

**JAZZ IN THE CLASSROOM - AN INTERDISCIPLINARY AND  
INTERCULTURAL MEANS OF ACHIEVING 'ARTS AND CULTURE'  
OUTCOMES IN CURRICULUM 2005.**

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**The candidate affirms that this is her own work  
both in conception and execution**

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## INTRODUCTION

In South Africa, formal instruction in jazz has recently been introduced at tertiary level. In spite of this, most music education teacher training courses continue to concentrate on Western classical musical training. Music teachers wishing to introduce jazz to students therefore, generally lack either adequate understanding of the structure, contents and context of the genre, or suitable teaching methods.

The purpose of this study is to :

- (i) establish the appropriateness of jazz centered lessons within the Outcomes Based Education context and Curriculum 2005,
- (ii) to present and discuss pedagogical principles, guidelines, methodological and contextual considerations, and material requirements relevant to the "what, why and how" of incorporating jazz centered lessons in different curricular areas
- (iii) to devise and test sample lesson plans for 13-14 year old students.

Apart from my interest in jazz education at the primary and secondary level and my experience as a tertiary music educator, the following reasons can be seen to justify the purpose of this research. Firstly, with the emphasis on South African music and culture in Outcomes Based Education and Curriculum 2005, teachers are seeking assistance in the development of necessary skills required to teach

a variety of musics. The place of music is not defined in Curriculum 2005 but the imperative that education must become more interdisciplinary, intercultural and student-centered is clear. Music, especially jazz, offers many means of achieving this and thereby of achieving the specific outcomes prescribed in Curriculum 2005.

Secondly, because of the extent to which disciplines were compartmentalised in the old education dispensation in South Africa, and because of dominant emphases and omissions in the training of music educators, there is a general lack of resources and teacher competencies required to meet the said demands of Curriculum 2005, especially where the instruction jazz is concerned.

Thirdly, jazz is steeped in the history of the African American and South African urban experience. It therefore lends itself to socio-culturally based music instruction which is in keeping with the prescribed outcomes for Curriculum 2005.

Finally, through the medium of jazz, teachers can assist in the development of broader social skills, such as the expression of individuality, while at the same time developing general musicianship.

Like most music, jazz cannot be effectively learned by means of a traditional teacher-directed, content-centered curriculum. Rather, it has to be presented as a performative and culturally-situated experience. This research will be based on

the premise that music reflects the broader socio-cultural and political experiences of South African people. Theoretically, the position that music is a culturally-embedded, socially-expressive medium - as proposed by ethnomusicologists and jazz historians such as Alan Merriam, Bruno Nettl, Frank Tirro, Paul Berliner, amongst others - will provide the basic construct upon which sample lesson plans will be designed.

By presenting an overview of Outcomes-Based Education and Curriculum 2005, this research reflects the major changes that have been made in the South African educational system. Functioning within this framework, the research focuses on the teaching and learning skills required by teachers and pupils for the implementation of jazz in the Arts and Culture music class.

The proposed pedagogic approach takes into consideration musical content, socio-cultural context and skills development. The challenge for this study is to create a sample of lessons that can accommodate these needs, given the deficiency of resource materials as well as the lack of workshops available by skilled jazz educators/musicians at the secondary school level in South Africa.

The findings of this research could benefit:

- Music teachers who are interested in teaching jazz,
- Jazz musicians who have had little or no training in music education or jazz pedagogy,

- General educators seeking assistance in using music within the context of Outcomes-Based Education, and
- National and Regional music curriculum designers who design curricula at Grade 8 and 9 level.

Three research questions were developed as a means to address the purpose of the study:

1. To what extent can the trained music teacher proceed in developing and implementing jazz lessons, following a series of sample lessons demonstrated by the researcher?
2. Will the sample lessons allow music teachers to develop a more flexible, integrated approach to music education in general?
3. What type of learning activities can be proposed and how will they relate to broader educational development at the high school level?

The study therefore can be seen to conduct itself on two levels. Firstly, it directly addresses issues regarding teacher preparation and response to the material and proposed teaching strategies, secondly, it assesses the attitudes and direct responses of students towards the selected jazz material and class activities.

First, literature dealing with jazz education elsewhere in the world, jazz pedagogy, traditional music pedagogy and music educator training were



examined. Sources included relevant books, dissertations and periodicals. The review of existing literature not only included jazz education sources but also literature on music education, general education practices and curriculum development. Existing jazz literature, most of which were published by the International Association of Jazz Educators, together with extensive literature on Outcomes-Based Education as published in documents received from the National Department of Education, seemed to provide the most informative knowledge base for the study.

Given the time frame for research, the sample lessons were tested in two Durban schools: Thomas More College: a “white” private school situated in Kloof (an affluent suburb to the west of Durban) and Durban Girls Secondary School, a public ex-Indian school situated in the Durban city.

Interviews were held with established tertiary music educators before the lessons were conducted in the two schools. The testing of lesson plans was classroom-based, and was carried out in the context of regular general music lessons.

Interviews with respective music teachers took place prior to the lesson series to identify competency, resources, established teaching methods, and teachers' expectations. Once the lessons were conducted, follow-up interviews were done with the teachers to evaluate teacher feedback, student responses, achievements, and the potential for further training in jazz.

## CHAPTER ONE

### AN EVALUATION OF JAZZ IN MUSIC EDUCATION

In South Africa, formal instruction in jazz has only recently been introduced at tertiary level. In 1982, the University of Natal started the first jazz programme in the country. In 1984, approval for a degree programme was granted and in 1988, a diploma programme was introduced. Following this was the University of Cape-Town, who started a comprehensive jazz programme in 1989 with ten students. By 1997, the numbers had grown to sixty-five. More recently, the University of Durban-Westville, Pretoria Technikon and Natal Technikon have begun introducing jazz as credit -bearing courses towards music degree or diploma programs.

In addition to the popularity and ascendancy of jazz at universities and technikons, jazz appears to be filtering into the music programmes of various high schools around the country. In a paper presented at the South African Association of Jazz Educators in 1996, Mike Skipper listed 17 schools that have "strong jazz programs" as part of the music curriculum. The schools with strong jazz programs seemingly have well established big bands or jazz ensembles (Ramnunan 1996: 78). Skipper also listed 18 other schools that "have some form of jazz in their music curriculum" (Ibid. 79). It is interesting to note that the majority of these schools are private or public schools with an established tradition of music.

It is certain that the development of jazz in secondary and tertiary institutions in South Africa is progressing. The expansion of jazz globally in the past ten years and the role of the International Association of Jazz Educators (IAJE) in South Africa have been influential in this regard. More recently the creation of the South African Association of Jazz Educators (SAJE) has also helped develop and promote jazz education in the country (Rossi 1997: 33).

Ramnunan (1996) identifies additional reasons for the increased interest and acceptance of jazz in music education at the secondary school level. Jazz education is largely influenced by:

the growing number of tertiary institutions that are offering jazz studies; the increased broadcasting of jazz programmes via the radio and television media; the growth in the number of jazz festivals and jazz performance venues countrywide, the influx of visiting jazz performers and the international recognition that South African jazz musicians are beginning to receive. There also exists a large number of qualified music students from tertiary institutions from across the country that are finding jobs as music teachers in government schools and private schools (Ramnunan, 1996: 77).

While it is true that a number of qualified music teachers from tertiary institutions do find employment in public or private schools, it is also true that a large number of these music teachers have received a music teacher training that is entirely based on Western "classical" ideals. Most music teachers in public and private schools therefore have little or no formal training in jazz and this together

with the fact that jazz has not ever appeared in any music education syllabi<sup>1</sup> of the past, could explain the absence of jazz in the music classes of many schools.

American jazz educator, David Baker, is of the opinion that “presently most jazz educators and potential jazz educators come from one of three backgrounds: (1) jazz performers with little or no teaching background; (2) teachers with little or no jazz performance backgrounds; or (3) classical performer-educators with little or no jazz background” (Baker in Fisher 1981: 46). Fisher’s concern is that most performance majors go through their entire degree without any courses in music education and yet at some stage in their careers are employed to teach at a school. Fisher’s other concern is that music education majors, upon completion of their music degrees, are not required by most music education departments to have any competence in teaching jazz (Fisher 1981: 46) .

Given this supposition, it can be concluded that the reason for the flourishing of jazz in predominantly private schools in South Africa is due to the fact that most teachers employed in private schools come from Baker’s first category of teachers: jazz performers with little or no teaching background. Even though most jazz performers go through their entire degree with no music education courses, performers are capable of instrumental teaching, which is a key area in music curriculum of many private schools. Instrumental teaching in private

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<sup>1</sup> Only a small part of the current syllabus for the history of music in Grade 11 is devoted to the study of jazz and the blues, and then only mentions the history and traditions of American jazz .

schools as opposed to public schools in this country is feasible, since private schools do have the resources - instruments, books and funding to provide instruction in this area. Jazz activities such as the big band and jazz ensemble become possible in these schools since the means to achieve these are available.

For the music teacher who graduates from a university program based on Western "classical" tradition, and who will teach in a public school, the area of jazz instruction remains uncertain. Fisher's views on this issue is particularly applicable to the current state of affairs in South Africa:

We cannot assume that even a jazz loving music education student will be an effective jazz educator without formal training in the specialised techniques and materials of the jazz idiom...[T]he lack of formal jazz music instruction will limit the scope of the music education student who has no interest in jazz and is not urged to acquire one by his college faculty. Only a disastrous experience can be predicted for the music teacher trained in only the Western European classics if his first teaching assignment includes among other things a jazz band. Or worse, suppose this same student accepts his first teaching job in a financially poor middle class, non-WASP and is non-responsive to the cultural values he was trained to teach (Fisher 1981: 46).

In South Africa, the redeployment of teachers to schools with diverse student populations, demands that teachers address the cultural values and significance of musical styles that are relevant to the students. Often teachers have to disregard the cultural values that they were trained to teach and require assistance in adapting to the current learning environment.

Many music educators realise that music curricula at all levels in South Africa “must move away from this eurocentric model and reflect principles that fit the non-racial, non-sexist, democratic context of the future. This is a matter of extreme urgency” (Gibson and Peterson 1992: 287).

This problem is not only common to South Africa however:

Today the great majority of universities that graduate music teachers give the future educator nothing that resembles a formal background in jazz studies. It would be unthinkable not to offer courses in violin technique in music history (European), but it is still generally acceptable not to offer college courses in jazz pedagogy and jazz history. It is a sad commentary that most music teachers have to gain experience with jazz on their own (Fisher 1992: 80).

Fisher goes on to say that “[c]ollege professors, not formally exposed to jazz or not convinced that jazz education is important, will not teach the value of jazz music or jazz pedagogy to future music educators unless there is a curriculum mandate” (Ibid.).

A study conducted by American jazz educator Charles Sessions<sup>2</sup> (1981) to determine whether jazz can be effective as pedagogical material for basic instruction in music theory, supports the inclusion of jazz in teacher training courses. Sessions conducted the study with twenty-six college students. The purpose of the study was to determine the effectiveness of jazz and jazz

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<sup>2</sup> Apart from Sessions (1981), other writers have expressed the imperative need to have jazz education in the music curriculum. They include Brown (1981) Elliot (1984), Fisher (1981, 1982, 1992), Herzig (1995). Other writers have offered reasons for the lack of acceptance of jazz in the music curriculum. These include Brown (1988), Dobbins (1988), Herzig (1998) and Mark (1988).

improvisation in the teaching of basic music concepts. The study was based on the hypothesis that firstly, students learning basic music concepts through jazz and jazz improvisation (experimental group) would perform no differently from students who learnt music concepts through the nursery rhymes and folk songs (control group) in a music achievement test and, secondly, that the students in the experimental group would demonstrate positive attitudes towards the use of jazz material and jazz improvisation.

The results of the study showed that both research hypotheses were supported. Student teachers showed no statistical difference in the achievement test scores and students in the experimental group did demonstrate positive attitudes towards jazz materials. Based on the study Sessions recommended that students in college level music classes be offered jazz and popular music as part of their performance activities. He recommended that further research needed to be conducted to define more carefully the relationship between the effects of jazz musical examples and factors that influenced the learning situation of individual students. Another recommendation was that jazz be included as material for basic music textbooks. He said that "bias against jazz in the classroom may be unfounded and that in the hands of trained music educators jazz can be a viable, effective idiom through which the basic concepts in music may be taught" (Sessions 1981: 79).

In South Africa, Gibson notes that at least two attitudes need to be changed before jazz education finds its rightful place in music education. When music educators “bridge the schism between art music (formal ‘classical music’) and popular music (informal, folk and indigenous musics), and when they are able to “discard unnecessary criteria and goals evolved through and from colonialism, apartheid and the dominance of Western Art-Music traditions” a relevant and more effective approach to music education will occur (Gibson 1992: 38).

### **Jazz Education: Meeting the Goals of Outcomes-Based Education**

In the Arts and Culture learning area of Curriculum 2005, which includes Music Education, there is an emphasis on introducing those arts that have been previously excluded. Curriculum designers hold the view that “in the past the historical domination of Western/European Arts and Culture has impacted decisively upon cultural development”, to the extent that this partiality determined the value and acceptability of certain cultural practices over others. Some artforms and processes were acknowledged and promoted while others were consigned to lesser status (Outcomes Based Education in South Africa. March 1997: 9).

The Arts and Culture curriculum planners have taken cognisance of the fact that regardless of the hostile conditions of the past, “indigenous arts and cultural practices have proved irrepressible”. They endorse that all artforms be “actively



preserved, developed and promoted within the educational system and the broader society” (Outcomes Based Education in South Africa. March 1997: 10).

In an effort to promote indigenous arts, the department has elected as one of its specific outcomes<sup>3</sup> that “ learners ... acknowledge, understand and promote historically marginalised arts and cultural forms and practices” (Ibid.).

Jazz in South Africa is one example of these arts together with African Music, Indian Music, and musics from other ethnic groups. Comparable to jazz in America, jazz in South Africa has its own history, tradition, and stylistic characteristics. These styles, including inter alia marabi, kwela, and mbaqanga, often comprise a more vocal approach to the saxophone, characteristic chord patterns, and/or fixed rhythmic patterns. Jazz in South Africa can frequently be shown to draw many parallels with its American counterpart and at times can be seen as a variant of American jazz.

According to Du Plooy (1997) most black children in South Africa come from a social background that exposes them to jazz. “Some children hear jazz performances every weekend. Jazz enjoys a high prestige in some communities. Very often communities have their own bands and young children can be seen attending concerts” (Du Plooy 1997: 3).

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<sup>3</sup> According to Gultig et al., “Specific outcomes are context specific...They describe the competence which learners should be able to demonstrate in specific contexts and particular areas of learning at certain levels.” (Gultig et al, 1998: 11)

As with many American musicians that learned jazz through their experiences in the community, in South Africa many noted jazz musicians' first experiences have occurred in their community.

Lulu Gontsana, a drummer...describes sitting outside a garage as a boy, listening to his local band rehearse - playing trumpets and saxophones, not home made stuff - and if one of those guys would just notice him or say 'hello' when he walked by, it was a big honour: he was making some progress in the music world, which is where he wanted to be. That is where he is today - he's in the music world (Rossi 1997: 35).

According to Du Plooy, when teaching jazz, music teachers first need to start with what untrained students know about music, what students have learned through observation and participation in their own communities, and what music they listen to. Ideas for teaching should be based on this knowledge and additional ideas may be linked (Du Plooy 1997: 3).

Based on his study, Sessions (1981) believes that if jazz can assist in the teaching of music fundamentals, then jazz can be incorporated in theory and aural instruction at all levels.

"The greater number of students involved in producing music outside the formal educational process can then be included in music theory and other courses. Music education would thus be attractive to a larger number of potential students" (Sessions 1981: 79).

The cultural context in which the music is embedded should be seen as important. Nettle (1992) believes that as music educators we should lead students

to understand music as a “world-wide and varied phenomenon”. This understanding will help them comprehend all kinds of music and also provide them with an entry into understanding other things about the world’s cultures. He also maintains that music educators need to help members of all societies understand their own music, regardless of the way it is defined (Nettl 1992: 7).

My motivation for studying jazz then is not to introduce a style of music that is popular and relevant to American society, but because this music is equally relevant and present in our South African society, and studying it will immeasurably broaden both our musical and cultural understanding.

Since different musical styles emphasise different political perspectives and transformations that took place through history, the study of one such musical style, namely jazz, will provide students with a sound education on the history of the country. Studying through and from jazz implies more than musical characteristics of that era, it implies learning about culture, tradition and history.

In considering John Elliot's (1992) practice-based or praxial philosophy of music education, there appears to be support for the introduction of the jazz music practice in the classroom. In order to enter into a music practice, one has to be “inducted” into the specific music-culture or music world, in this discussion - the jazz world. Each world, Elliot contends, “rests on long traditions that provide

members of these practices - musicers<sup>4</sup>, teachers and music learners - with self-knowledge about who they are in relation to themselves, each other, and to past others” (Elliot 1992:13). Once members have come to understand the tradition, purposes, efforts, trials and achievements of musicians and musical learners of the past and present, they will be able to connect with these musical practices and practitioners (Ibid.).

Within the framework of Outcomes-Based Education, are specific guidelines regarding teaching methods, assessment and content that is to be implemented. An integrated curriculum is proposed and dance, drama, music, visual arts, media and communication, arts technology, design and literature are artforms included in the learning process.

In organising learning and teaching within the new education system, the Department of Education has divided school and adult basic education training into two bands: Further Education and Training Band (FETC) and General Education and Training band (GETC). The General Education and Training Band (GETC) includes students from reception to Grade 9. This band is subdivided into three phases. The Further Education and Training Band includes Grade 10 - 12 in school education, out-of-school youth and adult learners (Gultig et al, 1998: 15).

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<sup>4</sup> Elliot uses the term ‘musicer’ to the term ‘musician’ because the term ‘musician’ is often taken to suggest that one must be a professionally trained person to make music. This is a view that Elliot does not support. (Elliot 1992: 14)

Arts and Culture curriculum planners recommend an interdisciplinary approach for students in the GETC band but they do acknowledge that “the particular knowledge, skills and techniques of the various art forms such as...music could be experienced in (it’s) own right” (Outcomes Based Education in South Africa. March 1997: 5)

In reality this means that if a “music specialist” is teaching in a school, music will be taught as a ‘subject’ under the Arts and Culture Learning Area. If there is no music specialist in the school, ordinary teachers would be required to teach music. It is in such an instance that Curriculum 2005 is advocating an interdisciplinary approach to education.

