

Towards a Jazz Education Programme for
The Senior Secondary Schools in South Africa

By

KARENDRA DEVROOP RAMNUNAN

Submitted in Fulfilment of the Requirement
For The Degree Master of Music in the Department
of Music University of Natal Durban

The financial assistance of the Centre of Science Development (HSRC, South Africa) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at are those of the author and are not necessarily to be attributed to the Centre of Science Development.

This work is dedicated to my mother who was a victim of cancer. Her brave efforts to live when the odds were against her serve to inspire me when I am in doubt.

DECLARATION

I declare that this work is the product of my original thought which has resulted from research carried out over the past three years. It has not been submitted before for a degree at any other university.

Signed : _____ Date : _____

ACKNOWLEDGEMENTS

I wish to express my sincere gratitude towards the following people:

Dusty Cox for his dedicated supervision, valuable suggestions and assistance in locating research material.

Professor Elizabeth Oehrle, for her supervision, guidance and support.

Dianthe Spencer, head of jazz studies at San Francisco State University, who provided valuable assistance while research was being conducted in America.

Connie Israel for her sound editing of this work. Her input and advice in completing this work were invaluable.

Rika Englebrecht, Umashanie Reddy and Anandhin Naidoo for their assistance at the music library.

Shoba Sooklall and Trish Hare for typing this thesis.

Chats Devroop for printing all musical examples.

My wife Rita for being so supportive of my studies, and whose encouragement was pivotal in completing this work.

ABSTRACT

This thesis provides a rationale for the inclusion of jazz in the music curriculum at secondary school level. It also attempts to formulate a method whereby jazz may be introduced and taught to students at secondary schools in South Africa.

In order to meet the stated objectives, the thesis focuses on three main areas:

- the philosophies of music and jazz educators who consider jazz to be an essential part of the school music curriculum;
- the development of jazz in music education and its current status at high schools in America;
- the design of a jazz programme for the secondary school music curriculum in South Africa.

The justification for including jazz in the music curriculum incorporates a discussion of the need to study jazz; the history of jazz in music education in America, and the use of jazz as an improvisational tool for fostering creativity. The music programmes of American schools which offer jazz are described in order to contextualise this thesis and to make the process of introducing jazz an informed one. American schools were chosen for study since America is the fore-runner in the jazz education movement.

The design of the anticipated jazz programme is discussed in detail. Its structure, how it would be scheduled in the music curriculum and all the elements which comprise the programme are analysed. Information on improvisational exercises, suitable listening examples and suitable music for students to play, also forms part of the discussion.

The use of technology in music and jazz education in particular, is a significant aspect of this thesis. Current computer software and the host of electronic instruments which can be of assistance to the jazz student are presented and discussed. The technology component of the thesis is included so that teachers can become aware of what is available and to encourage them to employ current technological trends in teaching.

The recommendations made in this thesis could, it is hoped, contribute to the enrichment of music education in South Africa.

TABLE OF CONTENTS

CHAPTER ONE : INTRODUCTION

1

CHAPTER TWO : RATIONALE FOR INCLUDING JAZZ IN THE MUSIC CURRICULUM

2.1	PHILOSOPHIES OF MUSIC EDUCATORS	
2.1.1	JOHN PAYNTER	3
2.1.2	DAVID ELLIOTT	7
2.2	PHILOSOPHIES OF MUSIC EDUCATORS WHO CONSIDER JAZZ ESSENTIAL TO THE CORE MUSIC CURRICULUM	
2.2.1	JOHN KUZMICH AND LEE BASH	13
2.2.2	BILL DOBBINS	17
2.3	JAZZ IMPROVISATION AS A TOOL FOR FOSTERING CREATIVITY IN THE MUSIC CURRICULUM	23
2.4	THE NEED FOR JAZZ IN MUSIC EDUCATION	28

CHAPTER THREE : THE DEVELOPMENT OF JAZZ IN MUSIC EDUCATION
AND ITS CURRENT STATUS AT HIGH SCHOOLS IN AMERICA

3.1	HISTORY OF JAZZ AS AN ART FORM	33
3.2	HISTORY OF JAZZ IN MUSIC EDUCATION IN AMERICA	52
3.3	EXISTING JAZZ PROGRAMMES AT HIGH SCHOOLS IN AMERICA	
3.3.1	HIGH SCHOOLS VISITED BY THE WRITER	59
3.3.2	INTERVIEWS WITH EDUCATORS	60
3.3.3	STRUCTURE OF THE JAZZ PROGRAMMES	62
3.3.4	CLASSROOM OBSERVATION	66
3.3.5	JAZZ PROGRAMMES OF HIGH SCHOOLS NOT VISITED BY THE WRITER	71
3.3.6	CONCLUSIONS DRAWN FROM EXISTING HIGH SCHOOL JAZZ PROGRAMMES IN AMERICA	75

