo called *intellecto*, intelligence, not of the merely rational kind, but visionary intelligence, a deep seeing of the

10 Jeff Robinson, unpublished research notes, 2000.

11 Ibid.

12 Jeff Robinson, "Eurhythmics for South Africa", *The Talking Drum* 15 (April 2001), p. 3.

13 Nachmanovich (1990), pp. 39-40.

14 Ibid, p. 40.

underlying pattern beneath appearances.”¹⁵ It is what the epistemologist, Michael Polanyi calls “tacit knowing.” His theory stresses that:

- 1) “all knowledge of must rest upon knowledge from an interpretive framework that is its defining ground;”
- 2) “what we know from, we know tacitly” (intuitively); and
- 3) “tacit, feelingful, intuitive knowing undergirds and gives meaning to all that we know explicitly.”¹⁶

Improvisation, arguably, is the form of problem-solving that most intensively and comprehensively integrates intuition, conscious thought and creativity. Improvisation in music and dance further involves ‘kinaesthesia’ which may be defined as “the feedback mechanism of the nervous system which conveys information between the mind and the body.”¹⁷ Kinaesthesia is fundamental to all forms of musicing because it is what coordinates “all the capacities we use when we engage in music: our senses of hearing, sight, and touch; our faculties of knowing and reasoning; our ability to feel and to act on our feelings.”¹⁸ Where movement is involved, as it is in performing on an instrument, “the brain must instantly convert a complex of physical sensations (information received through the senses) into information about bodily position, weight, force, muscle tension and movement AND this information must then be converted into electro-chemical impulses that prompt the muscles to respond appropriately.”¹⁹

Collective ‘free’ improvisation is even more challenging as there is no explicit set of instructions (e.g. a score) to ensure that each participant contribution integrates successfully with what the rest are doing. The participant has to instantly process what s/he is hearing, anticipate where things are going, decide when to take the lead, when not to, when to be silent, where and when to effect changes, and so on.

15 Ibid. p. 31.

16 Robinson, JE. “Towards a Poly-aesthetic Approach to Music Education” (Masters Thesis, University of Natal, 1987), p. 29, quoting Wayne D Bowman, “Polanyi and Instructional Method in Music,” *Journal of Aesthetic Education* 16 (January 1982): 80.

17 <http://www.dalcrozeusa.org/home.htm>

18 Ibid.

19 Jeff Robinson, “Eurhythmics for South Africa”, p. 2.

The value of education about jazz

It is again emphasised that all forms of JE benefit by thinking of jazz as a broad array of processes in which creativity and improvisation are unifying elements. Aspiring jazz artists require a great deal of knowledge about jazz and the many possibilities it offers for creative engagement. Learning how musical elements such as form, melody, harmony and rhythm are handled according to different jazz and related styles and approaches thus forms an essential part of their 'curriculum'. However, the primary criterion, according to the preceding discussion, must be the extent to which this knowledge is applied in creative activity, especially improvisation.

What is the value of education about jazz to students who do not participate in performance based programmes? The most obvious answer is that it enhances and enriches one's experiencing of jazz by enabling the listener to grasp what is actually going on in a jazz performance. True listening is anything but passive. It is also a form of creative engagement in which one intuitively makes connections between what is heard and what is understood and this allows for a more complete and fulfilling experience. Many newcomers to jazz are surprised to learn that much of what they hear in jazz performances is composed spontaneously.

Regarding education through jazz

Education through jazz, to reiterate, refers to the achievement of generic, cross-disciplinary outcomes by means of, or through jazz. Education through jazz thus includes and is constituted by education in and about jazz. The latter forms of JE qualify as education through jazz when they are directed toward the achievement of broader goals.

JE's primary value of developing creativity has already been discussed and arguments for why the development of creativity should be a crucial concern of education in all learning areas have been presented. The remainder of this chapter elucidates ways in which jazz in education contributes significantly to the

achievement of other cross-disciplinary outcomes, in particular those set out in the *Draft Revised National Curriculum Statement*.

Many of the outcomes that JE can help achieve are either too obvious or generally applicable to merit much discussion here. For example, acquiring competence on an instrument requires considerable self-discipline, but so do many educational tasks. Playing or singing in instrumental ensembles promotes interpersonal skills and social confidence, but so does just about any collective activity.

Those outcomes in the revised curriculum that have special relevance to JE are the abilities to:

- demonstrate aesthetic and cultural awareness needed to function effectively and sensitively in a multi-cultural society;
- use effectively a variety of problem-solving techniques that reflect different ways of thinking;
- gather, analyse, organise and evaluate numerical and non numerical information, and then communicate it effectively;
- work effectively with others and organise and manage oneself, one's own activities and one's leisure time responsibly and effectively;
- deal with the spiritual, physical, emotional, material and intellectual demands in society.²⁰

JE and the development of aesthetic awareness and sensitivity

Aesthetic sensitivity refers to the capacity to identify and be moved by the aesthetic qualities of sensory experiences. Aesthetic qualities are those particulars in a sensory experience that evoke a sense of significance and satisfaction without any conscious effort or reference to practical concerns. According to Benedetto Croce, a pure aesthetic experience is devoid of any conceptual thought, rather it is the

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http://education.pwv.gov.za/DoE_Sites/Curriculum/New_2005/draft_revised_national_curriculu.htm

“intuition of immediate qualitative expression” that matters²¹. Aesthetic qualities can be found in any sensory experience, but their presence is essential in those forms of sensory experience we call ‘art’. This is not to say that social meanings are not important or that the only worthwhile experience of art is one that is purely aesthetic. But it is the aesthetic qualities of a work of art that make profound whatever social meanings it may be communicating. Jazz audiences are clearly more concerned with the aesthetic impact of what they are hearing than with the music’s social meanings.

Sensitivity to aesthetic qualities is most pronounced in individuals who have themselves communicated aesthetic meaning through artistic activity. Musicians playing from scores may be said to be re-creating aesthetic meaning, that created by the composer, and they can embellish and enhance that meaning according to their skills and experience. But it is music education that develops students as composers that contributes the most to the development of their aesthetic sensitivity. Logically, the case is even stronger when students are encouraged to compose spontaneously, to improvise, even more so when this is done collectively. In collective improvisation, the individual really has to transcend self and become one with what is happening. Free improvisation goes further by taking away the organising elements of form and harmonic progression. When it works, and aesthetic meaning is created, the experience qualifies as what Maslow would call “mystic”. The capacity for mystic experiences, according to Maslow, is one of the essential attributes of a self-actualised individual.²²

JE and the development of cultural awareness and sensitivity

The *Draft Revised National Curriculum Statement* could have been more in tune with the South African reality by using the terms multicultural and/or intercultural. Jazz is arguably the most multicultural and intercultural of all musical traditions, and provides the best possible context for intercultural sharing. Such sharing takes the participant

21 Benedetto Croce, *Aesthetic as Science of Expression and General Linguistic*, 2nd ed., translated by Douglas Ainslie (London: Macmillan, 1922), quoted in *Britanica Macropedia*, s.v.

beyond simply being aware of, or having knowledge of cultures other than one's own. One is engaging with culture in a direct way, and drawing from it to create something new and personal. The most salient example of this in the context of South African JE is the annual National Youth Jazz Festival which is discussed in the following chapter.