Curriculum designers hope that with the skills acquired by students in the GETC band (Grade 1 - 9), students in the FETC band (Grade 10 -12) as well as graduates from the Adult Basic Education and Training band (ABET), will be prepared for specialisation in the arts and would have acquired the “competence to sustain themselves.” The Department of Education is also confident that at the time when learners are in Grade 9 and beyond the GETC band, they would be “engaged in contributing to the development of the various arts and culture expressions” (Outcomes Based Education in South Africa. March 1997: 5)

In view of some proposals that have been submitted to the Arts and Culture Committee, certain problems have emerged. The subsequent result of the

rationalisation and teacher redeployment that is currently occurring in many public schools has augmented these problems. One problem is that currently no inservice training is provided for those teachers already teaching music in schools. General school teachers are expected to teach class music, having had little or no training in music education. A recommendation to improve this in the long-term would be for teacher-training courses at colleges of education and universities to include class music as a compulsory component of the teacher training.

A second problem relates to teachers who are qualified music teachers. Given the nature of the current multicultural curriculum and the reality that most teachers are rooted in a Western classical training, arises a situation of inadequately trained teachers who are required to teach an array of musical styles representative of this nation. According to van der Merwe (1992), research indicates that only a class music specialist can effectively teach class music. If this is true then without proper inservice programs, the quality of the teaching in schools is threatened. Many music educators have expressed a need for inservice training and many educators contend that without such training the new curriculum would be difficult to implement. Teachers who have had no arts training are now required to teach the arts and specialised music teachers are required to teach other subjects as well.

In 1996, the University of Natal introduced a Coursework Masters in Intercultural Music Education. This course benefits music teachers by training them to teach the various musics of South Africa. The first year includes lectures on the various music styles in South Africa, and its application in the classroom. The second year requires the writing of a short dissertation. Classroom-based jazz pedagogic approaches are addressed in this course. The course, however, is only offered to music teachers or individuals holding an honours degree in music. Those teachers that have been trained in teacher training colleges (and a great number have been), or who have had no formal training at all, are not eligible for entering into this program.

The remaining part of this chapter sets in context the theoretical foundation for jazz education in South Africa. It provides a discussion on how these theories connect with the goals of Outcomes-Based Education. In so doing, the chapter demonstrates how jazz, because of its very nature, structure and history, suits the goals of a multicultural education.

The organisation of the chapter is as follows. First, an overview of multicultural education is presented. Secondly, by referring to established American jazz educator, Joe Buttram, from Ball State University, Indiana, selected illustrations are presented describing how the content area of jazz could be used to reach the goals of the current education system.

## **Application of Jazz within a Multicultural Education**

In South Africa, with the change in education policies at national level, multiculturalism is becoming an established movement in education. Publications on this subject have appeared in local conferences, periodicals, books, magazines, newspapers, television as well as other media. According to Sonn (1994), multicultural education developed in reaction to the exclusive and oppressive policies of the past education system.

The educational system of South Africa has been monocultural and ethnocentric. The structures in education are hierarchial and autocratic, consistent with the prevailing and normative socio-political culture and ethos. An essential ingredient of this monocultural autocratic perspective has been a racist and sexist belief that 'White is right' and 'West is best' and that 'men are better than women' (Sonn 1994: 9).

The recent implementation of Outcomes-Based Education and Curriculum 2005 indicates that educational systems have been responsive to the need for change.

Although Outcomes-Based Education and Curriculum 2005 have been implemented in primary schools, multiculturalism has also influenced secondary schools, technikons, colleges and universities. This is reflected in their efforts to make curricular changes in many subjects, including music.



Since the implementation of multicultural music education, most notably in the United Kingdom and in the United States, some practical problems and controversial issues have emerged. Jordan (1995) identifies three main problems related to multicultural music education. The first problem relates to the musical capacity and ability of the learner to expand beyond one music system. The second problem relates to what she refers to as the “emotional-attitudinal mind-set of the students”. Jordan argues that the willingness of a child to open up or remain closed to new ideas may be related to personality development in early childhood. These “personal and cultural factors may create obstacles” that prevent learners from expanding their musical horizons. The third problem relates to the teacher. Here Jordan isolates six issues that may affect the implementation of a successful multicultural music education program: teacher preparation, authenticity of performers, methods and materials, feasibility and practicality, selection of specific music traditions and other miscellaneous considerations (Jordan 1995: 738).

Buttram (1994) in his writings on jazz within a multicultural education isolates two controversial issues. The first relates to the motive for implementing a multicultural education. Buttram believes “that educational systems are changing in a variety of ways in order to conform to “political correctness”... regardless of implications for education” (Buttram, 1994: 25).

Secondly, there has been some controversy regarding how issues central to teaching in a multicultural context should be addressed. Buttram questions whether issues such as racism, sexism and equality, for example, should be approached on the grounds of “commonality” or “diversity”?

There are those scholars that favour teaching areas that are common to most cultures . According to Buttram this would support ‘assimilation’ and the ‘melting pot’ theory. Teaching would be based on what people and cultures have in common and the emphasis will highlight these similarities. The disadvantage of this method is that it disregards the maintenance of cultural identity. Teaching diversity on the other end of the continuum would support separatism. In this case teaching would be based on what is uniquely different about each culture and thereby addressing multicultural issues in this manner. The disadvantage of this method is that it does not assist in promoting cultural unity (Buttram 1994: 24).

Patricia Shehan Campbell (1995) in her book, Music in Childhood says that “[m]ulticulturalism is a big word and a broad concept, but certainly, the objectives of multicultural education can be at least partially met through children’s exposure, experience and education in music” (Campbell and Kassner, 1995:325). Campbell’s inclusion of music in a multicultural education would support the inclusion of jazz studies.

## **Theoretical Basis for Jazz Education: Ideas Proposed by Joe Buttram**

Joe Buttram is an American jazz educator who promotes the study of jazz by using a multicultural and interdisciplinary approach to education. Buttram is a firm believer that jazz studies have considerable potential in multicultural music education. His views on jazz education are central to this thesis, as they fully support the inclusion of jazz into the general music curriculum.

Buttram's philosophy is based on the premise that certain ideas and beliefs arising from the multicultural movement in education have important implications for jazz studies. He holds the view that one of the goals of multicultural education is to ensure that "diversity and ethnic identity is preserved, but that all ethnic groups conform to certain requirements in order to maintain unity." Using this assumption as a point of departure, he maintains that given the nature of jazz, its structure and history, jazz can become a suitable and applicable content area for multicultural teaching (Buttram 1995: 25).

Through "teaching the conflicts" or points of contention, that relate to ethnic identity and social unity, such as the "characteristics and contributions of ethnic groups; rights and responsibilities of citizenship in a democratic society; matters of equity for all citizens, including issues of racism, gender, etc.; myths and stereotypes, as well as issues related to global independence," Buttram

maintains that jazz provides the perfect vehicle for approaching multicultural issues (Ibid.).

The first of three ways that these issues can be approached is through the teaching of pre-jazz materials. Buttram regards the fundamental elements of jazz, such as the “melding of American and European traditions, as being ideal for the teaching in a multicultural setting.”

In an illustration to demonstrate this, Buttram explores the teaching possibilities that could emerge from a discussion that relates to the initial assimilation of African and European music traditions which led to the creation of the “pre-jazz” styles such as spirituals and the blues, and the eventual creation of jazz. The musical elements of the African music tradition included the use of polyrhythms, blues tonality, call-and response, timbre, and improvisation. The musical elements of the European tradition included harmony and to a lesser extent, melody and form.

[I]t is clear that this task of assimilation was accomplished by Black Americans and the descendants of slaves, and is a testimony to the magnificent character of these people who were able to establish and maintain the ‘essence’ of their musical heritage under horrific circumstances (Buttram 1995: 26).

Buttram sees information of this calibre as being effective when teaching in a multicultural context since, in this illustration, the accomplishment made by Afro-

Americans can be “a continuing source of pride in Black culture and provide[s] clear recognition of cultural diversity.”

Remaining with the same example, Buttram demonstrates how this source of information is utilised to promote unity. “The widely varied social structure including representatives of Black, Spanish, French and English people, among others played a significant role in the birth of jazz. The social economic status of two groups notably the ‘Creoles’ and the ‘Uptown Blacks’ gave rise to a situation that forced these two groups into closer association and the eventual sharing of practices and traditions”. Buttram holds the view that “how the melding occurred then and is still occurring today in music, and in all aspects of contemporary life -language, literature, socio-economic - is a source of both lively and enlightening discussion among students and teachers” (Buttram 1995: 27).

The second way in which Buttram approaches the issues that emanate from a multicultural teaching environment is by including content that relates to the development of the various jazz styles. Since the development of jazz was influenced by ever-changing social, political, economic and cultural factors which related to current societal concerns , the content provides vast opportunity for addressing relevant multicultural issues (Ibid.)

Revealing either the individual character of a specific culture or disclosing the cultural plurality of a culture, that served as catalysts in the development and

advancement of jazz, often can provide suitable content for the teaching of multicultural issues. The musical characteristics taken from the development of jazz periods such as Dixieland, the Chicago and New York styles, Swing, Bebop, Modal Jazz, Fusion, Free or Avant Garde Jazz as well as Jazz Rock, can all be shown to include content material that promote the study of unity or commonality and diversity.

To illustrate this is a quotation on how Buttram envisions teaching commonality and diversity through the study of one of the many jazz eras - the bebop era.

The advent of bop reflects a deliberate change in practices that were intended to be exclusive in nature. Bop was a direction that was in reaction against swing. It was music to be played for the musician and the "intelligent" listener and was, in many ways, an effort to return jazz to the province of the Black musician. Thus Black identity and diversity were again emphasised and not without considerable turmoil, controversy and conflict. However, this return to cultural identity and diversity resulted in not only a new style of playing but also developments that would provide both the direction and the musical resources for much of the future of jazz. Also notable during this time was the continued melding with Latin influences, credited greatly to Dizzy Gillespie, emphasising further diversity. With time and assimilation of these changes however, commonality would return (Buttram 1995: 27).

Both commonality and diversity can be illustrated in other styles and with relevant depiction and representations from history.

The third way in which Buttram addresses issues that are certain to arise in a multicultural education is through examining a variety of social matters that are

seen to be related to "equity or equality of opportunity." Buttram mentions racism, gender issues, myths, stereotypes, and economic opportunity. Racism permeates the history of jazz as it permeates the rest of the history of the United States and South Africa. There are many issues that are found in the history of jazz that may be used as a springboard to address issues in racism.

To continue with the previous example of bebop music, Buttram expands:

Racial concerns were most notable with the advent of the Bop, which was characterised by Liweiler (1984:15) as an "atmosphere of racial and economic exploitation." The situation continued in the turbulent times of the civil rights movement and the bombing of a Black church in Alabama, leading to John Coltrane's memorable composition by that name. Even the most prestigious jazz musicians suffered. It is suspected that a Pulitzer Prize was denied to Duke Ellington because of race. Racial concerns impeded the success of even the Modern Jazz Quartet, often regarded as the most sophisticated of jazz groups. The issues of mixed races dates from the earliest times in jazz history and is a current concern in multiculturalism (Buttram 1995: 28).

Buttram states that "myths and stereotypes play a role in teaching, reinforcing or otherwise perpetuating cultural differences." Through discussion and examination of stereotypes, possible illumination of the actual truths about a specific culture may occur.

Specific stereotypes have risen from complex social/historical situations and are the result of adaptations and survival strategies that were created and reinforced by the oppressive practices of the dominant culture. Therefore the perpetuation of the stereotypes is based on two important omissions: they neglect to take into account the historical context within which culture and behaviours were

created, and they apply an already shaky generalisation to arrive at conclusions about individuals (Weinstein and Mellen 1997: 176).

The field of jazz has several accounts of members of a particular culture who have been depicted incorrectly. Buttram highlights some aspects in jazz:

Historically, the depicting of Blacks in minstrels resulted in a stereotypical caricature. Also, the general depiction of Blacks in musicals and films has been subservient in nature, usually portraying them as servants and labourers and "happy with their lot!" Related herein is the concept of "Uncle Tom." Louis Armstrong suffered greatly from being charged with "tomism" and (was) criticised... by Black and White musicians alike. Black musicians themselves were sometimes charged with racism, notably during the 1960's and including such musicians as Miles Davis and Cecil Taylor... Another very contentious issue regarded by some as a myth is the concept of "Black jazz" and "White jazz" or the idea that Black players sound different to White players (Buttram 1995: 29).

Schools often do not include adequate information about women in history or their contributions to society. Except for recognition of a few jazz singers and pianists, jazz has traditionally been dominated by males. With the upsurge of the feminist movement and the universal affirmative action policies, the history of women in jazz presents a valuable source of information that could be used in the classroom. Although women have been discriminated against in many areas throughout history, Buttram states that as a jazz musician, "the plight of the Black female was...compounded. She was both female and Black, in an inhospitable environment." These individuals were, indeed, the "outsiders" or "outcasts" (Buttram 1995: 29). "Fortunately the considerable amount of research that is being done in jazz (and music, generally) is beginning to give recognition



to the efforts and contributions of women” (Buttram: 1996: 11). Study of issues such as these that appear in the history of jazz create an opportunity for learners to learn about various issues such as gender equality and sexism.

Students bring all aspects of themselves into the classroom, and they need to understand how their multiple social identities shape their perspectives and experiences of sexism, and that of others. We should therefore not assume a youthful, white, heterosexual middle-class standard of “normality” (Goodman and Shapiro 1997: 111).

Throughout the development of jazz, emerge noticeable contrasts regarding the economic opportunities between Black and White jazz musicians. Buttram points out that the first jazz recording was by a white band, the Original Dixieland Jazz Band, and regardless of the availability of Bessie Smith, the first blues recording was by Mamy Smith, a white singer. Buttram concludes that “economics provides an approach to study, research and discussion to bring about understanding of past and current conditions that may account for commonality and diversity of both cultural attitudes and practices” (Buttram 1995: 29).

Music instructors have their own learning and teaching style preferences. They often teach in ways that favour their preferred approaches. However, the Department of Educations’ strong recommendations regarding teaching approach and its implications have left many teachers challenged.

One of the more significant recommendations is that teachers need to encourage active learning (as opposed to passive learning). This means that

there should be an particular balance between student-centered learning and didactic teaching (teacher-directed learning).

One of the aims of the proposed lessons in this thesis is to offer a teaching approach that takes this recommendation into account.

In the lesson plans found at the end of Chapter 2, there is no rigid focus on solely teaching jazz - its musical characteristics or history, even though they do form the body of some lessons. The focus rather is on teaching *through* jazz.

This pedagogical concept is supported by jazz educator, Brian Leavell, who says, "if we are truly going to be jazz 'educators', we must remember in the term 'jazz education', 'jazz' is the adjective and 'education' is the noun" (Leavell, 1997: 101).

## CHAPTER 2

### TEACHING JAZZ: A PEDAGOGICAL APPROACH

The explanation of theories on teaching and learning jazz in the previous chapter can be viewed as a framework for the instructional practices found in the lesson plans. Based on these theories, I will present practical guidelines for instruction by teachers to learners at the high school level in the Arts and Culture general music classroom.

“General music” is a term that is widely used by music educators. It usually refers to music instruction that takes place in a Grade 1 - Grade 9 classroom setting. Instruction in this setting is not directed towards creating performers for an audience but usually encompasses activities that allow the student to develop an appreciation for music, and more importantly, a desire for continued participation in music. “Traditionally, the focus of the general music program has been singing, playing instruments, listening to music, moving to music, and creating music, the so-called fivefold program” (Runfolda and Rutkowski 1992: 697).

It is often hoped that through general music a larger segment of the student population will receive the benefits of a music education, primarily for the life-long rewards involved, but also for the support and continuation of the art itself. It is also hoped that general music courses would provide, in addition to interest in music, a strong and practical incentive for interested students to select music

courses in higher grades and possibly even guide students into choosing a career in music.

General music curricula have been affected by a variety of influences. In South Africa, as in much of America, the following can be regarded as the major influences in general music education: basic textbooks used in the classroom and textbooks for teacher training, current music education trends and doctrines, teacher training, teacher experience and preference, national and local school system curriculum guides, information disseminated by professional organisations, past music traditions and technological advances (Runfolda and Rutkowski 1992: 698-699).

General music in schools in South Africa may be quite varied depending on the teacher, the school system and the extent to which the new Outcomes-Based Curriculum is implemented. The goals of Outcomes-Based Education to a large extent affect the content, teaching method and assessment that will occur in general music.

The following three components - jazz content, instructional strategies in jazz education and learning styles - will be discussed with reference to the six lesson plans that appear in this chapter. Each lesson is further discussed in terms of what the lesson is trying to achieve in terms of student's growth in music. The procedures and materials that are used to achieve these objectives are also

explained by example. These lessons form part of the module that was tested in the two Durban schools. This is presented in Chapter 3. An evaluation of whether the objectives were achieved and whether the teaching strategies were effective is discussed in Chapter 4.

One of the changes that have been made by the South African education department is the change from a teacher directed curriculum to a student-centered curriculum. This move towards a student-centered curriculum can be seen to affect the content, teaching method and activities of all learning areas, including the music program.

Instruction that is relevant to the students' needs, experiences, abilities and interests is offered by the teacher and the curriculum is more likely to be led by the responses of the students than by the teacher. Anderson (1995) says, "the child centered approach to learning, actively involves students in the learning process" (Anderson and Lawrence 1995: 7). In this way students assume an active rather than passive role.

Gardner is more specific when he says "for younger children, production activities ought to be central in any artform, since the children learn best when they are actively involved" (Fowler: 1995: 44).

In order to design a module of lessons around the child, I had to uncover what musical skills and knowledge the children possess. It was important to also discover what music “moves” them, what are their learning styles, what are their cultural backgrounds, what are their subject strengths. I was able to acquire this knowledge by talking to the music teacher and other subject teachers and the students themselves. Talking to the principal was also useful. When this information was gathered I was able to plan the lessons so that I would offer a more relevant musical experience, through jazz, to the children.

When introducing a new style of music, it is logical to move from the known to the unknown. The first lesson deals with a song that is well known to children, He's got the Whole World in His Hands. Once students are actively involved in singing this song, it is easier to move to teaching rhythmic concepts such as clapping on the second and fourth beats of the song. Likewise in Lesson 3, a small portion of South African history is introduced. In this lesson, the history serves as a piece of knowledge that can build on what the child is already studying in the History class. Thereafter, aspects of South African jazz can be introduced since one cannot divorce the study of this music from the socio-historical factors that contributed to its existence.

In designing music instruction for children it is essential to provide active rather than passive experiences for children. This may involve students listening,

singing, moving or performing. All lessons therefore have at least one or more of these activities present.

Another strategy in a student-centered curriculum is to offer a variety of approaches to teaching a concept. In Lesson 5, the blues are presented to the students through three different activities. Each activity builds on the one that preceded it and hence reinforces the concepts that are learnt. First students **listen** to various blues tunes identifying stylistic elements, such as the twelve bar form, the chord progression and the cyclical nature. Then students **sing** blues-like phrases over the blues progression. To an extent this also involves attentive **listening**. Finally students are asked to **perform** and **improvise** using a simple blues tune.