CHAPTER FOUR : THE DESIGN OF A JAZZ PROGRAMME
FOR THE SECONDARY SCHOOLS IN SOUTH AFRICA

4.1	THE CURRENT STATUS OF JAZZ AT SECONDARY SCHOOLS IN SOUTH AFRICA	77
4.2	ANTICIPATED JAZZ PROGRAMME TO BE IMPLEMENTED FOR SENIOR SECONDARY MUSIC SPECIALIST STUDENTS	80
4.2.1	SCHEDULING OF THE JAZZ PROGRAMME	81
4.2.2	THE JAZZ PROGRAMME COMPONENTS	83
4.2.3	THE JAZZ PROGRAMME SYLLABUS	85
4.3	DESCRIPTION OF THE JAZZ PROGRAMME	

4.3.1	JAZZ ENSEMBLE	92
4.3.2	IMPROVISATION	121
4.3.3	HISTORY	153
4.4	EQUIPMENT REQUIREMENTS FOR THE JAZZ PROGRAMME	157
4.5	MUSIC TECHNOLOGY AS AN INSTRUCTIONAL AID IN THE JAZZ PROGRAMME	159
 <u>CHAPTER FIVE : CONCLUSION</u>		 172
 <u>REFERENCES</u>		 175

CHAPTER ONE : INTRODUCTION

The birth of jazz approximately a century ago in America has had an impact on music education. In spite of the negative attitudes expressed by American society, the inferior status attached to jazz by tertiary institutions and the lack of formal instructional methods, jazz has survived and continues to flourish. Its growth and international influence, when compared to all other forms of music, is unparalleled.

South Africa has begun to accept the practice of countries such as America, Great Britain, Australia and Germany, by including the study of jazz in the music curriculum at tertiary level. Since the introduction of formal jazz studies at the University of Natal, Durban in 1983, many tertiary institutions have included jazz as a component of their music curriculum. However one of the problems that has arisen is that many students who opt for jazz studies at tertiary level have little or no knowledge of jazz. This was precisely the dilemma encountered by the researcher when he enrolled for music studies at the University of Natal, Durban in 1987. This situation motivated my research into the field of secondary school jazz education so as to formulate a method whereby secondary school music students could study jazz.

The current research, taking these issues into account, focuses on the development of a jazz programme which can be implemented at secondary school level. It also substantiates the claim that it is both necessary and useful both educationally and musically to include jazz in the secondary school music curriculum.

The research firstly provides a rationale for including jazz in the music curriculum by discussing the philosophies of music and jazz educators who consider jazz an essential component of the music curriculum. Their views will attempt to justify the important role that jazz can play in developing music education in South Africa, therefore highlighting the need for jazz in the secondary school music curriculum.

The research will then discuss the jazz education movement in America by looking at the history of jazz in American music education and by presenting and discussing jazz programmes that currently exist at high schools in America.

Upon analyzing these programmes and discussing the status of jazz at high schools in South Africa, the writer will then attempt to formulate a jazz programme with accompanying instructional material specifically designed for the South African secondary school. This jazz programme will be based on the American high school programme, but will be adapted to suit the environment that currently exists at secondary schools in South Africa.

CHAPTER TWO : RATIONALE FOR INCLUDING JAZZ IN THE MUSIC CURRICULUM

2.1 PHILOSOPHIES OF MUSIC EDUCATORS

John Paynter and David Elliot are well known and respected music educators from England and Canada respectively. Their views on education are included in this study because they both endorse the centrality of the music-making process in music education. John Paynter is the driving force behind the creative approach to music education and David Elliot focusses on diverse music in music education.

2.1.1 JOHN PAYNTER

John Paynter firmly believes that educators should adopt a creative approach to music education. This approach should begin with students' excitement at taking the initial steps which should trigger off a path of self discovery, achieved purely by experimentation and active participation in the music-making process which teachers facilitate. Paynter suggests that when students are afforded the freedom of creative experimentation, they will begin to understand the materials they are working with and the potential that those materials have. Jazz improvisation is one such environment that affords students the opportunity to creatively experiment with ideas based on chords, scales and modes. Students are inevitably put on a path of musical discovery because in

addition to discovering the potential of the materials they are working with, they will also discover their own creative potential. Paynter (1970:12) affirms this creative experimental process when he states that:

This means going directly to our materials - the various instruments or musical ideas - and experimenting with them by improvisation until we have fashioned a piece of music.