JE and problem-solving and information processing

It has already been suggested that many forms of problem-solving require developed intuitive powers. A complex set of divergent and convergent mental processes (information processing) must be accomplished before conscious thought begins. Creative problem-solving, as in musical composition for example, relies heavily upon "intuitive feelings of fit or coherence"²³ Improvisation is almost wholly dependent of these. It must be because of there being no time for much conscious decision making. It logically follows that creative problem solving activity develops intuition and makes it more efficacious. It is also logical to conclude that many of the intuitive processes that make possible the spontaneous creation of aesthetic meaning are generic, this meaning that they are employed in other forms of problem solving. It is here that the strongest justification for improvisation in education is suggested.

JE and interpersonal competence

Collective improvisation, as has already been emphasized, is an essential feature of jazz. It is an activity that is obviously interpersonal, probably more so than any other. Robinson has emphasised the importance of collective music making as a means of developing 'cooperativeness', "the willingness to subordinate self interests to collective interests"²⁴ All forms of ensemble playing involve individuals in contexts where individuality must be made subordinate to some degree, but it is not unique in

22 Schmidt, W.H.O. *Child Development: The Human, Cultural, and Educational Context* (New York: Harper & Row, 1973) p. 51.

23 Robinson, JE. "Towards a Polyaesthetic Approach to Music Education" (Masters Thesis, University of Natal, 1987), p. 30, quoting Wayne D Bowman, "Polanyi and Instructional Method in Music," *Journal of Aesthetic Education* 16 (January 1982): 80.

24 *Ibid.* p. 66

this regard. Team sports make the same demand. The distinction that Robinson highlights is the role of empathy, what he defines as “the capacity to enter imaginatively into the feelings and thoughts of others.”

Empathy involves much more than the subordination of self interests; it involves self transcendence - “a going out of our own nature, and an identification of ourselves with the beautiful that exists in thought, action, or person, not our own.”ⁱ
- the precondition to an authentic social conscience.²⁵

While cooperation is demanded in and developed through nearly any form of collective activity, this is not the case with empathy. But it is clearly demanded in collective improvisation where ...

The participant is not provided with an explicit set of instructions to ensure that his contribution integrates successfully with what the rest are doing. Rather he has to imagine intensely so as to successfully anticipate where others are going, to know when to take the lead, when not to, when to be silent, where and when to effect changes, etc.

²⁵ Ibid., quoting Percival Bysshe Shelly, “A Defence of Poetry,” in *English Critical Texts*, ed. D.J. Enright and Ernst de Chickera (London: Oxford University Press, 1962), pp. 233-234.

Chapter 2

Jazz Education in South Africa

The previous chapter elucidates the wide range of educational outcomes that education in, about and through jazz is capable of achieving. In so doing, it provides useful criteria and measures for assessing JE practices and programmes. The primary purpose of this chapter is to provide an overview of JE in South Africa and thereafter to evaluate it applying these criteria.

An overview of JE in South Africa

The purpose here is not to provide a comprehensive report on JE in South Africa. A survey is currently being conducted by the South African Association of Jazz Educators (SAJE) aimed at gathering the necessary information for such a report. What is presented here is an overview of the primary forms of JE as they presently exist in SA and of the various forces that are promoting and attempting to develop JE.

JE in South African universities and technikons

South Africa compares favourably with developed countries in the opportunities that exist for studying jazz at tertiary level. Students in the various jazz programmes receive tuition from experts using up-to-date methods and technologies and are generally able to access funding through various bursary and scholarship schemes.

University of Natal

Natal University in Durban was the first tertiary institution to introduce jazz studies. This was motivated by a determination to develop programmes in the School of Music more relevant to the interests of the broad population of South Africans. Instrumental in motivating it was Prof Christopher Ballantine, whose writings in the *Sociology of Music* and Marxist aesthetics have underscored a commitment to freeing musical studies from the ideology that maintains western 'art' music as the

only music worthy of serious study. This commitment has manifested itself in other curricular changes such as the introduction of African Music and Dance as a specialisation for diploma and degree students.

In 1983, Darius Brubeck was appointed to the post of lecturer in jazz and in 1984 jazz was approved as a specialisation for BMus students. In 1988, the University Diploma in Jazz Performance was brought in which allows students with sufficient competence as players to study without having to meet the academic criteria for admission to degree programmes. Diploma students have the option of changing to the BMus programme if they have progressed adequately. The School of Music at Natal University also offers a Mmus in Jazz Performance and Composition and is one of the few universities world-wide offering this postgraduate specialisation.

Several NU jazz students have attended and performed at conferences of the International Association of Jazz Educators (IAJE), have toured overseas, and have recorded both as leaders and backing musicians. Some of these have gone on to pursue advanced studies at universities abroad. Former students include Feya Faku, Lulu Gonstsana, Victor Masondo, Johnny Meko, Zim Ngqawana, Concord Nkabinde, Melvin Peters, Neil Gonsalves, Bongani Sokhela, and many other active, full-time musicians and teachers.

Unique to South Africa is the university's Centre for Jazz and Popular Music which serves as a venue for a wide range of jazz performances and workshops organised to benefit students and the wider community. The Centre also plays a vital role in helping to secure funding and employment opportunities for needy jazz students.

University of Cape Town

The University of Cape Town launched its degree and diploma in Jazz Studies in 1989. The jazz studies programme was set up by and is directed by Professor Mike Campbell and is essentially the same as that at Natal University. It has rapidly grown to become South Africa's largest university jazz programme in terms of students and staff and, like Natal University, is able to count many of South Africa's leading jazz

artists among its alumni, e.g. Jimmy Dlodlu, Menyatso Mathole and Marcus Wyatt to mention but a few.

Pretoria Technikon and Natal Technikon

Pretoria Technikon introduced its three year National Diploma in Light Music²⁶ in 1985, which included jazz improvisation and jazz workshops. Technikon Pretoria, now offers a BTech (Music) programme which is a four year degree course. Natal Technikon began offering the National Diploma in Light Music in 1989. The curriculum for both programmes is essentially the same and by comparison to the university programmes cited, places greater emphasis on music industry skills such as composing for film and advertising, MIDI applications, and sound engineering.

Natal Technikon addressed the issue of access and historical disadvantage with the introduction of a one year bridging course designed for students with demonstrable music aptitude and some experience, but without any formal education in music. It has had remarkable success in bringing students up to a level in accordance with the entrance criteria for the National Diploma in Light Music. In 1999, Natal Technikon took the decision to phase out its Department of Light Music in line with the Department of Education's determination that the University of Natal would be the sole provider of tertiary level music in KwaZulu-Natal. However, Natal Technikon has maintained the Department of Light Music pending discussions toward merging the programmes of the two institutions.

Other Institutions

While not offering specific programmes in jazz studies, other tertiary institutions have introduced jazz as a performance option and have begun to place more emphasis on jazz in its history of music courses. These include Rhodes University in Grahamstown the University of Port Elizabeth, the University of the Witswatersrand in Johannesburg, and the University of Fort Hare in Alice.

²⁶ The inappropriate title "light music" is in the process of being dropped. Yet it still reflects an attitude towards jazz that is prevalent in South African music education.