Another way to support a student-centered curriculum is to allow students to spend time exploring and experimenting with music. Lesson 6 demonstrates this. Students are presented with a poem and after it is analysed they are encouraged to interpret and perform it using simple percussion instruments. In this way the child is given time for personal expression.

Music should also be linked to other activities in a student's life. History and English are related in two of the lessons hence integrating learning. In Lesson 2, music is also linked to social studies where gender equality is discussed. In Lesson 4, musicians describe precisely how sound is produced in their

instruments. Visual arts, stories, poetry, theatre and movement and dance are other aspects that are brought into the lessons.

The following points outline the aims of the lesson plans:

1. To increase musical knowledge of the South African and African-American jazz heritage.
2. To demonstrate an understanding of the origins, functions and dynamic nature of culture.
3. To increase self-esteem, group collaboration, mutual support and discipline.
4. To reinforce concepts that are introduced in other academic disciplines.

### **Lesson 1: He's got the Whole World in His Hands**

In Lesson 1, the spiritual He's got the Whole World in His Hands is taught to the pupils. The reason I chose to begin teaching jazz through a song is because through a song one can teach more than musicianship - for example, training the voice or teaching the correct posture. Many other ideas can be advanced through the song. Students learn how words fit together with the music and in the process expand their vocabulary. Songs assist in cultivating cultural values and songs from other cultures and historical periods present children with a glimpse of what people from that world and era value and experience. Song texts cover a vast number of topics and themes. There are songs about colours, animals,



food, school, clothes, friends, and family etc. Singing can be combined with other activities too, so those children can sing as they play instruments and move.

As with African music, Latin American, Rock and Roll and popular music, African American music is laden with syncopated rhythms. Teaching syncopation in its notated form is omitted while students are still in the lower grades, but teaching the concept of syncopation through practical experience, as was done in this lesson, is recommended.

The materials used in this lesson - the African-American spiritual He's Got the Whole World in His Hands, the picture of African slaves in America and the advertisement for the sale of slaves which depict the struggle encountered by African Americans, focuses on the African-American culture. When choosing content for the jazz curriculum there are many topics that allow for the study of issues that relate to a multicultural education. The study of material from the pre-jazz era, such as spirituals, should be included since the basic characteristics of jazz are rooted in these music traditions. Through this lesson students begin to learn what African Americans valued, what made their culture unique, what resources were available to their culture at this time, what has changed since the earlier years of the slave trade, what similarities are found between this and other cultures and, what symbols and traditions are representative of this culture.

The spiritual Nobody Knows the Trouble I've Seen is recommended for the school choir. Apart from the vocal and aural development that the spiritual

provides, it also presents an additional musical and cultural experience for students that are members of a choir. Since all music can be placed in a cultural and stylistic context, students are assisted to perform in the appropriate style as they learn new pieces from this genre. For the teacher, extensive listening to recordings of spirituals assists in the correct interpretation of the music. The rehearsal and performance instructions that appear at the beginning of the piece in addition provide valuable assistance.

### **LESSON 1: He's got the Whole World in His Hands**

#### **Objectives:**

*Students will:*

1. Sing a Negro spiritual, He's got the Whole World in His Hands.
2. Clap on beats 2 and 4.
3. Understand the social context that led to the development of spirituals.

#### **Resources:**

He's got The Whole World in His Hands - Words and Music  
Piano, Rhythmic Percussion Instruments.

#### **Procedures:**

1. Sing the song and allow students to listen for the first two times. Thereafter ask students to join in as soon as they feel comfortable.
2. After comments on the song from the students, inform the class that the song is a spiritual. Discuss with the class the origins and religious significance of spirituals, allowing the students to build the discussion.

For the teacher:

*Spirituals are religious folk songs that were created by African-Americans and have been handed down from generation to generation. Spirituals sung by black slaves date from about 1825-50. Black spirituals sometimes use the call-and-response pattern of African music. They also show close melodic and rhythmic relationships with West African songs.*

They are also linked with the "ring-shout", a happy dance of African origin. Black spirituals were sung with an African vocal quality and with the African polyrhythmic accompaniment of finger snapping, clapping, and stamping. Spirituals were sung in unison until after the American Civil War. Black spirituals were often used as work songs and sometimes contained hidden information as a form of secret communication.

He's Got the Whole World in His Hands

Arranged by L. Walker



**TO BE SOLD & LET**

BY PUBLIC AUCTION,

On **MONDAY the 18th of MAY 1829,**

**UNDER THE TRADE,**

**FOR SALE,**

**THE THREE FOLLOWING**

**SLAVES,**

**HENRIE**, about 20 Years old, an excellent House Servant of Good Character,  
**WILLIAM**, about 25 Years old, a Labourer,  
**SARAH**, an excellent House Servant and Nurse.

**TO BE LET,**

the usual conditions of the Slave Statute Book in Force, (for the said Statute Book see the Appendix to the Slave Trade Act, 1807.)

**MALE and FEMALE**

**SLAVES,**

**ROBERT**, about 20 Years old, a good House Servant,  
**WILLIAM**, about 25 Years old, a Labourer,  
**JOHN**, about 20 Years old, a Labourer,  
**JOHN**, about 20 Years old, a Labourer,  
**JOHN**, about 20 Years old, a Labourer,  
**JOHN**, about 20 Years old, a Labourer,  
**JOHN**, about 20 Years old, a Labourer,  
**JOHN**, about 20 Years old, a Labourer,  
**JOHN**, about 20 Years old, a Labourer.

Also for Sale, at Eleven o'Clock,

**Fine Rice, Gram, Paddy, Books, Muslins, Needles, Pins, Ribbons, &c. &c.**

AT ONE O'CLOCK, THIS CALIBRAINE ENGLISH HOUSE,

**BLUCHER,**

Copyright MicroSoft

Advertisement for Slave Auction, 1829

This slave auction advertised slaves for sale or temporary hire by their owners. Buyers often paid \$2000 for a skilled, healthy slave. These auctions often separated family members from one another, many of whom never saw their loved ones again.



Captives in Central Africa, 1800s

After nearly three centuries of an active slave trade, several colonial powers outlawed the practice around the early 1800s; however, the owning of slaves was not abolished until many years later. Denmark abolished the importation of slaves in 1792. Great Britain followed in 1807 and the United States in 1808.

Hulton-Deutsch Collection

3. Tell the children that they can accompany the song by clapping. Share with them that in many African American Baptist churches, one hears clapping with most of the spirituals. What is generally heard is clapping on beats 2 and 4. Demonstrate this while singing.
4. Have the students practice clapping (only) while you sing. When students can clap successfully, allow them to try singing and clapping (or snapping fingers or stamping feet) simultaneously. Some students can play rhythmic percussion instruments or home-made instruments such as shakers on beats two and four.

### **For the Choir:**

Nobody Knows the Trouble I've Seen. Arranged by S. Calantropio.

### **Glossary:**

Call-and -response: The performance of musical phrases in alternation by different voices or (instrumental) groups, used in opposition in such a way as to suggest that they answer one another.

Polyrhythm: The simultaneous use of different rhythms in separate parts of the musical texture.

Ringshout: Ringshouts have a characteristic cry as the response and are similar to fieldhollers.

Worksongs: Worksongs are 'functional' songs – songs to make work easier by arranging for unanimous maximum affect of a particular moment in a song.

### **Recommended Listening**

Been in the Storm so Long: Spirituals, Folk Tales and Children's Games from John's Island, South Carolina. 1990. Washington: Smithsonian Folkways.

*Rehearsal and Performance Suggestions for*  
**NOBODY KNOWS THE TROUBLE I'VE SEEN**

1. Again the melody of this spiritual is in a pure plagal pentatonic idiom. The setting of the melody at measure **5** weaves the vocal and instrumental parts in a rhythmic texture. The setting of the verse at measure **13** uses a full diatonic scale. The first two beats of measure **18** are a chromatic B<sup>b</sup> triad that may be emphasized with a *ritard*. The entire movement should be performed slowly and with expression.

2. The cascading three-part harmony that develops at measure **13** should be approached through the vocal exercise below. Students should practice “sticking” on one pitch is a descending scale pattern while other groups move on. “Sticking” at various pitches creates a triad:

The image shows three staves of music for Voice 1, Voice 2, and Voice 3. All staves are in 4/4 time. Voice 1 has a single note on a high pitch with a fermata. Voice 2 and Voice 3 have descending scale patterns starting from the same high pitch as Voice 1, moving down stepwise. Both Voice 2 and Voice 3 have fermatas at the end of their respective lines. The word "Ahhh" is written below each staff.

3. The close rhythmic imitation that occurs between Voice 1 and Voice 2 at measure **5** creates an intriguing musical effect but requires some rehearsal attention. Have students *speak* the parts in rhythm before attempting to sing them together. Before completing the vocal ostinato with “*the trouble*,” Voice 2 should hold the word “*knows*” until Voice 1 has spoken the word “*seen*”:

The image shows two staves of music for Voice 1 and Voice 2. Both are in 4/4 time. Voice 1 has a melody with lyrics: "No - bod - y knows the trou - ble I've seen,". Voice 2 has a rhythmic pattern with lyrics: "No - bod - y knows the trou - ble". The word "knows" in Voice 2 is held over the end of the phrase.

# NOBODY KNOWS THE TROUBLE I'VE SEEN

American Spiritual  
Arranged by  
Steven Calantropio

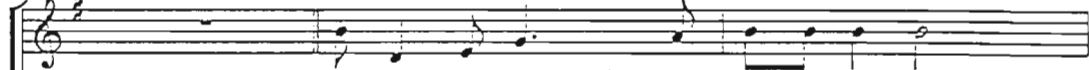
1. 


2. 

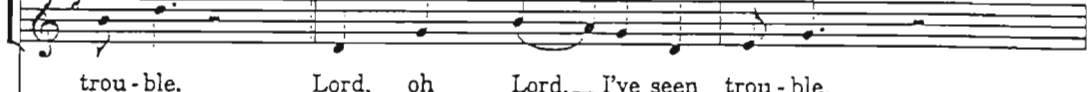
3.   
Lord, oh Lord, I've seen trou-ble. Lord, oh Lord, I've seen


AG 


BM 

5   
No-bod - y knows the trou-ble I've seen,

2.   
No-bod - y knows the trou-ble,

3.   
trou-ble. Lord, oh Lord, I've seen trou-ble.

AG 

BM 

1. no-bod - y knows my sor - row. No-bod - y knows the

2. No-bod - y knows the trou-ble, no-bod - y knows

3. Lord, oh Lord, I've seen trou-ble. Lord, oh Lord, I've seen

AG

BM

1. trou-ble I've seen, glo - ry, Hal - le - lu - jah! Some -

2. the trou-ble, no - bod - y knows but me. Some -

3. trou-ble. Lord, oh Lord, I've seen trou-ble. Some -

AG

BM



13

1. times I'm up, some - times I'm down. Oh, yes

2. times I'm up, some - times I'm down. Oh, yes

3. times I'm up, some - times I'm down. Oh, yes

13

AG

BM

1. Lord, some - times I'm al - most to the ground.

2. Lord, some - times I'm al - most to the ground.

3. Lord, some - times I'm al - most to the ground.

AG

BM

21

1. Oh, yes Lord. No - bod - y knows the

2. Oh, yes — Lord. No - bod - y knows —

3. Oh, yes Lord. Lord, oh Lord, — I've seen

AG

BM

21

1. trou - ble I've seen, no - bod - y knows my

2. ——— the trou - ble, no - bod - y knows —

3. trou - ble. Lord, oh Lord, — I've seen

AG

BM

1. sor - row. No-bod - y knows the trou-ble I've seen,  
 2. the trou-ble, no-bod - y knows the trou-ble,  
 3. trou-ble. Lord, oh Lord, I've seen trou-ble.

AG  
 BM

1. glo - ry, Hal - le - lu - jah! No-bod - y knows but me. *rit.*  
 2. no - bod - y knows but me. No-bod - y knows but me. *rit.*  
 3. Lord, oh Lord, I've seen trou-ble. No-bod - y knows but me. *rit.*

AG  
 BM

## **Lesson 2: The Click Song**

The main aim in this lesson is to foster active listening. Here the learner would be guided into focusing on the musical events, such as repeated patterns, phrases, and contrast in tone colours and dynamics. The resources used in this lesson are a recording of the popular Click Song by Miriam Makeba, together with a translation and transcription of the same song. The lyrics are in the original language. Through the accompanying notes and description of Makeba's past, her values, customs and culture together with the historical, geographical and political issues that shaped her career, greater understanding is brought to the music.

Through group activities and discussions, the material selected in this lesson allows for a teaching approach that promotes collaborative learning among students. Collaborative learning activities in the classroom are an effective way to create interaction amongst students. It gives students a chance to learn to work together. However, in order for collaboration to be effective a proper learning environment has to be established.

Initially simple short projects for group work are assigned. Through these projects, students are able to realise the expectation that the teacher has of them regarding collaboration and the teacher may observe the group of students, their behaviours, discussions, individual contribution and quality of students' comments. Students are encouraged to interact and even disagree on

interpretation of the new material. The tasks assigned to students are meaningful tasks that students are likely to encounter in real life.

The materials in this lesson are not self-contained and there is provision for additional material to be infused with material from other learning areas in the general curriculum.

This teaching approach emphasises “holistic learning” by attempting to make connections between disciplines (Buttram 1996:14). The cultural context for the teaching of jazz is partially established in this lesson and prepares the student for further lessons in jazz. This teaching strategy is important and may be applied when teaching other world musics. Accompanying notes, maps, pictures, literature or historical, geographical and economical events may help students relate to the understanding of the music.

## LESSON 2: The Click Song

### **Objectives:**

#### *Students will:*

1. Follow the transcription of the music whilst listening to the recording.
2. Discuss the role of women in music.
3. Learn part of the song, with the assistance of the recording.

### **Resources:**

1. The Click Song - Miriam Makeba. South African Souvenirs. 1993. Teal: TELCO 2346. Also available on cassette: TEC 2346.

2. Transcription: The Click Song - Christine Lucia. Basic Compositional Techniques for South Africa. Unpublished, 1996.

**Procedures:**

1. Prepare students for the listening exercise by informing them about the musicians that they will listen to. Describe briefly the context from which this music emanates.

**For the teacher:**

***Miriam Makeba** is regarded as the most significant singer to emerge out of the jazz era in South Africa. She first came to public attention as a feature vocalist with the Manhattan Brothers in 1954, and then she left to record with her all female Skylarks vocal group while touring South Africa.*

*In 1959, Makeba played the lead in King Kong; a South African-Broadway musical crossover billed as a "jazz opera". At the end of the success of this musical, Makeba left the country for the United States. There she re-established her career with The Click Song and Phatha Phatha. She was the first South African to become an international celebrity. In 1963, she gave a testimonial before the United Nations concerning the battle against apartheid. The South African government, irritated by the negative attention that it caused, responded by cancelling her citizenship and right to return to South Africa. Makeba fled to Guinea and remained in exile. Makeba returned to South Africa after the change in government.*

(Allingham 1994: 392)

2. Play the recording The Click Song and check students' perceptions or feelings through class discussion.
3. Play the recording again. This time present students with a score of the main melody. Ask students to trace a line on the score as they listened to the melody.

4. Discussion takes place throughout the lesson, and can address the music (characteristics such as instrumentation, rhythm, melody and form), portions of the music, the activities the students are doing or their emotional response to the music.
5. Listen to the recording again. The students should at this stage become familiar with the music and anticipate familiar moments.
6. Teach students the song, going through the pronunciation of the words carefully.

**Words and Pronunciation:**

I gqi ra  
Ee "q" ee ga

Le ndle la  
Len-dle la

Ngu Qoongqothwane  
Ng-goo "q" on-"q" o-twan-ne

In teaching the students the song, pronounce the "q"'s with a click sound. The sound is produced by clicking the middle of the tongue on the roof of the mouth. The tongue should be relaxed.

The following accompaniment may be added using rhythmic percussion instruments:



**Additional Listening:**

- Miriam Makeba and the Skylarks. Miriam Makeba and the Skylarks. Volume 1. Teal, African Heritage. TELCD 2303.
- Miriam Makeba. Sangoma. Warner 925 673 – 2. Warner, 1988.
- Sing Me a Song. Somodisc CDS 12702, 1993.
- Miriam Makeba. Welela. City Medal Two 839, Polydor, 1989.
- Miriam Makeba. Africa. Novus ND 83155. BMG Music, 1991.

**For the Teacher: Additional Reading**

Dahl, L. 1984. Stormy Weather, The Music and Lives of a Century of Jazzwomen. New York: Pantheon Books.

Oliver, P and M. Harrison and W. Bolcom (eds.). 1986. The New Grove: Gospel, Blues and Jazz with Spirituals and Ragtime. London: MacMillan.

Placksin, Sally. 1982. American Women in Jazz, 1900 to the Present, Their Words, Lives and Music. New York: Seaview Books.

Webb, J.C. 1997. "Increasing Teaching and Learning Effectiveness in Jazz Studies Courses Through Collaborative and Co-operative Activities." In L. Fisher ed. Jazz Research Papers. Manhattan: IAJE Publications, 181-188.

Women's Rights, Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnall's Corporation.

The Click Song                      Xhosa traditional/transcr. D.Dargie  
Translation: The doctor of the road is the dung-beetle. The dung-beetle  
has just passed by here.

l : m | d . d : - l - : m | d . d : - l - : m | r - - l - : d |

S  
A  
T  
B

Il - gai - rha      le - ndie - la      ngu - Gao - ngao -



||: h . h : - | - r | h . h : - | - r | h . h : - | - r |

thwa - ne, i - gqi - rha le - die - la ngu

| d : - | - : h | s . s : - | : | : m . | m | m . | m : d |

Gao - ngqo - thwa - ne. E - be - qa - be - l' e - gqi -

| m : d | s : - . m | r : - | - : d | h . h : - | - : |

th' a - pha, hayi! u - Gao - ngqo - thwa - ne,

| : r . | r | r . | r : h | r : h | r : m . r | d : - | - : h | s . s : - | - : |

e - be - qa - be - l' e - gqi - th' a - pha hayi! u - Gao - ngqo - thwa - ne.

( Lucia 1997, unpubl. )

### **Lesson 3: Marabi Jazz**

This lesson is structured in a way that incorporates content and activities that help to reinforce learning in other areas of the curriculum. There is significant content in this lesson which is not directly related to music. In this lesson students relate history to music. They recognise basic life problems, and social and political issues. Integrated learning will help children discover new relationships among the subjects

The resources used in this lesson include a recording of marabi music and map of Johannesburg. The aim of this lesson is to teach aspects of South African history through the study of early South African jazz. The interdisciplinary approach works particularly well in this lesson because of the potential to create relationships with other disciplines present in the broader curriculum, for example aspects in geography and social studies may be explored and developed through this lesson.