Paynter and Aston (1970,7) view creative music as "a way of saying things which are personal to the individual." They also suggest that it "implies the freedom to explore chosen materials" and that "as far as possible this work should not be controlled by a teacher." The implication is that students should have the opportunity to explore materials and produce music according to their own perceptions. They should have the opportunity to experiment and discover and not be confined to restrictions laid down by the teacher at all times. This will ensure that students individual efforts are personalised and creative in the process.

Jazz is a highly personalised art form. Unlike classical music where performers are expected to reproduce the music as perceived by the composer, jazz musicians are expected to reproduce the music they play according to their own perceptions. Thus they will perform the composed music in a manner that reflects their style, influences and mood, thereby making their performances extremely personalised and individualised. During the course of their performances, they will also explore and

develop the materials given to them by the composer thus exercising total control over the performance. Jazz musicians therefore clearly advocate Paynter and Ashton's views of creative music.

According to John Paynter, creativity in music education should embrace students' abilities to find ideas and solutions to problems while tapping into their curiosity and initiative. He also contends that creativity should exhibit originality and the aptitude for presenting ideas in a fluent and flexible manner. Jazz improvisation is such a process. It requires the improviser to initiate and assimilate ideas and to present them in a fluent and flexible manner. The ability to spontaneously produce these original ideas in a coherent manner forms the essence of jazz improvisation. Hence the process of jazz improvisation is one which effectively fosters creative activities.

Paynter asserts that the music-making process plays an important role because it provides an avenue for self expression and creative exploration. It stimulates us to become interested in things that we are not motivated to discover about ourselves. Moreover, it becomes a driving force in educating and cultivating humanistic values. (Paynter (1972,11) affirms this when he states:

When we put Art or Drama or Music on to a school timetable we're not necessarily hoping to turn out painters or actors or performers on musical instruments. We're doing something educationally much more fundamental : we're educating the feeling.

At this particular stage of transition in South African history, it is imperative that society thinks in terms of humanistic values. Educators need to realize that they are addressing a generation of people who need to be educated in humanistic values and that this can be experienced and fostered with relative ease through music.

In his book Sound and Structure (1992) Paynter reinforces the music-making process when he propagates the idea that we learn by doing. He also argues in Music Education : International Viewpoints (1994) that the driving factor behind learning music is experiencing the music : "We have established music 'as an education' (to use Keith Swanwicks telling phrase) by accepting that the essential educative force is experience of music as an art." (Paynter 1994,144) Jazz is a style of music that is best learned when experienced either through active participation or active listening. This is so because the jazz performance environment provides the performer with an environment in which he/she can actively participate in the music-making process.

The performer is also provided with the opportunity to learn by listening to other performers and then trying to imitate their efforts. Jazz therefore provides the ideal environment for students to experience the music-making process and learn from these experiences.

2.1.2 DAVID J. ELLIOT

David Elliot's philosophy embraces two fundamental issues concerning music education: the music-making process and the view that music education should be multicultural, that is, embracing diversity.

Like John Paynter, David Elliot supports the view that the music-making process is fundamental for deepening the understanding of music. According to Elliot, the music making process affords the student the opportunity to be physically involved in the culture he/she is studying. The performer is therefore able to literally experience the culture by participating in the music-making process of that culture or style of music. Elliot affirms this when he states:

To encourage the development of insight into the meaning and use of a culture students must be given opportunities to participate in or "live" a culture: to engage in the interplay of beliefs, actions and outcomes that constitute a culture.
(Elliot 1990, 150)

Hence music-making becomes the vehicle by which we can participate in and experience a culture. "Music-making is therefore a key to ensuring an understanding of the meaning and use of a given music culture. Through the process of music-making one is obliged to 'live' a music cultures beliefs." (Elliot 1990, 158) These views are particularly relevant to jazz and jazz improvisation because this is precisely the manner in which jazz

musicians have been studying their art form. According to Paul Berliner's book Thinking in Jazz (1994), young musicians used to "hang out" or "sit in" with their "knowledgeable peers" in order to absorb the jazz culture. The traditions of learning jazz was one in which aspiring musicians entered jazz communities and learned by active participation in the music-making process. The jazz community therefore "functioned as a large educational system for producing, preserving, and transmitting musical knowledge, preparing students for the artistic demands of a jazz career through its particularised methods and forums." (Berliner 1994, 37)