JE in Secondary Education

While the situation at tertiary level is healthy, JE in South African secondary schools is anything but.²⁷

There are only a handful of public schools where jazz could be said to be receiving significant emphasis. The majority of South African secondary schools do not even offer music as a time-tabled subject and do not have the facilities needed for any form of instrumental music activity, at least where this involves common jazz instruments. Private schools, because of their financial means, almost all have highly developed music programmes and in recent years have been placing more and more emphasis on jazz and popular music.

Where jazz as a performance activity does feature in secondary schools, the focus is on the development of a proficient jazz ensemble, a 'big band' if possible, where the emphasis is more on playing written swing music than on developing improvisational skills. This situation is however changing as the inclination and capacity of music educators for teaching improvisation increases. The forces that have promoted this will be identified further along.

It is in the Eastern Cape that the most promising secondary school jazz programmes are to be found and it is worth describing two of them at least briefly because of the extent to which they have established models for instrumental JE in South Africa.

Stirling High School (East London)

Stirling High School is a public school that had the good fortune to employ a history teacher in the early 90s who is also a talented jazz saxophonist and dedicated jazz educator, Alan Webster. He soon set about procuring instruments and identifying promising students to form the first Stirling High Jazz Ensemble. The ensembles that

²⁷ The role of private teaching studios and music schools as agents of JE in South Africa is significant, but not easily quantified

he has directed since then have gone from strength to strength. Two CDs have been recorded, and in 1998 he took a select combo to the Netherlands where students performed and were able to attend the North Sea Jazz Festival. Several of his students have carried on with their involvement in jazz after leaving school, either at tertiary institutions or in performing ensembles such as the Eastern Cape Big Band. Because of his close involvement and crucial contribution to the annual National Youth Jazz Festival, he was appointed director of the festival for 2001. The importance of the NYJF in promoting JE in South Africa will be highlighted further along.

St. Andrew's College and Diocesan School for Girls (Grahamstown)

These two private schools share a school of music directed by Mike Skipper. Though not trained in jazz, being a trombonist with some big band experience and having a love for jazz motivated him to more fully integrate it into the programme of the school of music. To this end he employed in 1993 one of the first jazz graduates from the jazz studies programmes at the University of Natal, Rick van Heerden, to teach jazz performance and appreciation, and to assist him in hosting the National Youth Jazz Festival. One of the early 'products' of the programme, Simon Bates, went on to complete a BMus in Jazz Performance at the University of Natal and is presently completing a MMus in jazz at the University of Cape Town.

Community Based JE

From the above it is clear that the vast majority of South African secondary school students do not benefit from any type of formal music education, let alone JE. This is a situation unlikely to change for many years. However, it is encouraging that several community projects and institutions have been established over the years where increasing numbers of students from disadvantaged communities are able to obtain various forms of music tuition including jazz. Many of the students who have or who are currently studying jazz at tertiary level got their start at such institutions. The more notable of these, from a JE perspective, are identified below.

Funda Community College (Soweto)

Newly renamed the Funda Community College, this centre began as a community-oriented project to assist black students in the uneasy aftermath of the 1976 Soweto uprisings. Students and lecturers from the University of the Witwatersrand have contributed their skills and time as Funda teachers over the years. Funda offers a variety of courses, from adult literacy to management and public enterprise, but throughout its existence it has placed a clear focus on the fine arts and music. The jazz programme is directed by University of Natal alumnus, Zami Duze.

Federated Union of Black Artists (FUBA) (Johannesburg)

The FUBA Arts Academy was founded in 1978 with the aim of helping promising black artists in the disciplines of music, drama, contemporary dance, creative writing and fine arts. Since 1985 it has received funding from the Swedish International Development Agency (SIDA). FUBA offers students up to three years of full-time studies in jazz, classical, and/or African music. Up to thirty percent of these carry on to study music at tertiary level. The late Moses Molelekwa is the most notable FUBA alumnus.

Gauteng Academy of Music (Johannesburg)

The Music Academy of Gauteng (MAG) is a music school for disadvantaged students located in Daveyton, a township east of Johannesburg. It was established by one of the country's top jazz trumpeters, Johnny Meko, in 1992. The centerpiece of the academy is its big band which serves as a vehicle for teaching music literacy and ensemble skills.

Many of its students are homeless youth drawn from the Benoni Children's Shelter. Meko, a Natal University graduate, did post graduate studies at Indiana University. The MAG jazz ensemble performed at the 24th annual Conference of the International Association of Jazz Educators (IAJE) in Chicago.

Siyakhula Community Music Centre (Durban)

Siyakhula (Zulu for "we are growing") that was established by the author in 1986. The aim was to offer music tuition to youth from the Durban townships. The centre has a symbiotic relationship with the School of Music at the University of Natal where several of its students have gone on to study, and provincial military bands. Some of these have returned to Siyakhula as teachers. The performance focus of the centre has been a wind band in the mold of the traditional British brass band, but recently this has moved increasingly toward jazz, especially South African jazz.

UKUSA Community Arts Programme

Ukusa (Zulu for 'sunrise') has been in existence for 14 years and is one of South Africa's most successful community arts projects. It uses the facilities of the Natal University, and with funding from the Swedish International Development Agency (SIDA), Ukusa employs a staff of seventeen to offer courses in music theory (grades 1-5) and performance skills on a range of popular instruments including Maskanda guitar.

It is open to any student over the age of 16 with a strong interest in the performing arts and serves as a bridging programme for students interested in studying at Natal University or Natal Technikon. NU lecturer in jazz saxophone, Paul Kock, began his studies as an Ukusa student.

The Field Band Foundation

Mention is made of this initiative because of its effectiveness as an opportunity for disadvantaged youth to learn musical instruments and be productively involved in 'field bands' along the lines of American drum and bugle corps. The Field Drum Foundation is a non - profit organisation that in just over four years has established 15 bands in six regions, involving over 2400 youth. Standing instruments such as steel drums, marimbas and djembes are also included.

Forces promoting JE in South Africa

South African Association of Jazz Educators

The South African Association of Jazz Educators (SAJE) was formed in 1992 at a conference at the University of the Witwatersrand and became the South African chapter of the International Association of Jazz Educators (IAJE). The main objectives of SAJE is to promote JE and to facilitate the growth of jazz as an art form in South Africa. To these ends it does the following:

- serves as an interface between South African jazz educators and the IAJE. The SAJE membership fee covers membership of the IAJE and the wide range of benefits that go with it, e.g. the excellent IAJE publication *The Jazz Educators Journal*;
- publishes a newsletter to keep members up to date on current developments at its various institutional centres, to share ideas and approaches to JE, and to inform members of important events and opportunities;
- holding biennial two and a half day conferences at which members and guests (including IAJE representatives) present papers and workshops focusing on JE in South Africa, offering recommendations for its development as well as practical ideas and approaches to enhance members' teaching competence. Adequate time is put aside for performances by guest artists, members, and student ensembles.