#### **LESSON 3 - Marabi Music-**

**Objectives:**

*Students will:*

1. Define the term "Marabi" and identify stylistic characteristics of the music.
2. Describe the historical processes that led to the development of this style.
3. Describe the social context of the music and its significance.

**Resources:**

1. Map of South Africa with the location of Johannesburg and neighbouring rural areas.

2. Recording of "Ndunduma" by the Bantu Glee Singers from Marabi Nights , Christopher Ballantine, Ravan Press: 1993.

**Procedures:**

1. Discuss the historical background and provide the cultural context for the music that you are going to introduce.
2. On the map, trace the migration of African people in the 1920's from the farmlands into the urban areas. Discuss the socio-historical significance resulting from the discovery of gold and diamonds.

**For the Teacher:**

**Marabi Music**

*During the 1920's and 1930's, after the discovery of gold and diamonds, there was a rapid growth of industry in Johannesburg and this led to an expansion of urban African communities. African men were needed in the cities to work in the mines. A census taken in 1921 shows that there was a 14% increase in African population in Johannesburg. Between 1921 and 1936 there was a 100% increase bringing the total to 229 122 Africans in the city. This excluded the 90 000 blacks, mainly of whom were women that were not included in the census. There was a concern and fear amongst the White community towards African urbanisation, which led the government to implement the Urban Areas Act of 1923. Part of the Act stated:*

*"The Native should be allowed to enter the urban areas when he is willing to minister to the needs of the Whiteman, and should depart therefrom when he ceases to minister."*

*This, however, did not stop the influx of Africans into the city. They were harassed and unsettled because they were denied their rights. Living conditions in slums grew worse with the increase in numbers. Africans were eventually offered freehold land but they refused to move because they preferred arranging their lives as they saw fit with no restrictions or commitments.*

*The wage that men earned from working in the mines was often not enough to run a household. As a result women started selling beer and other drinks from home and hence households were able to survive because of the income gained through the beer trade. These places (known as shebeens) became an important outlet in which people socialised. The alcohol, music and dancing became the main attraction. At first the music was provided by the customers themselves but later the "shebeen queens" (owners of the shebeens) hired professional musicians and customers demanded a "modern music" that characterised their new way of life. The solo piano and organ players who provided entertainment for the illegal liquor and gambling dens which was commonly referred to as the*

*“shebeen society” developed Marabi. Musicians came from various ethnic groups and geographical locations and eventually assimilated aspects of their performance traditions into one music style known as marabi. Marabi hence was strongly influenced by the social and economic position of the working-class life.*

*The purpose of the music was to provide entertainment for social functions and dances. Marabi music was rhythmic and vigorous and often percussion instruments made of tin and stone accompanied the piano or organ.*

*Harmonically, Marabi music was based on a repeated four bar structure over which melodies were played. The melodies were often fragments of African hymns that were adapted to suit the Marabi style. Sometimes lyrics with political connotations were added. Other styles that developed in South African jazz progressed from the Marabi style. Marabi was often looked down upon by the Whites and the more elite Africans and as a result was seldom recorded.*

3. Play the recording Nduduma. Instruct students to listen to and list the instruments, observe stylistic traits from Western music and African traditional music and observe the vocal style. Students should also note the cyclical nature of the harmony. Mention that this song was recorded in 1932. The song is not a true reflection of the music that was played at the “shebeens”, since that music was never recorded. It does however give one an idea of the marabi style (cyclical chord structure). Nduduma literally means “minedumps”. Middle class Africans, who give their disapproving view of the marabi culture, sing this song.

**Extension:**

1. On a map, trace the migration of the African peoples in the eighteenth and nineteenth centuries from countries along the west coast in Africa to the United States of America. Mention the significance of the industrial revolution, which provided jobs for black immigrants in the factories of urban areas.
2. Play an example of an early vocal blues tune and Nduduma and compare and contrast the musical styles. Note the African and American influences in both.
3. Discuss the similar cultural, political and social conditions in the United States and South Africa that led to the development of the blues and marabi styles respectively.

**References:**

Allingham, R. 1994. "Hip Kings and Hip Queens: The Study of South African Jazz, at Home and Overseas." World Music: The Rough Guide. Ed. Simon Broughton et al. London, Rough Guides, 391-396.

Ballantine, C. 1993. Marabi Nights: Early South African Jazz and Vaudeville. Johannesburg: Ravan Press (plus one sound cassette)

Coplan, D. 1985. In Township Tonight: South Africa's Black City Music and Theatre. Johannesburg: Ravan Press

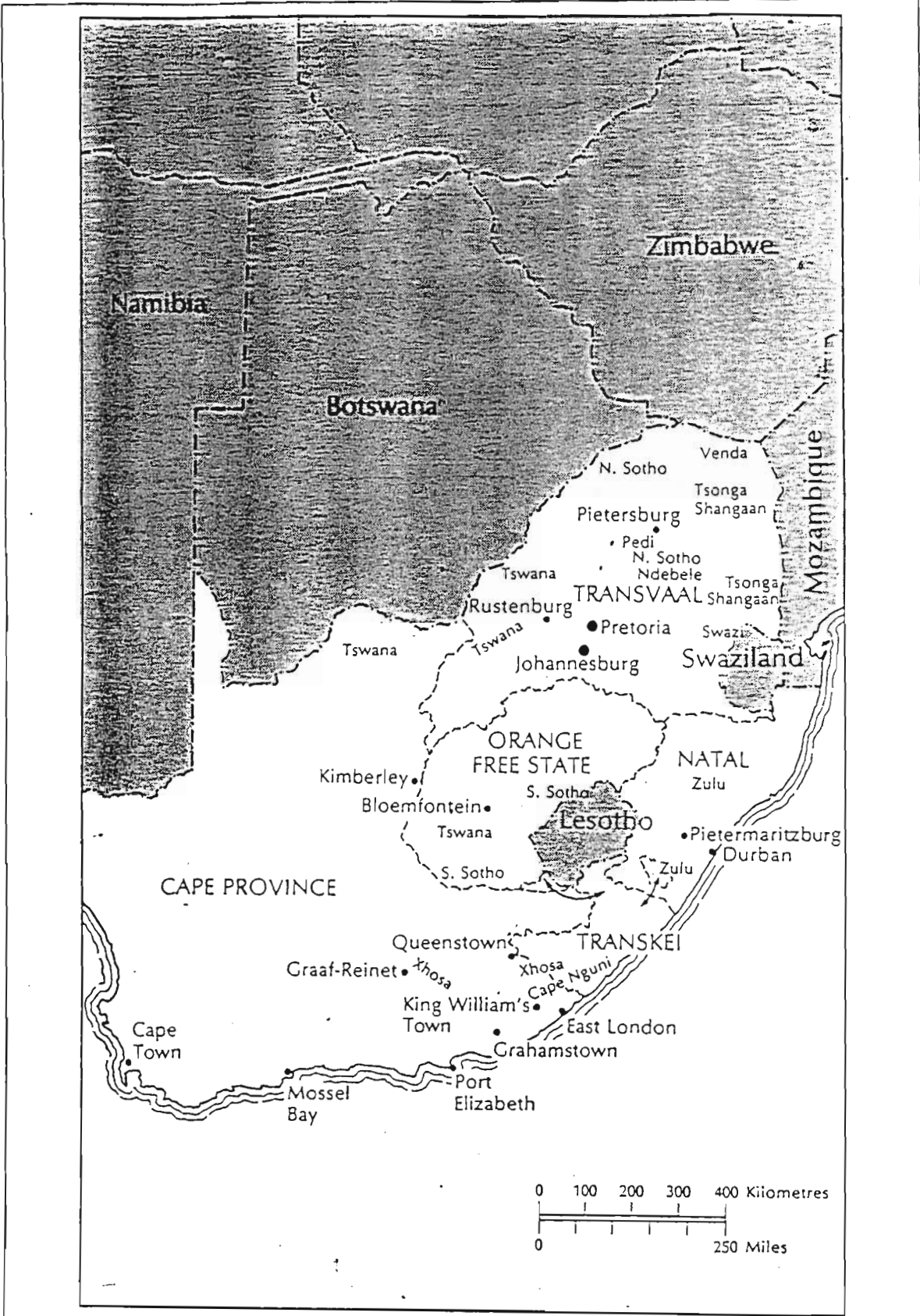
Ramnunan, K. 1996. Towards a Jazz Education Program for the Senior Secondary Schools in South Africa. University of Natal, Masters thesis

**Additional Reading:**

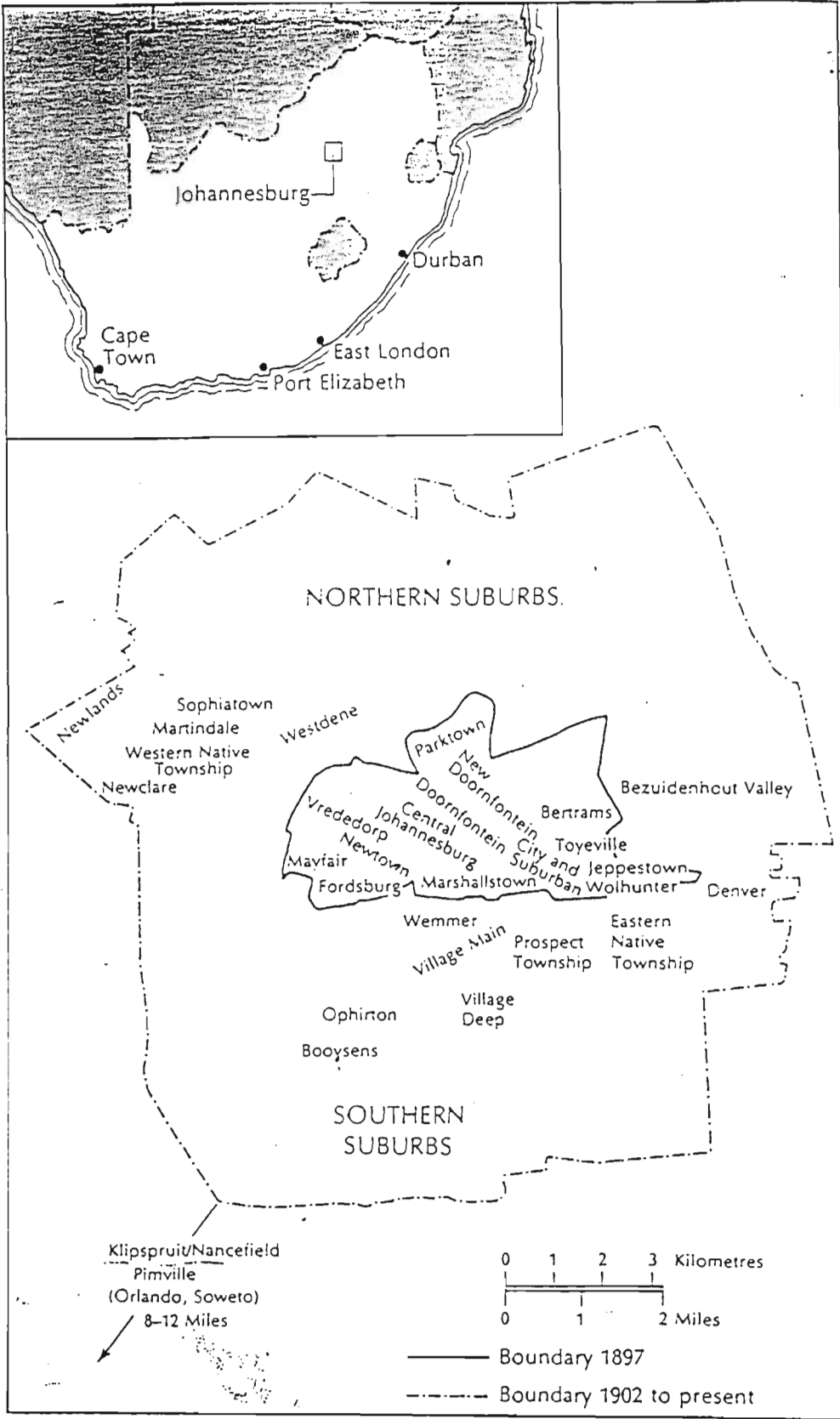
Bender, W. 1991. Sweet Mother: Modern African Music. Chicago: University of Chicago Press.

Dikobe, M. 1973. The Marabi Dance. London: Heinemann.

Ewens, G. 1991. Africa O-Ye: A Celebration of African Music. Middlesex: Guinness Publishing.



South Africa: provinces, major cities and ethnic groups (Coplan: 1995)



The districts and townships of Johannesburg in 1930 (Coplan:1995)

#### **Lesson 4: Moving to Jazz**

The primary purpose of this lesson is to expose students to a live performance in jazz. Students will be encouraged to listen attentively to, and participate in, the performance. Another purpose of this lesson is to provide visible role models for the students.

Lesson 4 is largely performance-based and students receive and share knowledge through integration with the musicians and with each other. The live performance of jazz gives students an opportunity to visually and aurally experience the music. Students are given the chance to ask questions about the music and the musicians, and the musicians demonstrate and explain different techniques used with their instruments and the unique style of the music.

In this lesson music and dance are integrated. According to Campbell (1995), these two artforms, music and dance are deeply connected because they challenge the student to grow aesthetically; they are languages of emotions and they embody meaning far beyond what humans can express with words or numbers (Campbell and Scott-Kassner, 1995: 359).



## LESSON 4: Moving to Jazz

### Aim:

1. To identify instruments commonly used in a jazz performance.
2. To identify basic musical characteristics of jazz.
3. To add movement to the tune Watermelon Man.

For this lesson I invited 4 members of a university student jazz ensemble. Three saxophone players (two tenors and one alto) and one trumpeter. I played the piano and we used the Jamey Aebersold back-up tape in our performances. This provided the missing rhythm section (double bass and drums).

### Procedure:

1. While students walked into the class, the band played Cantaloupe Island (Herbie Hancock).
2. After a brief introduction to all the musicians, the musicians said a little about themselves and the instruments they play. Students asked questions about the instruments and the musicians.
3. I provided brief information about the composer Herbie Hancock, before we played Cantaloupe Island (Herbie Hancock) again. After this the elements of jazz (rhythm, melody, harmony and improvisation) were explained and demonstrated.
4. In the next performance, the band played the tune Watermelon Man. Students were asked to move to the music by doing the popular 'electric slide' (The electric slide is a popular line dance that is usually done in a group. One feature of the electric slide is that the same steps are repeated only in different directions. People stand in parallel rows, all facing in the same direction. There are many variations of this dance and hand clapping and finger snapping can be added.) Students moved while the band played on.

### For the Teacher

*Herbie Hancock (1940- )*

*An American musician, and pioneer of the "jazz-fusion" style. He was born in Chicago and educated at Grinnell College and Roosevelt University. Hancock*

*began playing the piano at 7 and at 11 gave a concert performance of a Mozart piano concerto with the Chicago Symphony Orchestra. He became interested in jazz through the recordings of pianists, Oscar Peterson and George Shearing. At the age of 22 he signed his first recording contract and at age 23 he joined the Miles Davis Quintet. This was one of the most innovative jazz ensembles of the time. He is regarded by many as a brilliant soloist. In the 1970's he combined high-tech electronics with acoustical piano, creating the "jazz-fusion" style.*

*Crossing over into a mixture of pop, hard rock, and disco and employing synthesizers, overdubbing techniques, and studio control board editing, Hancock's new composing instrument has become the recording studio itself. In the 1980s, he discovered "scratch" music, a rhythmic effect originating in rap music, and with a new ensemble, the Rockit Band, he explored the "street-beat" rhythms of contemporary urban funk. His popular single Rockit reached number one on the charts and won a Grammy Award for best instrumental. Hancock received an Academy Award (1987) for his score for the motion picture Round Midnight (1986) about jazz musicians in Paris in the 1950s.*

**Reference:**

"Hancock, Herbie," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnall's Corporation

**Additional Listening:**

All the Things You Are. (1963-1964). Bluebird ND 82179. Bluebird 1990. Performed by Sonny Rollins, Coleman Hawkins and Herbie Hancock and Various Artists.

Herbie Hancock: Maiden Voyage. Bluenote. CDP – 7 46339 2. Manhattan Records, 1995.

## **Lesson 5: Improvisation for Beginners**

Improvisation in many ways is the cornerstone of jazz and it is the focus of this lesson. At an elementary level students should be given the opportunity to experiment with sounds. Opportunities should be provided for the student to manipulate musical sounds and communicate through these sounds. Echo clapping and call and response activities are used for beginner students so as to help them develop a vocabulary - an internal collection of rhythm and pitch patterns and short musical phrases in the jazz idiom. Later this knowledge could be used to create longer improvisations. The teaching strategy that employs imitation is used also because it helps introduce the fundamentals of rhythm and pitch such as syncopation and blue notes, used in improvisation.

The stages that lead to improvisation are to be carefully selected. According to Murphy "the student moves from guided listening through movement and call and response exercises to performance and ultimately to semi-improvisatory activities" (Murphy 1994: 85).

### **LESSON 5: Improvisation for Beginners**

**Aim:**

1. Through guided listening, students will be able to identify the cyclical form, characteristic of the jazz-blues style.
2. Students will sing phrases derived from the blues scale in a call and response setting.
3. Students will improvise vocally and on Orff instruments new melodies by relating phrases derived from the blues melody.

## Materials:

Various Blues recordings.

Off Instruments (where not available, voices)

Piano

Play-along recordings for demonstrations and accompaniments.

## Method:

1. Guided Listening: The teacher plays recorded examples and/or performs various styles of jazz-blues. Provide contrasting examples to be identified as blues or non-blues. The objective is to identify the features of the style that makes it unique. Discussion will focus on mainly the cyclical nature of the blues. Rhythmic, harmonic and melodic characteristics may, at this stage, be too difficult to analyse with students.
2. Call and Response: The purpose of this aural exercise is to help students assimilate a basic vocabulary for improvisation. These basic motives are also known as "licks" in jazz and during improvisation are combined to form musical phrases.

Sing the F-blues scale ascending and descending.



The following exercises are performed over a blues chord progression in F major. Students clap the rhythms in a call and response manner. The teacher should preferably sing the phrases and accompany on the piano ("comp") using a play-along recording so that the jazz context is set. If this is not possible, just the play-along can be used.

Example 1: One-bar call and response pattern. (Using the first five notes of the blues scale)

The image shows three staves of handwritten musical notation in treble clef, 4/4 time, with a key signature of one flat (Bb). The first staff begins with a melodic phrase under the chord F, followed by a rest, then a phrase under B<sup>b</sup>7, then a phrase under F<sup>7</sup>, and finally a phrase under F<sup>7</sup>. The second staff starts with a phrase under B<sup>b</sup>7, followed by a slanted line, then a phrase under F<sup>7</sup>, and finally a phrase under A<sup>-</sup> D<sup>7</sup>. The third staff starts with a phrase under G<sup>7</sup>, followed by a phrase under C<sup>7</sup>, then a phrase under A<sup>-</sup> D<sup>7</sup>, and finally a phrase under G<sup>7</sup> C<sup>7</sup>. Slanted lines indicate improvisation or improvisation to be imitated.