Elliot goes on to suggest that "music-making is a unique and major source of self-growth, self knowledge (or constructive knowledge), and flow." (Elliot 1995, 121) His assertion is that the music-making process enables the student to constructively monitor his/her growth and development in regard to music performance. Elliot suggests that even professional musicians will be in a position to evaluate and enhance their growth and knowledge thereby making the music-making process fundamental to self-growth and propelling the "self to higher levels of complexity." (Elliot 1995, 122)

Elliot's philosophy embraces the view that music education should be multicultural thereby involving a diversity of musical styles. He states in Music Matters (1995, 207) that "if music consists in a diversity of

music cultures, then music is inherently multicultural." South African music is varied and diverse by nature because our nation constitutes an array of diverse music cultures. Hence, recognition of the multicultural nature of music in South Africa supports the idea that our music education system should offer students the opportunity to study these varied and diverse musics. Our curriculum should offer students the opportunity to participate in the varied music-making process emanating from the diverse musical cultures such as music from India or Africa and aspects of western music which include jazz.

Elliot goes on to suggest that by affording students the opportunity to participate in the music-making process of different cultures, they will assimilate cultural characteristics, harness similarities and appreciate differences that exist. Hence students are inevitably lead to develop cultural sensitivity towards their fellow students, the fostering of which is especially important to South African students who are faced with the task of having to learn in a multicultural school environment. Elliot also suggests that developing cultural sensitivity towards others fosters a greater understanding and appreciation of one's own culture. He supports this perspective as follows:

Music education offers an important opportunity to make the goals of dynamic multiculturalism a reality. By applying a critical perspective to a broad range of music cultures, we can create a dynamism that compares and contrasts concepts and practices from one culture to another. (Elliot 1990, 164).

Elliot, like Paynter believes that by including music of a different culture in an education curriculum, we begin by moving in the direction of humanistic philosophy or worldview. This they believe occurs because venturing into an unfamiliar musical environment, allows students the opportunity to gain insight into themselves. The inclusion of jazz into the school music curriculum can be seen as the first step towards diversifying music education in South Africa. It will inevitably pave the way for the inclusion of other music cultures into the music curriculum.

CONCLUSIONS

Paynter and Elliot's arguments address to a certain extent the crisis that exists in music education in South Africa. According to Sarita Hauptfleisch (1993,1) this crisis consists of: "a crisis of coherence" referring to the uneven distribution of resources and specialised music teachers throughout different schools in South Africa; "a crisis of relevance" which refers to the emphasis that is placed on Western musical culture which is largely irrelevant to the majority of students, and "a crisis of curriculum-in-use" which refers to the lack of time allocated to music, poor timetable constructions, poor standard of instruction due to untrained teachers and the large numbers of students per class.

John Paynter's views on creativity, diversity and music-making are especially applicable to the crisis of relevance in South African music education. Due to the changes that have occurred in the South African school environment, it is imperative that an understanding and tolerance of the various cultures be fostered in order for the effective education to occur. The implications of Paynter's viewpoints is that South African music education should not be based purely on the premises of Western philosophy. We should develop a philosophy that is relevant to the South African context and one which reflects the cultural diversity that exists in South Africa. This philosophy should embody creativity, diversity and music-making of the various South African cultures. The inclusion of jazz in the curriculum will ensure a more creative approach to music education through the process of music-making. This will make education from a cultural point of view, relevant to the majority of students. Paynter also addresses the issue of curriculum-in-use when he refers to our reasons for putting music or art on the school timetable. His view that we are not necessarily producing musicians and painters but that we are implementing a much more fundamental educational process suggests that music be viewed as a major contributor towards the process of general education. His implication is that music should be recognized as an important educative force in much the same way that we recognize the sciences as driving forces in education - hence it should be afforded equal status, funding, resources, timetable allotment and specially

trained music educators to administer quality instruction.

David Elliot's philosophy is of primary importance to South African education when one considers the environment that currently exists at South African schools. Music educators are faced with the task of finding a common musical environment within which students from various cultures can interact and learn. Elliot's philosophy that we approach music education from a cultural viewpoint provides a solution for finding this common musical environment. He suggests that music education when approached from a cultural perspective will provide this environment for students to interact and learn from each other. Students will be able to play the music of each others' cultures via the music-making process and will therefore learn to appreciate these cultures thereby fostering cultural tolerance. They will also learn to respect and appreciate aspects of their own cultures. David Elliot's philosophy is of particular use to South African students because his views on music-making and diversity are relevant to them, i.e. they will be studying and developing an appreciation for cultures that exist in their immediate environment. Most importantly, they will be learning by active participation while fostering a future South African music culture in the process.