The National Youth Jazz Festival (NYJF)

The National Youth Jazz Festival is an annual event bringing together students of jazz and jazz educators from all over South Africa for five to six days of intensive activity with the purpose of developing students' skills in, knowledge of, and appreciation for jazz. The primary method it employs to this end is the placement of each participant in a jazz ensemble led by a qualified jazz educator (generally a respected jazz artist) which follows a rigorous rehearsal schedule and performs at least once. Placement is determined on the basis of a short audition and top students are chosen for one of three select ensembles:

- National Schools Jazz Band, a big band for secondary school students;

- National Youth Jazz Band, a big band for any student aged 26 and under;
- National Youth Jazz Combo, a smaller ensemble for students aged 26 and under with developed improvisational skills.

The NYJF overlaps with the National Festival of the Arts and is a component of the Standard Bank Jazz Festival which runs concurrently. Participants therefore have the opportunity of experiencing some of the best of South African and international jazz, and as importantly, the opportunity to interact with and learn from eminent jazz artists through a diverse array of lectures, clinics and workshops.

The founding father and vital spirit of the NYJF is Mike Skipper, Director of Music for St Andrew's College and the Diocesan School for Girls in Grahamstown which have hosted all 9 festivals since it began in 1992. There are few individuals to whom South African JE owes a greater debt of gratitude. The NYJF has grown by leaps and bounds with both the 2000 and 2001 festivals attended by over 240 youth together with thirteen nationally and internationally acclaimed jazz educators and performers. Encouraging is the extent to which recent festivals have evidenced a far more representative cross-sampling of South African youth and demonstrated clearly the strides that have been made in making JE more accessible to the historically disadvantaged. Many of the emerging stars in South African jazz received their first real taste of jazz at an NYJF.

The South African Musicians Rights Organization

The South African Musicians Rights Organization is a non-profit organization that exists primarily to protect the rights of South African composers and promote the composing of new music. But it also promotes music education in South Africa through the awarding of bursaries and scholarships and the sponsoring of projects and events with a music education focus, such as the NYJF and conferences of the SAJE. Further, it commissions well known composers to produce new works. In the last few years, jazz composers and arrangers have been commissioned to write works for the NYJF select ensembles. NYJF participants from disadvantaged backgrounds have part or all of the costs of their participation covered by SAMRO.

The National Arts Council

The National Arts Council was established by an act of parliament in 1997 to promote arts and culture in South Africa, primarily through making available funds for approved projects, programmes and organisations as well as study bursaries. The Council is made up of nine provincial representatives and between nine and fourteen additional members appointed by the Minister of Arts, Culture, Science and Technology. Many of the community projects and centres discussed earlier receive funding from the NAC and many students pursuing jazz studies at tertiary institutions are recipients of NAC bursaries.

Private sector funding for JE

It is beyond the scope of this overview to identify the many companies and financial institutions that contribute to the development of JE in South Africa through sponsorships, subsidies, and competitions. It is sufficient to say that without their financial support, many of the initiatives mentioned in this overview would not be possible.

Acting as a procurer of funding is the Arts and Culture Trust (ACT), a private sector initiative that secures funding for approved projects from corporate donations, fund raising events, international donations, and capital investment. ACT targets innovative, sustainable projects that contribute to South African arts and culture. Further, it organises forums, conferences and campaigns around strategic issues, such as support for the arts through the National Lottery, as well as the annual ACT Awards which recognise the important contributions of individuals who are proactive in developing arts and culture in South Africa. Each year, ACT provides bursary funds to formal and non-formal educational institutions specialising in arts and culture to disburse according to the need of students.

An evaluation of JE in South Africa

The foregoing overview highlights many of the positive developments that have contributed to the rapid growth of JE in South Africa in the last two decades. There is certainly much to commend, yet the conclusion that is inescapable is that JE benefits only small minority of South African youth. Moreover, existing JE programmes reveal a limited conception of what JE is and is capable of.

What emerges most clearly from the discussions that comprise Chapter One is that the primary value of JE is its effectiveness as a vehicle for developing creative capacity. Accordingly, the most important criterion for assessing JE programmes is the extent to which they place a premium on developing creativity. This emphasis is especially important in South African primary and secondary education where insufficient attention is given to activity that promotes creative development.

Schools that are fortunate enough to have instrumental music programmes need to give as much attention to developing improvisational and compositional capacity as they do to the mastery of instrumental techniques and literacy. The imbalance in favour of the latter can in many cases be explained by a sense of inadequacy on the part of the educator whose own 'training' neglected creative activity, especially in group contexts.

Jazz educators ideally should be competent jazz improvisers, composers and arrangers, but such competence is by no means a necessity. The broad definition of JE arrived at in Chapter One is inclusive of any musical activity in which students are engaged as creative participants.²⁸

²⁸ The Manhattanville Music Curriculum Program (MMCP) which was introduced in the USA in the 1960's is a model for creativity based music education that has no direct reference to jazz, but which emphasizes improvisation and creative problem solving right from the start.

Although this study has not investigated the issue, it acknowledges that there are many music educators in South Africa who are knowledgeable of and apply the methods of Carl Orff and Emile Jacques-Dalcroze, both of which stress improvisation and other forms of creative engagement. Such music educators are mostly found in primary schools and in very important ways are pursuing what Robinson calls “foundational pedagogy for jazz” even though they have little or no experience in jazz²⁹.

As will be emphasized in the last chapter, there is a need for such educators to be identified as important components of JE as well as a need for jazz educators to be more conversant with pedagogies that actively develop the faculties that jazz improvisation depend upon. Robinson identifies these as:

- kinesthetic sense (which embraces everything relating to the temporal or rhythmic dimension of music);
- pitch sense (especially what is called relative pitch which makes it possible to know where you are in relation to a tonal centre);
- tonal and rhythmic imagery (whereby sound patterns are conceived as psychomotor events as opposed to theoretical constructs);
- pattern recognition, internalization and retrieval; and
- creative spontaneity (a basic predisposition, but reliant upon and promoted by psychomotor and cognitive development).³⁰

What also becomes clear from the overview of JE in South Africa is that the concept of education through jazz is not properly understood or applied. What mostly accounts for JE are instrumental programmes whose primary purpose appears to be the production of competent sounding jazz ensembles. Producing such ensembles obviously has many educational benefits for the participating students, especially in developing self-discipline, self-confidence, and interpersonal competence. But it is clear that other possible learning outcomes are overlooked.

29 Jeff Robinson, “Foundational Pedagogy for Jazz Improvisation”, paper read at the 3rd biennial conference of the South African Association of Jazz Educators at the University of Capetown, 1996. With the authors permission, this paper is included as an appendix.

Chapter One argued that JE has great potential for developing critical consciousness, i.e. the capacity and disposition to engage critically with ideas, situations, relationships, and social reality in general. It was further argued that JE is especially capable in developing intercultural competence and multicultural awareness. It has been claimed that no other musical tradition has more extensively and diversely permeated society throughout the world. In each social context, it has grown into something new that, in intriguing ways, reflects and reveals its context. A Scandinavian playing or listening to South African jazz experiences not only a music that sounds different, but one that tells a story and offers unique insights into South Africa and its history.

Chapter 3

The Way Forward for South African JE

Taking account of the overview of JE in South Africa presented in Chapter Two together with Chapter One's discussions around what JE is, why it is important, and the ways it can contribute to critical education outcomes, the question of how JE in South Africa can be further developed may now be considered.