1. Use Orff instruments, remove notes that do not belong to the F blues scale (decreasing the likelihood of wrong notes)
2. Students leaders create their own phrases on their instruments
3. Students may take turns in improvising while students imitate:

**Reading:**

Buttram, J. 1993. "The Blues: A Legacy for Music Educators." In L. Fisher ed. Jazz Research Papers. Manhattan: IAJE Publications, 10-17.

Murphy, D. 1994. "A Beginner Blues: Introducing the Basics of Improvisation." In L. Fisher ed. Jazz Research Papers. Manhattan: IAJE Publications, 85-88.

**Listening:**

Bechet, S. 1994. The Best of Sydney Bechet. California: Blue Note Records.

Lomax, A. 1915. Negro Prison Blues and Songs. Legacy International.

**Lesson 6: Jazz and Poetry**

There is a close relationship between music and the literary arts. Words share with music elements such as rhythm, pitch and accent. Often there are imitative or onomatopoeic words that can be interpreted musically (splash, ring,). In this lesson children are encouraged to notice how words and music connect and are

stimulated to combine them through their own creative explorations with instruments. Students are encouraged to use the voice expressively.

Students improvise using their instruments and voice and through this experience gain confidence as they express themselves to their classmates and teacher.

### LESSON 6: Jazz and Poetry

#### **Aim:**

#### *Students will:*

1. Analyse a poem, identify the theme and figures of speech.
2. Explore the connection between words and sounds.

#### **Materials:**

A simple poem with a sustained image - Fireworks (James Reeves).  
Percussion Instruments  
Tape Recorder

1. First ask students to read the poem silently. Thereafter, ask a volunteer to read the poem slowly and clearly to the class.

#### **Fireworks**

**They rise like sudden fiery flowers,  
That burst upon the night,  
Then fall to the earth in burning showers,  
of crimson, blue and white.**

**Like buds, too wonderful to name,  
Each miracle unfolds,  
And catherine-wheels begin to flame,  
like whirling marigolds,**

**Rockets and Roman candles make,**

**An orchard of the sky,  
Whence magic trees their petals shake,  
upon each gazing eye.**

(by James Reeves)

Together with the class identify the figures of speech (similes, metaphors, etc.) Identify themes and build discussion around these.

The following questions may be used as a guideline:

In what ways are *fireworks* like *flowers*?

In what ways are they different?

How does the word *showers* in line 3 fit with the picture of flowers?

Divide the class into groups of 4-5. Each group should have a few percussion instruments. The task for the group would be to communicate the meaning of the words through the medium of music.

The teacher may give several ideas on how this can be achieved e.g.

The music begins and then the poetry enters.

The poetry starts and the music enters later.

There may be alternations of music and poetry.

The music can be in the background of the reading of the poem.

The whole group may play collectively.

Single instruments or a combination of two instruments.

Body sounds may be used with the instruments.

The mood, dynamics and rhythm may change in the piece.

Give adequate time for the preparation of the composition. Students should perform their poems for each other. They may be recorded and evaluated collectively in the next lesson.

#### **Reference:**

Poems: Teachers Book. 1979. Oxford: Oxford University Press.

#### **Recommended Literature:**

The teacher should explore African American poetry and literature for a fuller understanding of the African American experience. The following books (poetry, short stories, and novels) are recommended.

Baldwin, J. 1963. Notes of a Native Son. New York: Dial.

- Harris, J.C. 1982. Uncle Remus, His Songs and His Sayings. New York: Penguin.
- Hughes, L. 1969. Selected Poems of Langston Hughes. New York: Knopf.
- Hughes, L. and A. Bon Temps, Eds. 1945. The Poetry of the Negro - 1746-1949. Garden City, NY: Doubleday.
- Suhor, C. and J. Hutchinson. 1996. "The Jazz and Poetry Connection." Jazz Educators Journal.
- Washut, R. 1994. "Jazz and the Art of Storytelling." In L. Fisher ed. Jazz Research Papers. Manhattan: IAJE Publications, 147-150.
- Wright, R. 1940. Native Son. New York: Harper and Row.

#### **Additional Literature:**

- Indian Poetry Today: Volume 2. S.K. Desai, P. Machwe, K. Vajpeyi, Eds. 1976. New Delhi: Indian Council for Cultural Relations.
- Inscapes. R. Malan, Ed. 1969. Cape Town: Oxford University Press.
- McCallan, K. 1989. Words for Africa: An Anthology of Prose, Poetry and Plays. Cape Town: Maskew Miller Longman.

#### **Jazz across the Curriculum**

In South Africa there are music educators and administrators that have little understanding of, or appreciation, for jazz. However, just as schools offer exposure to various mathematical systems, languages and sciences, schools should also offer relevant musical experiences including jazz. Jazz certainly fulfils the goals of Curriculum 2005, but it has more to offer. The following suggestions for teaching jazz within a multicultural setting are proposed for the general music class. With slight modifications they may be adapted to teach jazz



at several levels. The following ideas represent the interdisciplinary implications for jazz .

### Jazz and English:

Students:

- discuss the relationship between song lyrics and poetry.
- observe how a jazz soloist “tells a story” not only verbally (vocalists) but also in a more abstract way (instrumentalists, scat singers).
- examine how jazz musicians’ slang has influence everyday language.
- explore the relations between words and music - by bringing to poetry the added dimension of music and secondly, by bringing to music the added meanings and messages of poetry.
- discover the relationship between jazz and story telling. E.g. students write and imagined story based on a tune.
- explore literature relating to Afro-American folktales, poems and short-stories.
- use jazz issues as topics for creative writing e.g. Slavery.

### Jazz and Science:

- A lesson on the physics of sound.
- Discussion on how soundwaves are affected by mutes which used by jazz brass players, slides etc.

- Examination of how overtones create impressions of harmony.
- Explanation on how the length of a string, column of air or vocal cord relates to the sound produced.
- Improvising music that relates to concepts learnt in the science class e.g. germination of a seed, photosynthesis, food chain.

### Jazz and History

Students:

- relate the periods of jazz in South Africa to what was occurring in the society at the time (socially, politically and culturally).
- discover the similarities and differences in South African jazz and American jazz and South African and American societies at large.
- reflect on the diversity of the American and South African societies, through the study of the diverse jazz musicians.
- examine the influence of the government and political systems that contributed to the development of certain jazz styles e.g. marabi
- analyse the words of South African jazz tunes and their political and social significance.
- use music, visual arts, media and theatre to learn about historical events that occurred in the country.

### Jazz and Other Artistic Disciplines: *Jazz and Movement/Dance.*

Students:

- coordinate movement to an improvised melody.
- improvise a melody to fit to an act.
- study and perform dances associated with jazz at the time e.g. jitterbug

### *Visual Arts*

Students:

- paint or draw whilst listening to a jazz band by building in concepts such as design, balance, colour line and other art skills to the work.
- set a descriptive jazz song to a drama.
- compose or improvise music based on visual arts.

### Jazz and Mathematics

Students:

- count rhythms as they listen to jazz recordings.
- discuss how note values and subdivisions of the beat relate to fractions.
- relate the degrees of the scale and chord names to their numerical function (since specific intervals and interval combinations create certain tonalities)
- discover how pitch, timbre, rhythm, harmonic and melodic development can be represented on an algebraic graph.

**CHAPTER 3**  
**INTRODUCING A SHORT JAZZ MODULE**  
**IN TWO DURBAN SCHOOLS**

This chapter presents an evaluation of the teaching method that was developed in the previous chapter for introducing jazz in the general music class at the Grade 8 and Grade 9 levels. In this chapter, reference will be made to the three main questions that were perceived to relate to the broader statement and aim of the research:

1. To what extent can the average music teacher proceed in developing and implementing an ongoing program in jazz following a series of introductory lesson plans?
2. Will this teaching method allow music teachers to develop a more flexible and integrated approach to music education in general?
3. What type of learning activities can be proposed and how will they relate to the broader educational development at the Grade 8 and Grade 9 level?

The sources that were used for data collection so that these critical questions would be addressed included interviews, observations, questionnaires, dialogue, audio tapes, music recordings, written work and pre and post tests.

Two music teachers, Teacher A from Thomas More College and Teacher B from Durban Girls Secondary who were interviewed, given a pre test and a post test (Appendix A), provided the main sources of data for this evaluation. Pupils from the two classes, a Grade 8 class at Thomas More College and a Grade 9 class at Durban Girls Secondary, were another important source of information and compilation was made through results of a pre and post test, dialogue with the students, tape-recordings of all lessons and students' written work.

The music teachers were interviewed before the implementation of the series of six lesson plans, after each lesson, and after the series of lessons. For the interview that was conducted before the lessons, a structured interview was conducted. For the remaining interviews semi-structured interviews were conducted so that after initial responses, follow-up questions could be asked. All interviews were tape-recorded.

During the research, I kept an observation record, using narrative, which recounted the main sequence of events during the music periods. Apart from this plan for data collection, interviews were conducted because it was believed that the interviews would provide the most direct evidence of teacher perceptions and responses to the proposed teaching approach.

Before the implementation of the lessons, interviews were conducted with both music teachers prior to the testing of the model in their schools. Thereafter a

pre-test was given to students in the two classes. Each music teacher also completed a pre-test<sup>5</sup>. Class A was a Grade 8 general music class and Class B was a Grade 9 general music class from Durban Girls Secondary School. Six lessons each were to be conducted with each class by the researcher. The music teacher was present in all classes. A post-test was given after the sixth lesson plan to students in both classes. A post-test was given to both teachers. Follow-up interviews were conducted with the teachers.

The purpose of the pre/post-test was to determine whether in the case of the students, the lesson plan had affected their attitudes, increased their knowledge on the subject of jazz, helped them gain skills through improvisation through music performance and attitude towards learning jazz.

By providing a possible teaching approach, through presenting ideas, activities and resources for running a module on jazz, the teachers' tests would determine the effect that the lessons had on their attitude towards the teaching and learning of jazz.

### **Teacher Profile:**

#### Teacher A

Teacher A graduated from the University of Durban-Westville, with a B.Mus.(Ed) in 1995. She studied piano and voice as part of her practical courses at

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<sup>5</sup> The pre-test given to the teacher was different to the one given to students. See Appendix 1.

university. Having been at a university which at the time had begun transforming the Music Education course to suit the multicultural music situation in South Africa, she was briefly exposed to different South African musics and consequently the teaching methods of these musics. Some of the music styles studied included African music, Indian music, Western music, Eastern European music and Jazz.

She spent two years in a public school where she taught English and trained the school choir. At her present school, where she has been teaching for almost a year, she teaches general class music at the Grade 3 - Grade 7 level. She also trains the school choir which includes students from Grade 5 - Grade 12. Having majored in English as a second subject at university, she teaches this subject at senior primary level.

She has a deep interest in jazz, having taken courses in jazz voice at university. She appreciates the music of local jazz artists and enjoys listening to jazz from other parts of the world. She sees jazz as being a valuable component in a child's education but at present does not teach any jazz in her music classes.

#### Teacher B

Teacher B completed a B.Mus. and a Higher Diploma in Education (HDE) at the University of Natal before she was appointed the music teacher at Durban Girls Secondary where she has been teaching music for seven years. She completed

the Coursework Masters in Intercultural Music Education at the University of Natal in 1997. The change in curriculum in music teacher training courses when this teacher was a university student, emphasised Indian music and African music largely. Jazz did feature in the course, but to a lesser extent.

At present she teaches general music to Grade 8 and Grade 9 students. Music as a subject is taught to Grade 11 students. The school choir consists of 120 girls and is under her leadership.

She uses a multicultural and interdisciplinary approach in teaching general music. The different genres of music present in South Africa and also those musics of European descent are studied. Not much jazz is taught in the general music class but she tries to use concepts (like improvisation) that are important in jazz, in other ways.

She enjoys listening to jazz mainly because of the similarities she sees jazz having with Indian music (improvisation) and African music (rhythm and tonal inflections). These two musics (African and Indian) she teaches extensively in her general music classes and is seeking an approach whereby jazz can be a link between these two quite diverse musics.

She also teaches Afrikaans and uses Afrikaans songs and poems in an interdisciplinary manner. She often uses art and music collaboratively in her



general music classes and favours using an interdisciplinary approach to teaching music.

### **Class Profiles**

#### Thomas More College Grade 8

This class consisted of 25 students aged between 11-12 years. 15 boys and 10 girls. The majority of students come from middle to upper class backgrounds. 23 students were white, 1 Black and 1 Indian student.

Music lessons took place in a spacious hall. A piano, chalkboard and overhead projector were some of the resources present. No desks were present in this room, just chairs. A large carpet was placed in the middle of the room on which students would most often be seated.

#### Durban Girls Secondary School Grade 9

This class consisted of 38 students all of whom were girls aged between 12-14. Most students came from a working class background. 30 students were Black, 2 Coloured and 6 Indian.

All music lessons took place in the "Music Room". This was a large room that was sound proof and well equipped with instruments and furniture. Students sat

in rows behind desks. The walls were adorned with pictures of instruments and famous composers.

**Pretesting of the Students:**

Written Pre-Test

A pre-test was undertaken to assess general attitudes towards music and jazz in particular, knowledge of jazz content and context, suitability and relevance of jazz in a multicultural context and the ability to improvise. Assessment occurred in the form of a questionnaire. (See Appendix A) Most questions were Yes/No questions while others were multiple choice questions. Names of students were not required on the script and they were informed that this would not affect their grades in the music class.

<b>Pre-Test- School A 26 Students Yes/No Questions</b>	<b>Yes</b>	<b>No</b>
Do you enjoy listening to music?	26	0
Have you ever played a musical instrument?	21	5
Would you like to play an instrument?	17	9
Do you feel that your music classes allow you to be more creative than your other classes?	15	11
Are you allowed to express your own ideas and are given an opportunity to come up with ideas in your music classes?	21	5

In your music classes, do you learn much about your own culture?	06	20
Do you get to learn about your classmates cultures in your music classes?	09	17
Do you interact together with your peers, and learn how to work with them as partners in the music class?	19	07
Do you think that you could learn much about the social, political, historical and cultural aspects of South Africa in your music class?	11	15

22 students rated "popular music" their favourite type of music. 2 favoured "jazz" and 2 favoured "classical music". "Indian" and "African" music were not indicated as favourites. 20 students indicated that "listening" was their favourite music activity. 4 students selected "performing" and 2 selected "singing" as their favourite class activities. On a scale of 1-10 where 1 indicated "disliked" and 10 indicated "liked" , 13 students indicated 5 or above after listening to the piece "Take Five." (Dave Brubeck Quartet). Most students described the mood of the music as either "happy" or "smooth". 12 students identified Kenny G as being a jazz performer. 8 students said that Louis Armstrong was a jazz performer and 4 said that Duke Ellington was a jazz performer. 19 students correctly identified the combination of instruments in a jazz band. 9 students correctly defined the term "improvisation". 9 students correctly defined the term "blues".

<b>Pre - Test School B</b>		
<b>38 Students</b>		
<b>Yes/No Questions</b>	<b>Yes</b>	<b>No</b>
Do you enjoy listening to music?	37	01
Have you ever played a musical instrument?	15	23
Would you like to play an instrument?	35	04
Do you feel that your music classes allow you to be more creative than your other classes?	29	09
Are you allowed to express your own ideas and are given an opportunity to come up with ideas in your music classes?	17	21
In your music classes, do you learn much about your own culture?	17	21
Do you get to learn about your classmates cultures in your music classes?	23	15
Do you interact together with your peers, and learn how to work with them as partners in the music class?	16	22
Do you think that you could learn much about the social, political, historical and cultural aspects of South Africa in your music class?	08	30

In this class, 29 students indicated that “popular music” was their favourite music. Second to this was “African music”. No students indicated “jazz” or “Indian” music as favourites. 24 students indicated that “singing” was their favourite music activity in class, 13 students indicated “listening”. On a scale of 1-10 where 1 indicated “disliked” and 10 indicated “liked” , 20 students indicated

5 or above after listening to the piece "Take Five" (Dave Brubeck Quartet). Most students were able to identify the main instruments heard in this recording although there were students that indicated hearing voice, clarinet, guitar, violin and recorder. These instruments did not feature in the recording. 14 students indicated that the music was "happy", 16 indicated "smooth", 4 indicated "tense", 4 indicated "sad" and 1 indicated "uneven". Less than half the class was able to identify the composers, Louis Armstrong and Duke Ellington as jazz composers. 27 students said that Kenny G is a jazz musician. 18 students identified correctly the instruments found in a jazz band. 9 students were able to define "improvisation" correctly. 12 students correctly defined the "blues" as "a style of music developed by Afro-Americans".

### Teachers Pre-Test

#### Teacher A

<b>1. Do students generally find lessons in Western music interesting?</b>					
<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No		
<b>2. Are you able to address multicultural issues in your music program (racism, gender, ethnicity, equality etc.)?</b>					
<input type="checkbox"/>	Yes	<input checked="" type="checkbox"/>	No	<input type="checkbox"/>	Sometimes
<b>3. Do you see jazz as being valuable component in child's music education?</b>					
<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No		
<b>4. Do you think that teaching jazz and teaching through jazz is relevant in the South African general music classroom?</b>					
<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>	To an extent

**5. How familiar are you with the history and development of "South African" jazz?**

(Marabi, Kwela etc.)

Very familiar                       Familiar enough     Not familiar

**6. Do you think that jazz is fairly limited in terms of what it can be used for in the general music curriculum?**

Yes     No

**7. Are you or would you be comfortable teaching improvisation?**

Yes     No

**8. Do you feel that you have to be a jazz musician/performer in order to teach jazz?**

Yes     No

**9. Could you draw up a lesson plan on introducing jazz to your General Music students?**

Yes     No

**10. Can you think of enough activities to run a short module in jazz?**

Yes     No

**11. Could a model in jazz help you teach other types of Western music?**

Yes     No                       Maybe

**12. Do you generally use an interdisciplinary approach when teaching general class music?**

Yes     No

**13. Do you teach across the curriculum? (English and Music, Maths and Music)**

Yes     No

**14. Are you familiar with the content, context and structure of jazz in a general way?**

Yes     No

**15. What areas of teaching jazz are you not familiar with?**

- Content (Characteristics, structure etc.)
- Teaching Approach
- Resources (books, recordings, scores etc.)
- Jazz and OBE
- Other (Improvisation)

**16. If you were familiar with the above-mentioned areas, would you be able to draw up lesson plans for the general music class?**

Yes  No  Maybe

**17. Do you think that jazz is able to encourage inter-group communication and co-operation amongst learners?**

Yes  No  Maybe

**18. Do you think that the materials and the content used in teaching jazz would emphasis the positive adaptive value of multicultural education and the appropriateness of their use with all children?**

Yes  No  Maybe

**19. Do you think that the materials would address changes in the structures of society that inhibit full political, economic and social participation for all people?**

Yes  No  Maybe

**20. Do you think that the materials used in jazz would allow for integration with other learning areas across the curriculum?**

Yes  No  Maybe

**21. Could you propose teaching strategies for introducing jazz in your general music class?**

Yes  No

Teacher B

**1. Do students generally find lessons in Western music interesting?**

Yes  No

**2. Are you able to address multicultural issues in your music program (racism, gender, ethnicity, equality etc.)?**

Yes  No  Sometimes

**3. Do you see jazz as being valuable component in child's music education?**

Yes  No

**4. Do you think that teaching jazz and teaching through jazz is relevant in the South African general music classroom?**

Yes  No  To an extent

**5. How familiar are you with the history and development of "South African" jazz?**

(Marabi, Kwela etc.)

Very familiar  Familiar enough  Not familiar

**6. Do you think that jazz is fairly limited in terms of what it can be used for in the general music curriculum?**

Yes  No

**6. Are you or would you be comfortable teaching improvisation?**

Yes  No

**8. Do you feel that you have to be a jazz musician/performer in order to teach jazz?**

Yes  No

**9. Could you draw up a lesson plan on introducing jazz to your General Music students?**

Yes  No

**10. Can you think of enough activities to run a short module in jazz?**

Yes  No

**11. Could a model in jazz help you teach other types of Western music?**

Yes  No  Maybe

**12. Do you generally use an interdisciplinary approach when teaching general class music?**

Yes  No

**13. Do you teach across the curriculum? (English and Music, Maths and Music)**

Yes  No

**14. Are you familiar with the content, context and structure of jazz in a general way?**

Yes  No

**15. What areas of teaching jazz are you not familiar with?**

Content (Characteristics, structure etc.)

Teaching Approach

Resources (books, recordings, scores etc.)



- Jazz and OBE  
 Other

**16. If you were familiar with the above-mentioned areas, would you be able to draw up lesson plans for the general music class?**

- Yes  No  Maybe

**17. Do you think that jazz is able to encourage inter-group communication and co-operation amongst learners?**

- Yes  No  Maybe

**18. Do you think that the materials and the content used in teaching jazz would emphasis the positive adaptive value of multicultural education and the appropriateness of their use with all children?**

- Yes  No  Maybe

**19. Do you think that the materials would address changes in the structures of society that inhibit full political, economic and social participation for all people?**

- Yes  No  Maybe

**20. Do you think that the materials used in jazz would allow for integration with other learning areas across the curriculum?**

- Yes  No  Maybe

**21. Could you propose teaching strategies for introducing jazz in your general music class?**

- Yes  No

### **Lesson Plan Outcome:**

A series of six lessons each were carried out in the two schools. I met with the students at Thomas More College (Class A) twice a week for six weeks and with the students at Durban Girls Secondary (Class B) for one hour every ten days over a period of two months.

The lessons that were implemented can be thought of in three parts: the objectives or what the lesson aimed to achieve, the strategies or what teaching and learning methods were considered so that the goals would be achieved and evaluation, or reflecting on whether the goals and objectives were achieved and whether the teaching strategies were effective. Evaluation of the lessons at Thomas More College took the form of a discussion with the class music teacher, a second teacher from the music department and myself. Both the class music teacher and the additional music teacher observed all six lessons. Lesson 6 was reviewed in addition with Class A's English teacher. In school B, the lessons were evaluated with the music teacher and myself.

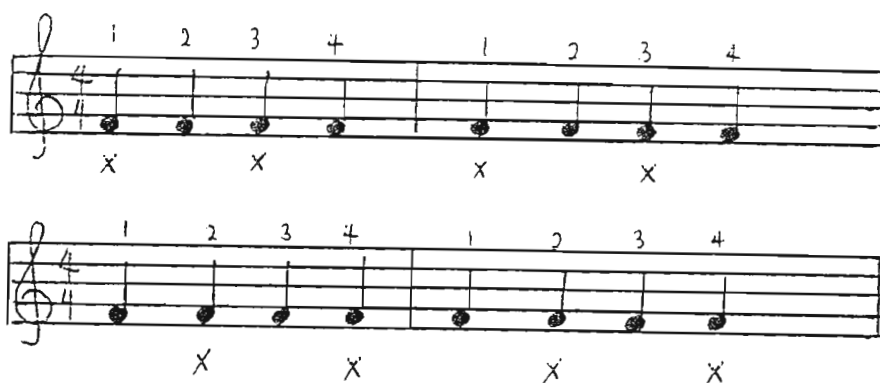
### **Lesson 1:**

I initially presented this song, He's Got the Whole World in His Hands, through rote although students did have copies of the music and words. The children were not familiar with staff notation and so learning the song through reading the notes was not an option.

The lesson began with a simple breathing exercise and once students had settled down, I began teaching the spiritual. It was my intention to use the rote method for teaching, but soon after I sang the spiritual and started teaching it, I realised that students were familiar with the song (this spiritual is used in a television advert, is sung in some churches, and children often learn this song if they attend Sunday school). The students' familiarity with the spiritual made

teaching simple. Initially this seemed like a fairly straightforward lesson yet there were many skills and concepts that were being taught and developed, for example, the development of singing, playing and moving skills. While the students sang, clapped or played percussion instruments, I evaluated these skills by listening for good intonation, accuracy in rhythm, co-ordination with instruments and movement. Students were corrected as necessary.

The concept of rhythm, and especially syncopation, was a central feature to this song. Clapping on beats two and four was a task that students found challenging. In order to make this easier for students the following two exercises were done.



( X - clap)

This preparation helped students understand the idea of clapping on beats two and four. Repeating the song, and adding more verses to the song, helped students realise the musical form of spirituals.

After teaching the spiritual, I informed students about the socio-cultural factors that influenced this musical style and discussed the general characteristics of spirituals. The pictures that I used to illustrate some of the socio-cultural factors proved to be valuable and informative and in many ways enlivened the discussion. Students related the structure and meaning of the spirituals to the culture and history that contributed to its development. Throughout the lesson I observed and monitored childrens' responses to my questions. The lesson ended with students singing the spiritual and at this point, I observed the students' ability to begin the clapping on their own.

The teaching strategies that were employed in this lesson were basic and yet effective. Instead of presenting the information verbally to students without their participation, I provide the means for students to discover information and investigate the material that I presented. One way that I achieved this was through asking open-ended questions, and questions beginning with *what*, *why* and *how*. For example, instead of asking 'Did you enjoy singing the spiritual?' I would ask 'What did you enjoy about this spiritual?' These types of questions often helped prompt responses, which led to discussion in the class, and a question such as the one in the example would often reveal the students' attitude towards the song. Through learning this spiritual, students learned about some of the broader values and behavioural systems on the Afro-American culture of which spirituals are a part.

When teaching the song, I used repetition. The more familiar students got with the song, the more confidence they gained and the more natural the clapping on beats two and four began to sound. They also were able to memorise the words of the songs and did not require the music sheets, leaving their hands free to clap and play percussion instruments.

## **Lesson 2:**

Using pictures, I prepared students for the listening task by presenting them with a narration on Miriam Makeba's life. I noticed students' reactions to my story and during the talk students asked several questions. It was interesting to note the line of questions that were asked by the mainly white class (class A) such as Makeba's attire, the language in which she sings and reasons for her leaving the country were areas in which these students asked questions. Many students remembered Makeba from the television advert where she sings the "Click Song" while advertising for the "Bic Click" pen. Students were thrilled that they would get an opportunity to hear the entire song in this lesson.

When students listened to the song for the second time, I presented them with a copy of a score of only the main melody. Students were asked to trace a line on the score as they listened. This was a task that was new to students and they were generally unable to follow the score correctly, unless guided by the teacher. However, it did cause students to concentrate on what they were listening to (aural) and relate that to what they were seeing on the paper (visual). Students

were more focused and attentive in this task than they were when listening to the music without a secondary task.

Most students in the Class B, where the majority of the students were black, were able to learn the words of the song and the pronunciation of the words relatively quickly. It was in this situation that I was able to use peer teaching. Those that were able to grasp the lyrics assisted the students that were not from the same language group. This teaching strategy worked particularly well and allowed for successful co-operation and collaboration to occur between students of different races and groups.

I observed that students from the Class B were able to identify the main beat of the song and feel and move to the rhythm of the song more readily than students from Class A. Students in Class A found it difficult to establish the beat and were more reserved when it came to accompanying the music using movement. Also they found the words a bit difficult to learn and pronounce even though they were reading the words off the page. Perhaps the most difficult area for these students was learning to do the "click". This experience, even though some students were not successful in learning the click, proved to be a lot of fun. Students left the class still trying to learn it! Students in this class eventually sang the song without doing the click.

Due to the lack of time in class A, no discussion took place on the role of women in music. In class B, however, because the song was learned faster, more time was spent on the discussion. It was generally felt that women can achieve most things that men do, but that women are confronted with more obstacles than men. The discussion did not entirely centre on women in the music world and professional world but readily extended to a discussion on women as wives, mothers and sisters. The strategy of constantly relating the outcomes to relevant life situations is one that I employed and is used often in the series of lessons.

In this lesson, I encouraged communication and collaboration at all levels. I allowed also for multicultural views and perspectives to be expressed. During the discussion on women in society, my role was one of facilitator. As students discussed openly amongst themselves, it was apparent that student-centered teaching is an effective teaching strategy.

### **Lesson 3:**

This lesson began with an overview of the historical background that prevailed at the time when Marabi music was being developed. Students were presented with the historical and political conditions that shaped and influenced the music. In this lesson some geography was included, particularly when we discussed areas on the map of Johannesburg and South Africa. Students thereafter listened to aspects of the music, for example, its cyclical nature and the instruments that were used.

In this lesson, I was the main transmitter of information and to a large extent this information was factual. This lesson did not readily draw students, in both Class A and Class B, largely because students were not a part of the learning process. It is my feeling that if the historical aspects were covered in a more creative manner in the students' history lesson, they would have been able to present the information and establish the relationship between the music and the history in this class. This is one method that would have allowed a more student-centered and less teacher-directed approach.

Alternately, a shortstory<sup>6</sup> read to the students about the people that lived around the time that Marabi was developed would have been a more interesting and stimulating way to gather children's attention and interest in this music.

The intentional teaching strategies that were used in this lesson, when I did present the information about the history and socio-political conditions, included the use of short sentences, explanation of terms and accessible and clear language. The transparencies and the audio recording that I used were intended to add impact.

#### **Lesson 4:**

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<sup>6</sup> Shortstories written about Marabi music and the social conditions that surrounded its development are recorded in the book Marabi Dance (Dikobe)



In this lesson, four students from the University of Durban-Westville performed several energetic jazz standards for the children. These students were members of the university big band and were in the undergraduate level of study. Through the “show and tell” demonstration pupils were made aware of the underlying instrumentation that is often found in a jazz ensemble. They were given the opportunity to ask questions about the musicians and the instruments that they play. Each musician said a little about himself e.g. How long he had been playing the trumpet, or what he enjoyed most about playing the saxophone. At this point some students expressed their desire to want to learn one of these instruments. Others spoke about relatives or friends of their parents that played one of these instruments and others spoke about recordings, musicians or music bands that they have heard that feature one or several of these instruments.

The university students were used as a resource that provided hands on experience for the children. The university band demonstrated the difference between a jazz melody and improvisation. Students later were asked to raise their hands whenever they thought the musician was improvising. Most often students were successful in doing this and were also able to list the order of musicians that improvised. The teaching strategies that were successful in this lesson were the “show and tell” method. Some of the objectives for this lesson required active participation and hence a didactic approach to teaching these concepts would have been inappropriate

After these musical concepts were experienced, students were given the opportunity to add movement to the music. A patterned dance known as the “electric slide” was suggested. In Class A most students were not familiar with this dance. After demonstrating it to students and getting those that were familiar with the steps to stand amongst those that were not, students picked up the pattern after a few practices. Most students in Class B were familiar with this dance routine and were able to adapt it to the tune that the band was playing. The dance did allow for embellishment, and students were asked to add a simple clap when they heard a soloist. Most students, because they were concentrating on the steps, almost always forgot to add the clapping. Nevertheless students were seen to relate the material, concepts and content to the skills.

To dance the “electric slide” to the jazz standard required physical technique, coordination and knowledge. Dance, as opposed to movement, is structured and requires concentration in learning the positions and steps. This in turn requires practice to keep the specific movements in memory. The footwork in this dance was simple and repetitive and students rapidly developed their technique with each practice. The pattern was first learnt without the music and when students were more familiar and confident, the music was combined. This integrated and holistic approach to learning encouraged students to take responsibility for their own learning and in this way increasing self-confidence and personal development.

### **Lesson 5:**

This lesson focused on three aspects of musical development. First, students listened to various blues recordings. After guiding students through a few blues tunes, they were able to recognise the cyclical form of the blues. Although students were able to recognise that the rhythmic motives and melodic lines were different to those in popular music, they found the harmonic, rhythmic and melodic characteristic difficult to understand.

Now's the Time, a tune by saxophonist Charlie Parker served as the main tune for analysis during the listening activity. Because of the short animated melody, students were able to sing the main melody after a few hearings. This helped them discover the cyclical nature of the blues.

Before the second activity, I asked students to imitate simple rhythmic and melodic motives. Students appeared more hesitant to perform the melodic (vocal) exercises than the rhythmic (clapping). Having gained some of their confidence I moved onto the jazz motives and rhythms. Using a backing tape was a good strategy since students felt less exposed and more secure. Students enjoyed the imitation exercise and we experimented with various motives over the blues progression. All these exercise were kept simple and revolved around the blues scale.

### **Lesson 6:**

At the beginning of this lesson I discussed my expectations and aims of the lesson with the students. Creativity in music would be incorporated into an English lesson in poetry. One aim of the lesson was to set the poem, Fireworks, to music.

In the first half of the lesson, I guided students as we analysed the poem, identified themes and discussed the effects and images portrayed by the words. Thereafter I divided the students into groups of five and gave each group a few percussion instruments. The task at hand was for them to add a simple and creative percussive accompaniment to the poem. I presented students with several ideas on how this could be achieved (see lesson 6), but members of each group were to decide on the sounds and manner in which the performance would progress. Through this process I encouraged students to illustrate the words and images that they had formed in their mind through the medium of music. At the end of the lesson students would present their 'poems' for each other.

The poems set to music were recorded so that students would be able to listen to their performances at a later stage. This is a useful strategy since students can later evaluate each others work constructively, and express their views on the composition.

The teaching strategy of informing students about your expectations of them is a significant one and one that I used in all the lessons. In doing this students are better able to determine where the lesson is leading and are aware of your expectation and their role in the lesson. Integrating poetry and music and dividing the class into groups of five encouraged student-to-student interaction. In the process of working together children were required to discuss, explain, compare, and present their understandings and creations. It is in such a case when the process of learning becomes as important, if not more important than the end product.

In this lesson my role was more of a facilitator, guiding students when they required guidance and articulating the knowledge of students. Through this group activity I was able to observe student behaviour patterns within the group and this provided valuable information when considering future activities. In these groups for example, I could determine which students spoke most in the groups, whether students were comfortable with each other, whether there were some students that seldom or never spoke, and whether there were some students that dominated the group.

**Results of the Students Post-Test**

Thomas More College

<b>Post-Test - Thomas More College</b>		
<b>26 Students</b>		
<b>Yes/No Questions</b>	<b>Yes</b>	<b>No</b>

Do you enjoy listening to music?	26	0
Have you ever played a musical instrument?	21	05
Would you like to play an instrument?	18	08
Do you feel that your music classes allow you to be more creative than your other classes?	22	04
Are you allowed to express your own ideas and are given an opportunity to come up with ideas in your music classes?	23	03
In your music classes, do you learn much about your own culture?	06	20
Do you get to learn about your classmates cultures in your music classes?	07	19
Do you interact together with your peers, and learn how to work with them as partners in the music class?	22	04
Do you think that you could learn much about the social, political, historical and cultural aspects of South Africa in your music class.	19	07

20 students rated "popular music" their favourite type of music. 4 favoured "jazz" and 2 favoured "classical music". "Indian" and "African" music were not indicated as favourites. 14 students indicated that "listening" was their favourite music activity. 8 students selected "performing" and 4 selected "singing" as their favourite class activities. On a scale of 1-10 where 1 indicated "disliked" and 10 indicated "liked" , 13 students indicated 5 or above after listening to the piece "Take Five." (Dave Brubeck Quartet). Most students described the mood of the

music as either “happy” or “smooth”. 4 students identified Kenny G as being a jazz performer. 22 students said that Louis Armstrong was a jazz performer and 18 said that Duke Ellington was a jazz performer. 26 students correctly identified the combination of instruments in a jazz band. 21 students correctly defined the term “improvisation”. 19 students correctly defined the term “blues”.

Durban Girls Secondary

<b>Post-Test - Durban Girls Secondary</b>		
<b>38 Students</b>		
<b>Yes/No Questions</b>	<b>Yes</b>	<b>No</b>
Do you enjoy listening to music?	37	01
Have you ever played a musical instrument?	15	23
Would you like to play an instrument?	36	02
Do you feel that your music classes allow you to be more creative than your other classes?	32	06
Are you allowed to express your own ideas and are given an opportunity to come up with ideas in your music classes?	30	08
In your music classes, do you learn much about your own culture?	27	11
Do you get to learn about your classmates cultures in your music classes?	21	17
Do you interact together with your peers, and learn how to work with them as partners in the music class?	24	14
Do you think that you could learn much about the social, political, historical and		

cultural aspects of South Africa in your music class.

18

20

In this class, 29 students indicated that “popular music” was their favourite music. 9 students favoured “African music”. No students indicated that “jazz” or “Indian” music was a favourite. 25 students indicated that “singing” was their favourite music activity in class, 10 students indicated “listening” and 3 indicated “performing”. On a scale of 1-10 where 1 indicated “disliked” and 10 indicated “liked”, 22 students indicated 5 or above after listening to the piece “Take Five” (Dave Brubeck Quartet). 30 students were able to identify the main instruments heard in this recording. 12 students indicated that the music was “happy”, 16 indicated “smooth”, 6 indicated “tense”, 3 indicated “sad” and 1 indicated “uneven”. 30 students said that Louis Armstrong was a jazz performer. 28 said that Duke Ellington was a jazz composer. 7 students said that Kenny G is a jazz musician. 29 students identified correctly the instruments found in jazz band. 27 students were able to define “improvisation” correctly. 24 students correctly defined the “blues” as “a style of music developed by Afro-Americans”.