Obviously, the JE programmes and support structures highlighted in Chapter Two should be maintained and developed by whatever means. However, in any learning area, the essential condition for the successful achievement of outcomes is a competent and committed educator. It is appropriate that so much attention and effort has been devoted to developing a new curriculum appropriate to the new South Africa, but even the best curriculum offers no guarantee of educational success. More serious than an ill-conceived curriculum, overcrowded classrooms, or a lack of infrastructure, is a lack of competent and creative educators.

Being a competent jazz musician does not make one a competent jazz educator and it has already been pointed out that most South African jazz educators have little educational background in so far as having studied educational theory and methods. This is not to imply that they are unsuccessful as teachers. Many have established programmes that have produced competent jazz musicians and jazz ensembles, and they have done so with commendable dedication and effort. But, as has been emphasized, such programmes have benefited a small percentage of South African youth. Moreover, they have tended to focus on proximal outcomes (e.g. being able to play and improvise jazz) without due consideration of the broader outcomes that JE is capable of achieving.

It is an unfortunate and serious misconception that JE requires expensive material resources. Obviously such resources are demanded if the objective is to produce a conventional jazz ensemble (e.g. big band). Yet many of the most important outcomes for JE can be achieved without the benefit of such resources.

One of the most exciting and relevant developments in arts education internationally has been a new focus on community arts and the possibilities it offers in economically depressed communities. At the vanguard of the community arts movement is the Liverpool Institute for the Performing Arts (LIPA) which offers a three-year Bachelor of Arts degree specialising in Community Arts.³¹ This programme has the objective of training community arts facilitators capable of establishing and developing community arts projects, especially in contexts lacking material resources. The primary musical instrument is the voice and it is clear that its use as a jazz medium has been neglected in JE by comparison to manufactured instruments. LIPA lecturer and administrator, Lee Higgins, has twice visited South Africa and given workshops on how the voice, the body, and materials readily at hand can provide all that is needed for developing the musical creativity of youth. A practical outcome of his visits was the establishment by a former University of Durban-Westville student of a 'junk band' in the Imbali township outside Pietermaritzburg.

The points raised above present a challenge to jazz educators' organisations such as the SA Association of Jazz Educators and the International Association of Jazz Educators to adopt a more holistic approach to JE. The content of the IAJE's publication, *Jazz Educators Journal*, reveals the widely held and narrow concept of JE as a specialized pursuit that targets a select student population.

The previous chapter highlighted the need for jazz educators to become conversant with music education pedagogies that overlap with JE in their emphasis on creativity development. Jazz educators need to be more aware of educational efforts in their schools and areas that share this emphasis and attempt to work with them in a more integrated manner. In the South African context, much could be achieved in this direction through a closer association between the SAJE and other music education bodies such as the South African Society of Music Teachers (SASMT). To such bodies is often attributed a short-sighted devotion to the western classical music and to teaching methods that neglect improvisation and other forms of creative engagement. This is an unfair appraisal judging from the activities of the KwaZulu-

31 <http://www.lipa.ac.uk>

Natal branch of the SASMT which in recent years has attempted to embrace a broader vision of music education by inviting non-classical artists and educators from the region to perform and conduct workshops for its members.

Many, if not most jazz educators, are unaware of developments in the broader field of music education that have placed a greater emphasis on improvisation to the extent of identifying the ability to improvise as a critical outcome of music education. One of the leading writers in the philosophy of music education, David Elliot, is himself a jazz musician. The praxial philosophy of music education that he presents in his acclaimed book, *Music Matters*, is one example of this shifting emphasis. Also noteworthy is *The School Music Program, A New Vision*³², a curricular guide published by the Music Educators National Conference (MENC) in the USA which has as its stated purposes:

1. to create a coherent vision of what it means to be educated in music
2. to provide a foundation for building a balanced, comprehensive, and sequential curriculum in music
3. to provide specific assistance in improving the music curriculum³³

As to “what it means to be educated in music” the document proposes eight “content standards”.

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts³⁴

³² Reston, VA: Music Educators National Conference, 1994.

³³ <http://www.menc.org/publication/books/prek12st.html>

These standards serve well as outcomes for JE when the term 'jazz' is substituted for 'music'.

Clearly, the way forward for JE in South Africa is through increasing the pool of jazz educators who share the broader vision of JE presented in this essay and who have a broad based educational background which includes knowledge of and skills in music education methods conducive to the achievement of the outcomes cited above. This can be best achieved through the tertiary music education programmes that prepare individuals for careers as music teachers.

Traditionally, these programmes have been directed by lecturers with a limited practical knowledge of jazz and hence the emphasis given to jazz as a educational tool has been by and large neglected. The music education programme at the University of Natal is an exception. Its director, Jeff Robinson, is someone with considerable background and experience in jazz who is also active as a jazz artist. At the same time, he is a qualified music educator competent in the methods of music education³⁵. As a former student in his programme, the author can attest to the extent to which students without jazz backgrounds are helped to acquire skills and knowledge making it possible for them to integrate jazz into their teaching activities. Greatly encouraging are the increasing number of students from the jazz studies programme who are taking his courses.

It goes without saying that more emphasis needs to be given to advocacy for JE in South Africa and it is encouraging that the SAJE has identified this as a priority. The justifications for JE articulated in Chapter One hopefully provide convincing arguments for this purpose.

34 *The School Music Program, A New Vision*. Reston, VA: Music Educators National Conference, 1994, pg 3.

35 He has a BMus(Ed) as well as a post-graduate Bachelor of Education degree.

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FOUNDATIONAL PEDAGOGY FOR JAZZ IMPROVISATION

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Paper read at the 3rd biennial conference of the South African Society of Jazz Educators (SAJE) University of Cape Town, December 1996

INTRODUCTION

In order to help make clear what it is I wish to accomplish with this paper, I would like to relate a bit about my own musical background, in particular my education in jazz. I am probably about as typical a product of a typical American instrumental music programme as can be found. This typically began at the age of nine when my parents were convinced to buy me a saxophone and within two weeks I was playing in the Elementary School Band from which I progressed to the Junior High School Band and finally to the Senior High School Band. Bands were and still are the main scene in American music education and the performance standard of many of these is quite remarkable. Such was the case with my High School band programme which besides producing the State Championship marching band year after year, had a top grade symphonic band, many of whose players were selected for the prestigious All-State Band which brought together the best student wind and percussion players from throughout New York State. I was selected for this in my final year of high school and that experience together with the encouragement of my Band Director - who was like God to me - convinced me to pursue instrumental music education as a career.

I auditioned at three universities and was accepted by all, but received a rude awakening when one of these informed me that I had only been provisionally accepted for there were problems with my aural skills that needed attention. This had come to light in the audition when I had been given a short, easy melody to sight sing and didn't have a clue what to do with it. I was advised to join a church choir which I did and this helped somewhat, but for the first time I became aware that my school music education had been flawed in a fundamental way - although I was proficient at sight reading on my instrument, I was not musically literate; I lacked the 'inner hearing' and pitch sense which genuine music literacy demands.

This made my first year at university rather difficult, especially as I was not really helped along by any well structured ear training pedagogy. That I managed to get through was attributable less to my own improvement than to the generally low standard the university was willing to accept. And it was not untypical in this respect vis-à-vis other American universities at that time.