### Teachers Post-Test

#### Teacher A

**1. Do students generally find lessons in Western music interesting?**

Yes  No

**2. Are you able to address multicultural issues in your music program (racism, gender, ethnicity, equality etc.)?**

Yes  No  Sometimes



**3. Do you see jazz as being valuable component in child's music education?**

Yes  No

**4. Do you think that teaching jazz and teaching through jazz is relevant in the South African general music classroom?**

Yes  No  To an extent

**5. How familiar are you with the history and development of "South African" jazz?**

**(Marabi, Kwela etc.)**

Very familiar  Familiar enough  Not familiar at all

**6. Do you think that jazz is fairly limited in terms of what it can be used for in the general music curriculum?**

Yes  No

**7. Are you or would you be comfortable teaching improvisation?**

Yes  No

**8. Do you feel that you have to be a jazz musician/performer in order to teach jazz?**

Yes  No

**9. Could you draw up a lesson plan on introducing jazz to your General Music students?**

Yes  No

**10. Can you think of enough activities to run a short module in jazz?**

Yes  No

**11. Could a model in jazz help you teach other types of Western music?**

Yes  No  Maybe

**12. Do you generally use an interdisciplinary approach when teaching general class music?**

Yes  No

**13. Do you teach across the curriculum? (English and Music, Maths and Music)**

Yes  No

**14. Are you familiar with the content, context and structure of jazz in a general way?**

Yes  No

**15. What areas of teaching jazz are you not familiar with?**

- Content (Characteristics, structure etc.)
- Teaching Approach
- Resources (books, recordings, scores etc.)
- Jazz and OBE
- Other

**16. If you were familiar with the above-mentioned areas, would you be able to draw up lesson plans for the general music class?**

- Yes  No  Maybe

**17. Do you think that jazz is able to encourage inter-group communication and co-operation amongst learners?**

- Yes  No  Maybe

**18. Do you think that the materials and the content used in teaching jazz would emphasize the positive adaptive value of multicultural education and the appropriateness of their use with all children?**

- Yes  No  Maybe

**19. Do you think that the materials would address changes in the structures of society that inhibit full political, economic and social participation for all people?**

- Yes  No  Maybe

**20. Do you think that the materials used in jazz would allow for integration with other learning areas across the curriculum?**

- Yes  No  Maybe

**21. Could you propose teaching strategies for introducing jazz in your general music class?**

- Yes  No

Teacher B

**1. Do students generally find lessons in Western music interesting?**

- Yes  No

**2. Are you able to address multicultural issues in your music program (racism, gender, ethnicity, equality etc.)?**

- Yes  No  Sometimes

**3. Do you see jazz as being valuable component in child's music education?**

Yes  No

**4. Do you think that teaching jazz and teaching through jazz is relevant in the South African general music classroom?**

Yes  No  To an extent

**5. How familiar are you with the history and development of "South African" jazz?**

**(Marabi, Kwela etc.)**

Very familiar  Familiar enough  Not familiar at all

**6. Do you think that jazz is fairly limited in terms of what it can be used for in the general music curriculum?**

Yes  No

**7. Are you or would you be comfortable teaching improvisation?**

Yes  No

**8. Do you feel that you have to be a jazz musician/performer in order to teach jazz?**

Yes  No

**9. Could you draw up a lesson plan on introducing jazz to your General Music students?**

Yes  No

**10. Can you think of enough activities to run a short module in jazz?**

Yes  No

**11. Could a model in jazz help you teach other types of Western music?**

Yes  No  Maybe

**12. Do you generally use an interdisciplinary approach when teaching general class music?**

Yes  No

**13. Do you teach across the curriculum? (English and Music, Maths and Music)**

Yes  No

**14. Are you familiar with the content, context and structure of jazz in a general way?**

Yes  No

**15. What areas of teaching jazz are you not familiar with?**

Content (Characteristics, structure etc.)

- Teaching Approach
- Resources (books, recordings, scores etc.)
- Jazz and OBE
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16. If you were familiar with the above-mentioned areas, would you be able to draw up lesson plans for the general music class?

- Yes  No  Maybe

17. Do you think that jazz is able to encourage inter-group communication and co-operation amongst learners?

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19. Do you think that the materials would address changes in the structures of society that inhibit full political, economic and social participation for all people?

- Yes  No  Maybe

20. Do you think that the materials used in jazz would allow for integration with other learning areas across the curriculum?

- Yes  No  Maybe

21. Could you propose teaching strategies for introducing jazz in your general music class?

- Yes  No

## CHAPTER 4

### EVALUATION AND DISCUSSION

Two tests were given to the two general music classes. The first test, or pre-test, was completed before the commencement of the series of jazz lessons. The second test or post-test was completed after the series. The main aim of the students pre and post-tests was to draw possible conclusions about whether the lesson plans had any effect on students' attitudes towards jazz, had increased their knowledge on the subject of jazz, and had changed their perceptions about what can be learnt in the general music class.

In the tests, three types of questions were used: structured or closed question, which helped acquire feedback on children's attitudes and preferences, open questions that allowed students to express an opinion and multiple choice questions.

Apart from the questionnaires and interviews, the following considerations were taken into account to ensure that the conclusions drawn were valid, and that the evaluation would be a legitimate one.

- The class music teacher and the researcher jointly observed all lessons conducted. In School B, an additional music teacher from the school's music

department formed part of the observation team. In school A, the English teacher observed and contributed to a discussion of one lesson.

- All lessons were tape-recorded and were thus available for other music educators to interpret and discuss findings. I was more able to clarify and portray the events as they occurred.
- Collaborative marking of the pre-tests and post-tests occurred
- Draft reports of interview/conversation material were returned to teachers for accuracy checks.
- The findings in School A, concerning the music teacher and general music class, were compared with the findings in School B.

### **Students Pre-tests and Post-tests: Findings**

#### **Perception of Students Attitude to Music (Q1 - Q6)**

Except for one student, all other students, in both schools, indicated that they enjoyed listening to music in the pre-test and the post-test. At Thomas More College, most students indicated that "popular music" was their favourite type of music, second to this was "jazz" and "classical music". In Durban Girls Secondary, "African music" was favoured as much as "popular music." In trying to gain an idea of what types of African music was preferred; I asked students at this school the following question:

Q: "What styles of African music do you like listening to, traditional or popular?"

A: "Definitely popular. I listen to kwaito. Most of us in this class are kwaito fans."

There was an agreement that most of the African girls in this school preferred listening to Kwaito.

At Thomas More College, 21 out of 26 indicated that they played music instruments. In comparison the Durban Girls Secondary, only 15 out of 38 students indicated that they play music instruments. In an interview with Teacher A, she said:

Most children at Thomas More College begin private tuition in music at a very young age. Parents obviously understand the value of sending their children for music lessons but more importantly they are able to afford to send their children for private music lessons. The children learn various instruments; the most popular instruments are piano and violin.

In both schools the majority of students indicated that they would prefer playing music instruments. The choice of instruments included almost every possible instrument from brass to percussion. The large majority of students, notably at Durban Girls Secondary, would like to learn to play the piano. The second most popular instrument at this school was the violin.

Most students at Thomas More College indicated "listening" as their favourite classroom activity. At Durban Girls College "singing" was the favourite activity and the remaining students preferred "listening".

All results regarding students perception of music generally remained the same in the pre-test and post-test. There was slight increase at Thomas More College

in the number of students that wanted to learn to play an instrument, and more students chose to want to play the saxophone. It can be noted that the live performance of jazz by the university students and the listening activities may have been influential in this regard.

### **Perception of students knowledge of jazz. (Q7 - Q14)**

Students reaction towards the Take Five recording by the Dave Brubeck Quartet was varied. Some students enjoyed the music and consequently gave it a high rating in Question 8. "I enjoy the rhythm. It's fun to listen to. The instruments fit into the piece." "My feelings are that the music is different, upbeat and interesting. I like it, it makes me want to dance." "I think it's a happy piece, it sounds as though the musicians are enjoying the music."

One student at Durban Girls Secondary commented "It's smooth. It reminds me of the old days, of people in Joburg who dance through the night." Another said, "I like it because if you listen to it, it can make you feel relaxed. If you listen to it, you can even forget your problems."

Pupils that generally did not prefer this music said that "it's boring and it just has too many instruments. I like techno." "Not my type. The rhythm is too hard. The solo instrument sounds too alone" "Very loud and a lot of different instruments - not the music I would listen to. It's my parents' kind of music."



Some students also commented that the music was “funky. You wouldn’t be able to dance to it, only listen.” Another said, “this music makes me feel like I’m walking down a dark alley” and one student said that the music is “weird. It’s the music blind men play for money. It’s those detective cartoons’ music (e.g. Pink Panther or something!).”

The comments that appeared in the post-test were no different from the pre-test. However, in the post -test a larger portion of students from both schools, indicated 5 or above on the scale of 1 -10 (where 1 indicated “disliked” and moving up the scale, 10 indicated “liked”).

In both schools, there appeared to be a significant difference in students’ answers regarding questions on jazz musicians, jazz instrumentation and jazz terminology. There is no doubt that the lessons that covered these topics increased students’ knowledge and understanding of this genre. Their ability to retain this knowledge after the lessons indicates also that to some extent, the learning and teaching strategies employed, were effective.

### **Perceptions of students thoughts regarding multiculturalism in the music classroom.**

There was a general consensus in both schools that music classes allowed students to be more creative than their other classes. In an evaluation with the class, students’ commented: “in our music classes, we sing and dance,”; “we

sometimes do art and music together in the music class”; “we also like working together ”

At Thomas More College one students commented “music is the class we look forward to because we have music in the hall. There are no desks and sometimes we sit on the carpet. We are free and relaxed. We sing and move around and play with instruments. We don’t even need pencils and books”

In an interview with Teacher A, she commented that

In private schools there has always been an emphasis on creativity and child-centeredness especially in the primary level. This is one reason why Outcome-Based Education is not foreign to us. We have always focused on outcomes and taught for outcomes. Public schools have had a long history of working from rigid syllabi. At private schools, we don’t work from inflexible syllabi in the primary level. We just work *with* the students.

Students that generally felt that music classes were no more creative than other classes said, “We sing songs most of the time. At other times we listen to tapes of pop music.” “My favourite class is art, because here we work with plasticine and paint and crayons. In every lesson we are drawing or making new things.”

At Thomas More College, 21 students indicated that they *are* allowed to express their own ideas in the music class. They are given a chance to express themselves, and their views are considered. Differing to this were students at Durban Girls Secondary, where 21 out of 38 students said that they are not

allowed to express their own ideas in the class. Reasons for this may be rooted in what Teacher A has commented on regarding the methods that have been used in private and public schools.

“Only recently with the implementation of Outcomes-Based Education, are teachers realising that their lessons need to be less teacher-directed and more student-centered.”

At Thomas More College, 20 out of 26 students indicated that they did not learn much about their own culture in the music class. One student commented “I am Portuguese, and even though I sing Portuguese songs at home with my brothers and sisters, we don’t really learn too much about Portugal and Portuguese traditions at school.”

The results in Durban Girls Secondary was lower with 17 out of 38 students indicating that they did not learn much about their own culture in the music classes. In the pre-test, 9 students at Thomas More College indicated that they did learn about their classmates’ cultures and 17 said that they did not learn much about their classmates’ culture. At Durban Girls Secondary, 23 students said that they did learn about their classmates’ cultures while 15 said that they did not. There was a slight increase in the number of students that said that they did learn about their classmates’ culture in the post-test at Thomas More College. At Durban Girls Secondary, there was a decrease in the number of students that said that they did learn about the cultures of their classmates.

At Thomas More College 19 out of 26 students indicated that they did get to interact with their peers in the music class. At Durban Girls Secondary, 16 out of 38 students indicated that they did get to interact with their peers. In the post-test, the numbers at the Thomas More College had increased from 19 to 22 and at Durban Girls Secondary they had increased from 16 to 24.

In the pre-test at Thomas More College, 11 students indicated that they thought they could learn much about the social, political, historical and cultural aspects of South Africa in their music class. The results of the post-test in the same school showed that 19 students now thought in this way. 8 students at Durban Girls Secondary indicated that they could learn about the aspects regarding South Africa in their music lessons. The number had increased to 18 in the post-test.

A pre-test and post-test was given to both music teachers. The aim of these tests was to determine music teachers' attitude towards jazz education, knowledge of jazz content, competence in teaching a course in jazz and assessing teachers views on the potential of jazz, within a multicultural setting, before and after the implementation of the teaching model for jazz. After the pre-test and post-test, interviews were conducted with the teachers. Material from the interviews is included in the evaluation discussed in the next section.

## **Teachers Pre-Test: Findings**

### **Perception of Teacher A's attitude towards jazz education (Q1 -Q8)**

In the pre-test, Teacher A indicated that her students do find lessons in Western music interesting, but that she finds it difficult to address multicultural issues in the music programme. As a result, in the past she has not addressed multicultural issues such as racism, sexism and gender, for example, in her music lessons:

I do realise the need for addressing these issues if we are to provide a multicultural and democratic education for our students, and this is what OBE is promoting - but I find this difficult to do in the music lesson. The problem, I think, is not knowing what aspect of the music, or the music lesson, to use as a springboard to get into a discussion about relevant issues relating to our society.

Teacher A realised that jazz is an important component of a child's music education and is relevant in the South African general music classroom. Having graduated from a university that implemented courses in jazz history and jazz theory, Teacher A indicated that she was reasonably familiar with the jazz content.

At university, the history of jazz was part of the World Music Course that I took in my second year of studies. It covered the historical periods of jazz from swing to modern jazz. Not many of the pre-jazz styles were covered, like the blues and spirituals...We did not cover much South African jazz either. The course was oriented towards American jazz and jazz musicians.

Teacher A indicated that jazz was fairly limited in what it can be used for in the general music class, but in the interview said that:

The one thing that jazz offers that few other styles of music do offer is the improvisation aspect. I think that if students were exposed to jazz and therefore improvisation, they would be encouraged to be more

creative with their instruments and their voices. I think that more importantly this type of creative thinking will be exercised in other classes.

She indicated in the pre-test that she would not feel comfortable teaching improvisation but also did not feel that one had to be a jazz musician or performer in order to teach music.

### **Perception of Teacher A's competence in teaching jazz (Q9 - Q15)**

Before the testing of the lessons, Teacher A indicated that she would be capable of drawing up a lesson plan to introduce jazz. She indicated that she was familiar with the content, context and structure of "American" jazz. When asked to share some of her ideas for a first lesson she said:

I would probably introduce jazz in my class by beginning with one of the jazz periods, for example, the swing period. I could play some listening examples by Duke Ellington and describe the general characteristics of the music with the students. I could teach jazz chronologically highlighting important musicians as I proceeded.

It can be noted at this stage that Teacher A saw teaching the history of jazz as a possibility for introducing jazz to her students. Even though she indicated in the pre-test that she would not be able to run a course introducing jazz, later in the interview she changed her opinion. She said that, given her knowledge of the periods of jazz, she was confident that she would be able to do more than one lesson relating to the history of jazz. When I asked Teacher A if she saw any possibilities of introducing multicultural issues through the teaching of the history

of jazz, she said, "jazz appears to be limited in that regard. I don't think there are many possibilities for introducing multicultural issues through jazz."

It was obvious at this stage that this teacher is unaware of the possibilities of teaching multicultural issues through jazz as outlined by educators such as Joe Buttram in Chapter 1.

In the pre-test, Teacher A was not sure whether a model in jazz would help her teach other styles of western music. It was further indicated that she does not generally use an interdisciplinary approach to teaching, nor does she teach across the curriculum.

The areas of teaching jazz that teacher A indicated that she was not familiar with included teaching approach, resources, teaching jazz within the context of Outcomes-based education, and teaching improvisation. Teacher A indicated that if she were familiar with these areas of jazz pedagogy, she would be able to run a successful course in jazz in the general music class.

**Perception of Teacher A's impressions of the utilisation of jazz in a multicultural education. (Q16 - Q21)**

Teacher A was convinced that through teaching jazz, teachers would be able to encourage intergroup communication and co-operation amongst their learners and that music teachers would be able to incorporate jazz with other disciplines.

Through improvisation, which teaches many aspects such as self-expression, creativity and individuality, learners will be encouraged to listen to each other and work together in creativity exercises as well as composition tasks.

She was uncertain though of whether the material and content of a jazz course would promote a multicultural education, and whether it would address the changes in the structures of society that prevent political, economic and social participation for all people. At the time of the pre-test, Teacher A was not able to propose any teaching strategies for introducing jazz (except for her ideas on implementing a history of jazz course beginning with the swing period, where mostly listening activities and biographical information would be presented on jazz musicians).

#### **Perception of Teacher B's attitude towards jazz education (Q1 -Q8)**

Teacher B indicated that most of her students, the majority of whom are black, do not find her lessons in Western music interesting.

Most of the students in my class are interested in listening to the most popular music. This does not necessarily include American popular music but also local African popular music, like kwaito for example. I often have a fair amount of Muslim students in my class that do not participate in the lesson, especially if it is a singing lesson or listening lesson in western popular music.

She said that at certain times she was able to include multicultural issues in her music program.

It depends to a large extent on what music I am teaching. Often if I am teaching a music that that is closely related to culture and philosophy, like Indian music, I am able to introduce concepts such as ethnicity



and I am able to bring in the broader values of Indian culture. However I stay clear from controversial issues such as religion. I certainly find it more difficult to introduce multicultural concepts when teaching Western Classical music because the music is so far removed from the culture.

Teacher B realises the value of teaching jazz and its relevance in the general music classroom. She indicated in the interview that she was familiar with the history, structure, and development of jazz both locally and in the United States. Like teacher A, she felt that jazz is somewhat restricted in terms of its use in the classroom. Teacher B felt that a teacher that has been trained in western classical music can teach basic improvisation, and with the proper exposure and inservice training would be able to teach more complex levels of improvisation.

#### **Perception of Teacher B's competence in teaching jazz (Q9-Q16)**

Teacher B indicated that she would be able to draw up a lesson plan in teaching jazz and indicated that she has taught some aspects of African-American music in the past. In these lessons, she informed me that she has mainly taught jazz by focusing on the different jazz eras. When I asked this music teacher to give me an idea of a possible introductory lesson in jazz, she suggested a lesson relating to one of the South Africa's accomplished jazz musicians, such as Hugh Masekela or Abdullah Ibrahim. A profile on the musicians and an analysis of a listening excerpt would form the core of the lesson.

Teacher B felt that she would have enough content to draw up a series of lessons but felt that in terms of the aims and objectives of the lesson they would be quite repetitive. She also saw herself using the history of jazz as the main, if not only, content area from which she would draw. This has been her experience in the past in an attempt to introduce jazz in the general music class.

Teacher B does use an interdisciplinary approach to teaching and also teaches across the curriculum but has always taught jazz in isolation.

The areas that Teacher B felt she needed more skills in, were: jazz teaching approaches, resources, and jazz within the framework of Outcomes-Based Education.

**Perception of Teacher B's impressions of the utilisation of jazz in a multicultural education. (Q17-Q21)**

Teacher B indicated in the pre-test that she thought that teaching jazz would provide a suitable medium in which students would be given the chance to work co-operatively. She indicated that she was not sure whether the materials used in jazz would emphasise the positive values of a multicultural education. She also indicated that she did not think that the material or content of jazz could be used to address changes in the structures of society that prevent full political, economic and social participation for all people. Teacher B did think that the materials used in jazz would allow for the integration with other learning areas.

## Teachers Post-Test: Findings

### Perception of Teacher A's attitude towards jazz education (Q1 -Q8)

Teacher A's attitude regarding the value of jazz education remained the same during the pre-test and post-test. She sees jazz as being a valuable component in a child's music education. In the post-test, Teacher A indicated that jazz is not limited in terms of its use in the general music classroom. In the interview she supported this view:

It can be shown through the lessons that there are many social issues and political issues that contributed to the development of jazz. The example in the lesson (Lesson 2) surrounding Marabi shows that the political and social circumstances were largely responsible for the development of marabi music. I can see how the issues of racism and apartheid can be built into this lesson. The role of the women, and their contribution to the sustainment of marabi also provided potential for introducing issues regarding gender...This lesson linked two disciplines, music and history; other disciplines could have been linked as well - literature and geography, for example. I can see other ways of developing that lesson, using the marabi theme.

Teacher A said that she was not too familiar with the South African jazz tradition, largely because it was not covered in her undergraduate degree. She agreed that if relevant books and listening sources were recommended to her she would be able to familiarise herself with these styles. At this stage I recommended the following books:

Allingham, R. 1994. "Hip Kings and Hip Queens: The Study of South African Jazz, at Home and Overseas." World Music: The Rough Guide. Ed. Simon Broughton et al. London, Rough Guides, 391-396.

Ballantine, C. 1993. Marabi Nights. Johannesburg: Ravan Press

Bender, W. 1991. Sweet Mother: Modern African Music. Chicago: University of Chicago Press.

Coplan, D. 1985. In Township Tonight: South Africa's Black City Music and Theatre. Johannesburg: Ravan Press

Ewens, G. 1991. Africa O-Ye: A Celebration of African Music. Middlesex: Guinness Publishing.

Teacher A still held the view that one did not necessarily have to be a jazz performer to teach improvisation, although it would be advantageous. She also stated that she would be comfortable teaching jazz improvisation.

Creative activities and composition that involves improvisation can be introduced at an elementary level. The idea of having rhythmic improvisation using one note and gradually increasing the number of notes and using nursery rhymes as tunes for students to begin melodic and rhythmic improvisation are practical ideas - ideas that can be implemented in the classroom.

### **Perception of Teacher A's competence in teaching jazz (Q9-Q16)**

Teacher A was more certain in the post-test that she would be able to draw lesson plans that could be implemented in the general music class. She indicated in the post-test and in the interview that she could think of enough activities to run a short module on jazz-related topics. She was more confident of ways to approach these topics and there was a move from introducing jazz chronological through the various jazz eras, to introducing jazz thematically and integrated with other disciplines and activities. When asked again in the post-test what direction a typical introductory lesson in jazz would take, she commented:

I realise now the possibilities of using jazz for teaching multicultural issues but also its use, and the possibilities it offers, for teaching

across the curriculum. Perhaps I would introduce jazz to students through an interdisciplinary approach. Jazz and movement perhaps-students could possibly create a patterned movement that would reflect a jazz composition. Even if this were very basic, students would be spontaneously expressing themselves, and perhaps even over a long term, using groups, choreograph a set of patterns that would represent the music...for example, I would be curious to see how students would interpret a Louis Armstrong solo!

Teacher A indicated that the model for introducing jazz in the general music classroom had not only provided a guide for introducing other Western music in the classroom but also provided strategies that could be implemented in primary school music classes.

The strategies that were used in the lessons indicated the variety of methods that can be used for not only teaching jazz, but also teaching music generally. I don't usually use an integrated approach to music, nor do I teach across the curriculum, but I have seen the effect that this has on students. They ask more questions and they are enthusiastic about the relationship that the integration causes. I saw this especially in the English and music lesson, and the dance lesson.

She has also indicated that her knowledge regarding jazz content, context and structure had been increased somewhat and that she is more confident of possible teaching approaches that may be used for teaching jazz. Teacher A commented that she was still not certain of the resources available for teaching jazz.

The model has provided resource lists that were used for the six lessons. I know that scores for South African jazz standards are not easily available and most of the music is not notated. Live musicians are also hard to come by, yet I have seen the impact that this can have on the students.

At this stage I encouraged Teacher A to make use of the two local university music libraries, the University of Natal and the University of Durban-Westville. These libraries together with the public music libraries more recently have been ordering books, scores and recordings relating to jazz history, theory and performance. It is true that a large number of local jazz tunes have not been scored, and the only way that some compositions have been preserved is through old recordings. Given this condition, I advised both music teachers that teachers in schools need to become researchers and producers of their own classroom material. There is a great necessity for teachers to become ethnographers and begin the process of documenting material that has not previously documented. One example of such an educator is Dr. Christine Lucia, who in her book Basic Compositional Techniques for South Africa (unpublished) has transcribed several of local jazz performer Abdullah Ibrahim's jazz standards. If more music teachers are able to take on the task of documenting the history of local musicians and begin transcribing local music, the process of spreading local material will take place faster.

I also encouraged her to make use of community musicians as well as professional musicians that are keen to spread jazz education into the classroom. A few names and contact numbers were suggested as possibilities for further demonstrations in the classroom.

**Perception of Teacher A's impressions of the utilisation of jazz in a multicultural education. (Q17-Q21)**

Teachers A's views on the use of jazz within a multicultural setting had changed since the pre-test. In the post-test she indicated that jazz was able to encourage intergroup activities; that the materials used did emphasise the positive areas of a multicultural education; and that the material to some extent did address changes in the structures in society that prevent political, economic and social participation for all people. She indicated that the material and jazz content did allow for integration with other learning areas in the curriculum.

The material that you used and the pupil-orientated strategies were able to encourage more pupil-to-pupil interaction. I noticed, especially when there were group activity -in the lesson that related to the poem and the practical lessons for example, that these lessons encouraged students to accept each others' views and work together.

I can see that the social and cultural issues that are found in the history of jazz create an opening for multicultural issues to be addressed. It seems like, more than any other music, jazz in a single style is able to address issues relating to race, gender, equality, democracy, economy, religion and many other topics. The history of jazz is rich, many books and short stories that were written at the same time, like your suggestion of poems by Langston Hughes, for example, can be used as supplementary material, thereby making it possible to integrate learning and teaching music through subjects.

Teacher A did feel that the lessons had helped her and that she would be able to begin teaching jazz in the general music class. She had also indicated that the lessons have assisted her in developing ideas for introducing jazz at the primary level (Grade 1-Grade 7) and introducing more jazz arrangements and spirituals

to her school choir. More than this she felt that the model had substantially helped her overall approach in teaching music.

### **Perception of Teacher B's attitude towards jazz education (Q1 -Q8)**

Teacher B, indicated in both the pre-test and post-test, that students did not generally enjoy lessons in Western music. When I asked her whether she thought students had enjoyed the series of lessons in jazz, she responded:

I think that students did enjoy it. I could see this because there were lots of hands being raised where students wanted to ask questions or make comments. This was especially evident in the lesson that involved the musicians from the university. The students themselves told me that they enjoyed the lesson.... Perhaps it also had something to do with the university musicians - in this school, the girls seldom get a chance to interact with male students. They definitely enjoyed this experience.

Teacher B further said that students "participation and enthusiasm in the lessons" was also an indication that they were enjoying the lessons. Teacher B did make me aware of the fact that they could have been "eager and co-operative" in the lessons because I was a researching teacher.

Teacher B's attitude had remained the same regarding her views on the value of jazz education and its relevance in the South African classroom. Teacher B is familiar with the development of the South African jazz tradition, largely because she had done courses in South African jazz in both her undergraduate and postgraduate degrees at university.



Teacher B in the post-test indicated that jazz is not limited in terms of its use in the general music class.

Given the history of jazz and the actual structure and characteristics of the music, I think that jazz has a lot to offer. Social issues such as individuality, appreciation and respect for those that are different to us, as well as developing children musically of which improvisation plays a big part, reveals that jazz certainly is an important area of study. Because jazz has such a long tradition in America and in South Africa, and still continues to expand even today - jazz provides material that is unlimited. Like you have said, the fact that jazz has received attention from experts in field such as anthropology, sociology, and history further expands the teaching possibilities for jazz.

Teacher B sustained the view that one did not have to be a jazz musician/performer in order to teach jazz and indicated that she would be comfortable teaching improvisation. She said in the interview, "I know of some really great musicians that have not made such great teachers, and yet there are some mediocre performers that have made stunning teachers and have produced good students."

### **Perception of Teacher B's competence in teaching jazz (Q9-Q16)**

Teacher B indicated that she would be able to draw up a lesson plan in jazz and has gathered enough ideas and activities to teach a module in jazz. I asked her to give me an idea of a possible lesson in jazz:

My special interest is Indian music. I have taught my students, many of whom are African, various Indian songs and they have learnt much

about Indian culture and tradition. Being an Indian makes this easier for me. I would introduce students to jazz by playing jazz-fusion - jazz and Indian music. I know that Ravi Shankar has played with some top jazz musicians. I think that students would learn to appreciate diverse forms of music especially when they see a person such as Ravi Shankar, an authority in Indian sitar playing, appreciating and accepting jazz. I think that a lot of concepts could be built into this lesson...the whole idea of cultural exchange between Africans and Indians will be very relevant in my class.

As indicated in the pre-test, Teacher B uses an interdisciplinary approach to teaching music. She also teaches across the curriculum notably with music and the literary arts. Teacher B indicated that the model in jazz has confirmed that the teaching methodologies that she has implemented for the introduction of Indian and African music is in keeping with the goals and expectations of Outcomes-based education. She indicated that the area of music and Outcomes-based education, was one area that she was not sure about prior to the implementation of the model. She indicated that the model could in future help teach Western music.

### **Perception of Teacher B's impressions of the utilisation of jazz in a multicultural education. (Q17-Q21)**

Teacher B agreed that the use of jazz in the general music class is relevant and important. She said that "various multicultural issues can be addressed through jazz and the strategies that Outcomes-based education is proposing suits the content and structure of jazz." Teacher B said that she "feels more confident

about introducing jazz to (her) students having observed the teaching strategies and manner in which the teaching material was utilised.”

As opposed to the pre-test results, teacher B indicated that jazz content and materials were able to address the issues connected with multicultural education. She also was more certain in the post-test that the nature of the jazz content allowed for collaborative and group activities in the general music class.

... Jazz sometimes appears as one of the many musical styles that exist - but I realise now that jazz has a strong tradition in South African that must be shared with the students. It definitely can be utilised in other disciplines and will provide more than music education. It will also provide education through music.

## CONCLUSION

One purpose of the research undertaken for this dissertation was to determine whether the presentation of sample lessons for introducing jazz in the Arts and Culture class would provide a basis for music teachers to begin teaching jazz.

The research was divided into two parts – the first part dealt with the survey of relevant literature, courses and proposals that support the inclusion of jazz within a multicultural setting. The second part was a project in which two music teachers participated. The presentation of teaching strategies and jazz content took the form of six lessons that were conducted in two schools.

A comparison of the pre-test and post-test results, together with the interviews and anecdotal material, reveals that the teaching strategies and choice of material selected was appropriate for teaching music in the general music class. The findings indicate that generally the teaching strategies have emphasised student-centered learning, which has been a strong recommendation from the Department of Education. The choice of material and actual content was shown to be in accordance with the recommendations made by the Department of Education, Arts and Culture.

Three research questions were addressed throughout the study:

1. To what extent can the trained music teacher proceed in developing and implementing an ongoing program in jazz following a series of lesson plans demonstrated by the researcher?
2. Will the teaching methods set out in the sample lessons allow music teachers to develop a more flexible, integrated approach to music education in general?
3. What type of learning activities can be proposed and how will they relate to broader educational development at the high school level.

In response to question 1 and 2, teachers indicated that the series of lessons had proved useful in assisting them with introducing not only jazz but had also provided a type of inservice training for teaching general music in the classroom. Teachers were secure that they would be able to implement jazz lessons in future general music lessons. The teaching strategies that were used in the series of jazz lessons were found to be suitable for teaching other styles of music especially those musics that teachers were not familiar with. However resources for teaching these musics was still an area that teachers needed more assistance with.

In response to the third question, it was concluded that the arts have always used techniques that Outcomes-Based Education is endorsing for

all subjects. Among the assessment methods proposed by the Department of Education, are portfolios, samples of students' work that are assessed by the student and the teacher, performances, written responses, interviews and observations. There was a time when arts educators worried that music and the arts were regarded as irrelevant and unnecessary because of the methods that were used for assessment evaluation. The manner in which in which aspects such as imagination and creativity could not be quantified added to this concern. "It is reassuring to see that other subject areas are now adopting the long-standing arts assessment techniques of performance and portfolio evaluation" (Fowler 1996: 182). Music and art teachers have to their advantage a familiarity with the procedures that are used for teaching the arts and this will be easily adapted by music teachers when teaching other learning areas.

Limitation of the Research:

This research worked within three important limitations. First, due to the duration of the study, the sample was restricted to the testing of six lessons in two schools. In six lessons a limit was placed on the amount of material and teaching strategies to be explored. Secondly, it was found that the two music teachers that participated in the research were above average music teachers in terms of their qualifications, school facilities, resources and knowledge of jazz education. The results of this research therefore cannot be generalised. Thirdly, due to time constraints teachers were not in a

position to try out their individual jazz lessons in the presence of the researcher. This was an evaluative method that had to be dismissed – instead teachers explained their ideas to the researcher in an interview.

## APPENDIX A

### STUDENT PRE-TEST/ POST-TEST

**Please complete the following questions. You do not have to write your name on the page.**

1. Do you like listening to music? Yes  No

2. What is your favourite type of music?

- Popular music
- African music
- Jazz
- Indian music
- Classical music

3. Have you ever played a musical instrument? Yes  No

4. Would you like to play an instrument? Yes  No

5. If yes, which one?

.....

6. What is your favourite activity in the music class?

- Listening
- Singing
- Performing
- Music theory

7. Carefully listen to the short excerpt. Describe your feeling towards this music.

.....  
.....  
.....

8. On a scale of 1 to 10, circle the number that describes your feeling towards this music.

1      2      3      4      5      6      7      8      9      10



9. What instruments can you hear in this recording? Place a cross next to the instrument. There may be more than one answer?

- |                                    |                                      |
|------------------------------------|--------------------------------------|
| <input type="checkbox"/> Saxophone | <input type="checkbox"/> Trumpet     |
| <input type="checkbox"/> Piano     | <input type="checkbox"/> Drums       |
| <input type="checkbox"/> Violin    | <input type="checkbox"/> Clarinet    |
| <input type="checkbox"/> Guitar    | <input type="checkbox"/> Double Bass |
| <input type="checkbox"/> Recorder  | <input type="checkbox"/> Voice       |

10. How would you describe the mood of the music?

- Happy
- Sad
- Tense
- Smooth
- Uneven

11. Which of the following composers do you think are jazz composers?

- Louis Armstrong
- Mariah Carey
- Kenny G
- Duke Ellington

12. Which combination of instruments would you find in a typical jazz band?

- Piano, Drums, Double Bass, Saxophone and Trumpet
- Piano, Violin, Cello and Flute
- Clarinet, Recorder, Piano and Flute
- Guitar, Drums, Trumpet and Violin

13. When musicians talk about jazz music, they often mention the word improvisation. What do you think this word means?

- To repeat a melody
- To create a new melody spontaneously
- To play the melody together

14. What is your understanding of the "blues"?

- A style of music developed by Afro-Americans
- Sad music
- Folk Music
- Classical Music

15. Do you feel that your music classes allow you to be more creative than your other classes?

- Yes  No

16. Are you allowed to express your own ideas and are given an opportunity to come up with ideas in your music classes?  Yes  No
17. In your music classes, do you learn much about your own culture?  Yes  No
18. Do you get to learn about your classmates cultures in your music classes?  Yes  No
19. Do you interact together with your peers, and learn how to work with them as partners in the music class?  Yes  No
20. Do you think that you could learn much about the social, political, historical and cultural aspects of South Africa in your music class?  Yes  No

**Thank you for taking the time to complete these questions.**

TEACHER PRE-TEST/POST TEST

**Please take the time to complete the following questions.**

1. Do students generally find lessons in Western music interesting?

- Yes  No

2. Are you able to address multicultural issues in your music program (racism, gender, ethnicity, equality etc.)?

- Yes  No  Sometimes

3. Do you see jazz as being valuable component in child's music education?

- Yes  No

4. Do you think that teaching jazz and teaching through jazz is relevant in the South African general music classroom?

- Yes  No  To an extent

5. How familiar are you with the history and development of "South African" jazz? (Marabi, Kwela etc.)

- Very familiar  Familiar enough  Not familiar at all

6. Do you think that jazz is fairly limited in terms of what it can be used for in the general music curriculum?

- Yes  No

7. Are you or would you be comfortable teaching improvisation?

- Yes  No

8. Do you feel that you have to be a jazz musician/performer in order to teach jazz?

- Yes  No

9. Could you draw up a lesson plan on introducing jazz to your General Music students?

- Yes  No

10. Can you think of enough activities to run a short module in jazz?

- Yes  No

11. Could a model in jazz help you teach other types of Western music?

- Yes  No  Maybe

12. Do you generally use an interdisciplinary approach when teaching general class music?

- Yes  No

13. Do you teach across the curriculum? (English and Music, Maths and Music)

- Yes  No

14. Are you familiar with the content, context and structure of jazz in a general way?

- Yes  No

15. What areas of teaching jazz are you not familiar with?

- Content (Characteristics, structure etc.)
- Teaching Approach
- Resources (books, recordings, scores etc.)
- Jazz and OBE
- Other.....

16. If you were familiar with the above-mentioned areas, would you be able to

draw up lesson plans for the general music class?

Yes  No  Maybe

17. Do you think that jazz is able to encourage inter-group communication and co-operation amongst learners?

Yes  No  Maybe

18. Do you think that the materials and the content used in teaching jazz would emphasis the positive adaptive value of multicultural education and the appropriateness of their use with all children?

Yes  No  Maybe

19. Do you think that the materials would address changes in the structures of society that inhibit full political, economic and social participation for all people?

Yes  No  Maybe

20. Do you think that the materials used in jazz would allow for integration with other learning areas across the curriculum?

Yes  No  Maybe

21. Could you propose teaching strategies for introducing jazz in your general music class?

Yes  No

**Thank you for taking the time to complete these questions!**

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