Regarding my jazz education, I had played in my high school 'stage band' and had

assimilated a basic feeling for swing. This together with my sight reading skills succeeded in getting me the fourth tenor chair in the university jazz ensemble. But one thing I could not do with any proficiency at all was to improvise. There had been a trombone player in high school who was seemingly a natural at it and I resigned myself to the idea that the ability to improvise jazz was an innate gift. Either you had it or you didn't - and I didn't. At university I developed a real love for jazz and through a lot of effort, again unassisted by any effective pedagogy, I acquired some rudimentary improvisational chops. This was in the early '70s when jazz education was only starting to establish itself in university music departments.

Being a music education major, there were the requisite music education courses which I embarked on with little enthusiasm as they seemed mostly to be about general music education, i.e. about teaching 'class music' or 'music appreciation' as it used to be called, something usually done by middle age and older ladies and not too inspiring according to my experience. However, though the orientation was toward general music education, I was introduced to innovative ways of teaching and learning music that were totally right on in terms of the kinds of competencies that comprise real musicianship and which are necessary as a foundation for successful jazz improvisation. Again I was made aware of how deficient my own music education had been. It occurred to me that instrumental music education in America was and largely still is about training young people, not to become musicians, but to become instruments themselves, adept at realizing someone else's creative impulses but not their own. The 'band' is the end - the students the means to that end.

The pedagogies I was introduced to and which I have explored further in the intervening years point to another way and my main objective today is to revisit the more noteworthy of these and to demonstrate how effectively they develop those aptitudes and skills which are acknowledged to be fundamental to jazz improvisation. These include among other things:

- (i) kinesthetic sense (which embraces everything relating to the temporal or rhythmic dimension of music);
- (ii) pitch sense (especially what is called relative pitch which makes it possible to know where you are in relation to a tonal centre);
- (iii) tonal and rhythmic imagery (whereby sound patterns are conceived as psychomotor events as opposed to theoretical constructs);
- (iv) pattern recognition, internalization and retrieval; and
- (v) creative spontaneity (a basic predisposition, but reliant upon and promoted by psychomotor and cognitive development).

I'm not really aware to what extent this will be a revisiting for you as opposed to an introduction. Jazz educators enter the field from different routes and with different types and levels of pedagogical understanding. My sense is that many have not had

much in the way of a grounding in general education or in music education methods. That perhaps should be a cause for worry remembering that when we speak of jazz education, jazz is the modifier; education is the noun.

The pedagogies I will be discussing are those of Emile Jaques-Dalcroze, Carl Orff, Zoltan Kodaly, John Curwen and Shinichi Suzuki. These necessarily will be brief discussions, but hopefully adequate to demonstrate the value of these pedagogies from a jazz education perspective and perhaps even to motivate further investigation on your part.

THE DALCROZE METHOD

Before the end of the last century, the Swiss music educator, Emile Jaques-Dalcroze, had concluded that the education of musicians had one major flaw - it neglected the development of the individual's capacity to express himself. Though technically advanced, he found most of his students rhythmically unstable, lacking a developed sense of pitch, and generally uncreative

Dalcroze worked out that the development of rhythmic sense in particular and musical sense in general was greatly encouraged through movement and made this the cornerstone of his pedagogy. Eurhythmics, as Dalcroze conceived it, is a method by which musical concepts are internalized by means of rhythmic movement. Attempting to understand why students have rhythmic difficulties, Dalcroze came up with the concept of kinesthesia which essentially was a recognition and conceptualization of what goes on automatically between the exterior senses of sight, hearing, touch and movement and the interior workings of the brain when a child is riding a bicycle, for example. The brain converts physical sensation into information about bodily position, weight, force, muscle tension and movement, then almost simultaneously processes this information into specific instructions to the body which result in successful action.

A child can never learn to ride a bicycle by being told what to do or by thinking about what must be done. A miraculous coordination of mind, muscle, sensation, memory and intentionality must be achieved and then become automatized. This can only happen if the child actually goes through the movements. In music, as we know, we are only able to play rhythmically if we are able to "keep the beat" which means that the underlying pulse of the music has been internalized and hence has become automatic. How many of us have struggled with students who seem to have no metronome sense? And what strategies have we used to try to solve the problem? Actually, the problem is very unlikely to be one of being able to keep a steady beat, but rather one of losing it when attempting to superimpose a rhythm over it.

Eurhythmics is about gaining conscious control over one's kinesthesia. This entails more than stepping to beats and clapping rhythms. Unfortunately, much of what is passed off as Dalcroze Eurhythmics is little more than this and only succeeds in invoking the sense of tactility (touch), not kinesthesia. The touching of the foot to the floor or the bringing together of the hands is only the attack of the beat and only part of the total movement experience in which what occurs before and after the attack is just as important. Zulu traditional dancing with its dramatic anticipations and prolongations is probably the most superb visual demonstration of highly developed kinesthesia.

In a typical Eurhythmics class, students move freely while the teacher (or a student) improvises at the piano. Specific exercises have specific objectives as regards what is to be internalized, e.g. syncopation, polyrhythm, etc. In an adaptation of Dalcroze's pedagogy, entitled *The Importance of Being Rhythmic*, we find an exercise called "Independence of Control" which is geared to help students acquire the kind of multirhythmic ease demonstrated in so much African music and dance, e.g. the student must move different parts of the body according to different metres. In another exercise called "Rhythmic Counterpoint" the teacher improvises on a short theme, say two minims and a crotchet in 5/4 time while the students step on the second and fourth beats of each measure.

It would not be digressing to point out how effective participation in traditional African music ensembles is in developing the multirhythmic ease and secure metronome sense indispensable to jazz musicians. Anyone here who has joined others in playing the Ugandan amadinda xylophone or have played/danced in a Nyanga pan pipe ensemble will attest to this. In every respect, Dalcroze's Eurhythmics accords with the assumption underlying most traditional African musical practice, that aesthetic effect cannot be grasped until the music's vitality finds expression through bodily movement. In one study of Nsenga kalimba music, it was concluded that the 'style' of the music is determined not by melodic or harmonic considerations, but by the physical patterns the thumbs make.ⁱⁱ Playing the kalimba cultivates the rhythmic plasticity that characterizes a really good jazz solo and is something I encourage students of mine to learn. The Zimbabwean kalimba tune "Shumba Panzira" not only superimposes simple and compound time but actually has at least two downbeats depending on how you play and/or hear it. (Demonstration)

Every form of musical experience is kinesthetic, even the contemplative, overtly non-physical type demanded in the Western concert hall. The experiencing of music is not about what he hear, but about the effect of what we hear and effect is predominantly a physiological affair. Profundity, poignancy, awe, hipness - these are all things that are physically felt even though they clearly have a cognitive dimension.

Eurhythmics is in fact only one of three aspects to Dalcroze pedagogy, the others

being solfege and improvisation. Solfege, solfeggio, or what is sometimes called solmization is the system of naming the notes of a scale with syllables instead of letter names, i.e. doh, ray, me, fah, soh, lah and te instead of C,D,E,F,G,A and B. Generally, the term is applied to the fixed doh system where doh always is C. This was the system favoured by Dalcroze and is different from what is known as tonic sol-fa, the form of music notation and system of teaching singing well-known here in South Africa and in which doh is applied to the first degree of the major scale whatever pitch that should happen to be. The tonic sol-fa system has many distinct advantages, especially as regards the development of relative pitch, and I will be talking more about this further along. Dalcroze believed that it was possible to acquire absolute pitch and saw the employment of the fixed-doh system as a means of doing so. This was in keeping with his theory of kinesthesia in that a specific pitch, e.g. C, could be more easily internalized if consistently associated with a particular physical sensation, e.g. the vocalization of the syllable 'doh'.

Dalcroze's *Solfège-Rythmique*, consisting of 100 melodies and 450 exercises, emphasizes the integral relationship between the temporal and the tonal in music and explores techniques of rhythmic variation applied to simple melodies or scales. Improvisation is the third aspect of Dalcroze and features in every lesson in some or another way, in the early stages with as few parameters imposed as possible and making use of sounds from the environment. Progressively, rhythmic and tonal parameters are introduced and the improvisations become more complex and challenging. Dalcroze's intention was the development of melodic imagination to a level where melodies can be improvised as easily as one can extemporize speech in his mother tongue.

ORFF

The pedagogy of the German composer and educationist Carl Orff is well known and employed widely. During his early career in Munich, Orff became acquainted with Dalcroze Eurhythmics and in 1924 helped found the Gunther Schule where teachers were trained according to Dalcroze's principles with a major part of the programme being devoted to improvisation. The instrumental ensemble Orff developed at the school used a range of percussion instruments, melodic and non-melodic, together with recorders and other inexpensive and readily accessible instruments.

After the second world war, during which the school was destroyed, Orff came to the conclusion that the eurhythmic approach, with music evolved from the natural rhythms of speech, movement and dance, would produce the best results if started in early childhood. The melodic percussion instruments he had developed for the Gunther Schule, with some modifications, proved especially well suited for this.

As is clearly revealed in his compositions, Orff turned around the prevailing idea that melody is the basis of rhythm. His conception of sonority as the result of a layering of rhythms and his conviction that harmony should be subordinate to the interaction of melody, rhythm and sonority are clear in his best known work, *Carmina Burana*. Similar thinking influenced the emergence of modal jazz in the early sixties which freed melodic invention from the fetters of fast moving harmonic sequences.

Orff pedagogy in all its variations holds to the essential premise, which we can see as being Dalcrozian, that feeling must precede intellection. It also abides by the most common-sensical of educational maxims, i.e. proceed from the known to the unknown. Orff drew on the chants, rhymes and games that were already part of the vocabulary and day to day experience of young children, using these to help them internalize a repertoire of rhythmic and melodic patterns which could later be accessed and used in their own creative efforts.

Orff instruments are superb as vehicles for developing kinesthetic sense as well as the myriad competencies, acuities and concepts required by the creative musician. The Orff melodic percussion includes glockenspiels, xylophones, and metallophones in all pitch ranges. These are mostly diatonic, but because the keys/bars can be removed and replaced with chromatic notes, many scales and modes are possible. Also, being able to remove keys makes it possible to configure the instrument for the greatest possible ease of playing, e.g. to create pentatonic patterns and thereby remove any possibility of harmonic clashes. Effective rhythmic and harmonic riffs are easily arrived at through the combination of simple ostinati, drones and what Orff called 'borduns' (drones of open fifths). These sound great together with and as a support for pentatonic and modal improvisations. Later, as the children acquire greater confidence, improved kinesthesia and an increased repertoire of internalized 'licks', the parameters are made more challenging structurally, rhythmically, melodically and harmonically.

We can see the same logic in various jazz improvisation methods on the market today, the Jenson Jazz Lab's *Improvisation Method* by Paul Jennings being a good example. Volume 1 is appropriately called "Fundamentals" and limits itself entirely to the use of the dorian mode. Jennings's introductory remark is apropos vis-à-vis Orff pedagogy; he advises the beginning jazz improviser to "think of jazz improvisation as spontaneous composition. And like traditional composition, this 'instant' composition can be simple or complex, long or short, lyrical or agitated. It can be in any key, any style and on virtually any instrument."ⁱⁱⁱ What, we may ask, in terms of essential cognitive and kinesthetic processes differentiates the simple improvisation of a child in an Orff ensemble from a Michael Brecker solo? What we are talking about is a difference of degree or level, not one of kind. And surely we can acknowledge the superb foundation Orff and Dalcroze pedagogy provides to someone who may later pursue the study of jazz improvisation.

KODALY

Like his friend and fellow composer Bela Bartok, Zoltan Kodaly was an ardent Hungarian nationalist who devoted much of his life to the collection and documentation of Hungarian folk music. Kodaly was concerned that twentieth century Hungary had lost its musical vitality and regarded it as the responsibility of schools to bring active music making back into the day to day life of the Hungarian people and to rekindle national pride and awareness. To this end, he helped develop a pedagogy whose primary goal was universal musical literacy, for he saw the ability to read and write in the musical sense to be as important as it is in the general linguistic sense; and he provided it content in the form of authentic Hungarian folk music.

Like Orff, Kodaly was conversant with contemporary educational theory as well as the pedagogy of Emile Jaques-Dalcroze. Accordingly, Kodaly pedagogy sequences activities in keeping with the way children develop physically and intellectually, working from simple to complex, known to unknown and concrete to abstract; and it develops kinesthetic sense through movement and rhythm games.

Kodaly pedagogy is really a synthesis of methods developed earlier and elsewhere. Kodaly did not himself establish the structured pedagogy employed in Hungary and which bears his name. Though largely guided by him, the pedagogy was evolved by friends, colleagues and students. One of the methods it borrows heavily from and which I will discuss briefly is Tonic Sol-fa, the system of notation and of teaching sight-singing devised half-way through the last century by the English clergyman and educationist, John Curwen.

Tonic Sol-fa may also be called Relative sol-fa because the syllables used to name pitch, i.e. doh, ray, me, etc., are not absolute as in the French solfege system used by Dalcroze and discussed earlier. Rather, the syllables are relative to whatever pitch has been assigned to be the tonic, e.g. doh for the major scale, ray for the dorian, soh for the mixolydian, etc.

As Curwen and Kodaly saw it, the fixed doh system only leads to confusion when other keys are introduced. In the major scale, doh and soh with their distinctive vowel sound ('oh') correspond to the tonic and dominant and this should be so irrespective of the major scale in question. Me and te are both notes which ascend by semitones (me-fah & te-doh).

Like Dalcroze, Curwen was greatly influenced by the educational precepts of the Swiss educational reformer Johann Heinrich Pestalozzi, in particular his common

sense idea of introducing the real and concrete before the abstract. Accordingly he devised hand signs to help bridge the gap between the concrete aural experience of notes and their abstract representation in musical notation. The hand signs give a visual representation of each note's function within the major scale and have the added advantage of enabling the teacher to face the children. Curwen's hand signs are used extensively in Kodaly pedagogy and are often erroneously referred to as Kodaly hand signs. (Demonstrate hand signs.)

In the system of Tonic Sol-fa notation which Curwen developed, only letters are used, i.e. 'd' for doh, 'r' for ray, etc., except for chromatic notes. Where the pitch of the tonic is moved for more than a few bars, i.e. when a modulation takes place, the new tonic is named 'doh' and the transition denoted by a 'bridge note' with a double name. For notating rhythm, Curwen separated the letters with barlines, colons, full stops or commas, depending on the duration of the notes.

A weakness of this system of notation is that there is no visual impression of melodic contour as in staff notation. Also, it does not handle complex rhythms as readily. Kodaly pedagogy gets around the problem by combining the two notations, writing the letters corresponding to the different pitch syllables under the notes. The idea is to get students to be able to read staff notation in sol-fa as soon as possible, this no doubt because of the ubiquity of staff notation in the world of music.

From humble beginnings in Congregationalist Sunday Schools, Tonic Sol-fa rapidly became a national movement and for long was the acknowledged method of teaching music in British schools. Not surprisingly, it found its way to South Africa where it was used most prevalently in the mission schools and became the mainstay of music education for Africans. Perhaps because of its association with the colonial past, Tonic Sol-fa in recent years has fallen from favour. I have even heard one African music educator refer to it as a "crutch" and device for impeding the musical advancement of Africans.

How I wish I had been so impeded in my own musical education. As I already pointed out, my 9 years in a privileged and highly regarded American instrumental music programme left me musically illiterate as demonstrated by my then inability to sight-sing even the simplest of melodies. The only drawback with how Tonic Sol-fa was employed in African music education was that it was seldom if ever correlated with staff notation as is done in Kodaly pedagogy.

In Hungary, students are not allowed to learn instruments until they have developed their sight singing skills to a high level. As told to me, Durban musician and impresario, Mario Monteregge had to learn to sing scores in his native Italy before he was entrusted with an instrument and to this has been attributed his highly developed sense of relative pitch. I've also heard that jazz great Winston Mankuku

can sing in tonic sol-fa whatever he plays on his horn.

I have been employing the Kodaly adaptation of Curwen's Tonic Sol-fa for quite some time and wish to encourage all instrumental music teachers to do so, especially those teaching jazz. I still make use of conventional tutors such as "A Tune-A-Day", "Rubank", "Silver Burdette", etc., but I require the student to sing the melody before attempting to play it, helping them at first by penciling in sol-fa letters under some of the notes. I also encourage students to work out folk and popular melodies in sol-fa and then to play them in as many keys as possible.

SUZUKI

The last pedagogy I will discuss is that of Dr Shinichi Suzuki who developed his method, now called 'Talent Education' as a means of helping post-WW II Japanese children to actualize their potential in a country devastated by war.

Suzuki called his pedagogy the "mother-tongue method" because it is based on what psychologists call psycholinguistic development. Suzuki surmised that children's acquisition of language, with its considerable psychomotor and cognitive demands, reveals a power of mind which obviously is in no way restricted to a talented few. Suzuki's logic was that because the average child meets these demands with relative ease, he must be able to master other skills and knowledge if they are approached in a manner consistent with how they learn their mother tongue, i.e. by observation, imitation, repetition, and lastly, intellectual understanding.

As with the learning of language, Talent Education begins during infancy with the frequent playing of recorded music. From the beginning, it requires the active involvement of at least one parent who learns along with the child when at the age of three he/she begins to play the violin (obviously a smaller version of the conventional violin). As with language, the instrument is learned by rote. All music must be memorized and music reading only begins after a secure technique has been developed. Reading material at first consists only of pieces that have been memorized. Only those technical skills immediately applicable to the music being learned are dealt with, but good tone and intonation are required from the start assisted by simplified bow grips, by using only the upper half of the bow, and by placing strips of white tape on the finger board to facilitate precise finger placement. The child is usually taught individually but the pedagogy has been adapted for small group use.

The logic of Suzuki pedagogy is unassailable and its efficacy has been abundantly proven in the forty plus years it has been around, but we may well ask wherein lies its relevance for jazz educators who seldom if ever are involved in early childhood

education or in the teaching of violin. What we can get from Suzuki are not specific teaching methods, but general principles and approaches.

Perhaps most important is the realization that a high level of proficiency in jazz and jazz improvisation can be achieved by students of average musical aptitude if pedagogical conditions are favourable, e.g if they can start young. This has been evidenced clearly enough in the USA in the last three decades during which jazz education has improved and grown and is echoed in Jamey Aebersold's claim that "all people who wish to improvise can learn to improvise."^{iv}

When I hear or read accounts of the music education of many of the great jazz artists of yesteryear, what emerges again and again is the afore mentioned sequence of observation, imitation, repetition and lastly intellection. I also become aware of how contrary to this logic was the kind of training I received. As with Suzuki pedagogy, these musicians learned the technical skills that were immediately relevant to their musical needs and intentions. This is a simplification of course and there clearly are dangers inherent in this approach. The intellection part of the sequence has become increasingly essential and learning only by imitation and trial and error will not meet the demands of the contemporary jazz scene. The sequence is correct, but there is a definite need for the kind of structure and discipline that Suzuki pedagogy requires. Jazz musician and educator, Pat Harbison says, "it is important that we strike a balance ... between codified academic learning and the oral tradition".^v

My practice has been to start my students reading music from the beginning, not because I feel this to be the best way, but because of prevailing expectations of what learning an instrument is all about, as well as time exigencies and other factors. This is not particularly a problem in my view, providing that aural, kinesthetic and personally creative aspects are given appropriate attention. As soon as students can play a few notes, I get them to imitate note patterns that I give them and to work out simple melodies by ear. Attention is given not only to the correct note sequence and rhythm, but also to tone, intonation and dynamics. I also get them to improvise against ostinati that either I provide or which I get other students to compose. With computer technology, backing tracks are easily sequenced and played back for the student's individual practice.

CONCLUSION

More and more, I've attempted to adopt a holistic approach to my instrumental music teaching in line with the philosophical precepts of the pedagogues I've discussed in this paper, foremost being the belief that the objective of teaching a musical instrument goes beyond the acquisition of technique and knowledge. It even goes beyond musicality. For Suzuki, as for Dalcroze - and the others we may assume -

music education was about maximizing music's potential as a humanizing force. But this potential cannot be exploited if students are treated as means to ends instead of as ends in themselves, as instruments instead of creative musicians. Creative expression, the stuff of improvisation, can and should begin as early as possible and must be guided and supported by a pedagogy that comprehensively develops the skills, senses and knowledge that are the tools of creativity. Jazz improvisation is the most versatile, challenging and fulfilling means of creative expression in the musical sphere and does not require an extraordinary innate advantage if students are appropriately motivated and provided the right kind of foundational pedagogy.

- ii John Blacking, "Patterns of Nsenga Kalimba Music," *African Music* 2 (1961).
- iii Paul Jennings, *Improvisation Method, Vol 1: Fundamentals*. (New Berlin, WI: Jenson Publications, 1982), inner sleeve.
- iv quoted in "Jazz Improvisation: A Holistic Viewpoint" in the *Jazz Educators Journal* 26 (May 1994) pp 41-3.
- v Pat Harbison, "Have We Lost Touch with the Roots," *Jazz Educators Journal* 20 (Apr/May 1988) pp 64-68.