It becomes evident that the fundamental goal towards which we are striving is effective music education in

South Africa, while acknowledging the ways in which jazz can facilitate this process. It must be noted however that the inclusion of jazz into the music curriculum will by no means eradicate the crisis that South African music education finds itself in, but that it should be seen as a positive move towards addressing this crisis and attempting to alleviate some of the problems that created it.

2.2 PHILOSOPHIES OF MUSIC EDUCATORS WHO CONSIDER JAZZ ESSENTIAL TO THE CORE MUSIC CURRICULUM

John Kuzmich, Lee Bash and Bill Dobbins are jazz educators who are currently promoting jazz at high school and college level in America. Their views on jazz education are central to this thesis, as they fully support the inclusion of jazz into the general music curriculum.

2.2.1 John Kuzmich and Lee Bash

The importance of jazz in music education is relevant to the spread of jazz at tertiary institutions in South Africa. In much the same way that jazz spread in America from clubs to tertiary institutions to secondary schools, and finally to junior or primary schools, this same pattern seems to be developing in South Africa. The number of students who wish to study jazz is increasing all the time.

John Kuzmich comments on jazz as an art form:

The genius of the jazz art form lies in its incredible diversity and is fuelled by the creative power that flows from the melting pot of our country. Jazz is essentially the only indigenous American folk music that has risen to the level of formal artistic expression receiving international recognition in the process (Kuzmich 1990, 22).

According to Kuzmich and Bash (1984, 5), through the acknowledgement of jazz as an international art form, it has gone on to influence "contemporary classical (or formal) composers from the 1920s onward (including Dvorak, Debussy, Ravel, Stravinsky, Milhaud, Hindemith, Krenek and Gershwin)." Kuzmich also suggests that the recognition and standing of jazz musicians such as Duke Ellington, Dave Brubeck, Count Basie et al., "is an indication that jazz is being accepted as an equal to the artistic productions of the European culture" (Kuzmich and Bash 1984, 5). Kuzmich states further:

Jazz is a product of twentieth century sociological and technological change. No other musical style has been so intricately entwined with and totally reflective of these sweeping social and technological changes (Kuzmich 1990, 22).

Due to the extensive technological and social development that has occurred in America in the last century, jazz has become a recognised and influential form of music. With the development of radio and television jazz was able to reach the masses and therefore achieve international recognition. Sociological changes such as

the civil rights struggle also contributed to the development of jazz.

Kuzmich is of the firm belief that jazz can make a substantial contribution to music education when he states, together with Lee Bash, that "jazz education is a valuable, integral part of music education" (Kuzmich and Bash 1984, 6). He elaborates:

Jazz education can provide a unique attraction for student interest and musical growth. Perhaps what makes jazz education so vital an attraction for the 1990s is that the diversity of jazz, with its many musical styles and its compatibility with technology, will help to make jazz education an exciting catalyst for music education in the 1990s (Kuzmich 1990, 55).

Jazz education affords students an opportunity to become innovative and creative while being involved in the performance of the music. As David Elliott states, "jazz is a way of performing a way of being in music. Participation, not contemplation, is the hallmark of jazz aesthetic" (Elliott 1986, 45). Participation thus deepens the student's understanding and appreciation of music since he/she will be exposed to a "spontaneous creative experience" (Kuzmich and Bash 1984, 7) via improvisation. According to Kuzmich and Bash "no other aspect of music education can develop originality and creativity better than improvisation which is the heart of jazz" (Kuzmich and Bash 1984, 6). Kuzmich and Bash go on to say that using improvisation is, by itself, enough to justify the teaching of jazz.

Kuzmich and Bash also suggest that students with a jazz background have a number of vocations open to them. These could be described as follows:

1. Live performance options (jazz, blues, rock, pop, etc.) offer a broad range of opportunities, from weddings/cocktail lounges/disco gigs to full-time studio work in a live performance/recording/movie situation.
2. Arranging/composing opportunities are closely aligned with the performance field, but can be applied to education as well.
3. Private teaching is available to anyone who wants to supplement his or her income while providing assistance to any student who wants to receive specialized jazz instruction.
4. Broadcasting media include recording, film and TV opportunities which draw on the involvement of a producer, recording engineer, disc jockey, film music editor, graphic designer and contractor.
6. Publishing and journalism careers that deal with editing, copying, publishing, writing (criticism, interviews, freelance, receiver, etc.) and printing of the magazine, newspaper, and book levels are feasible.

7. Manufacturing and merchandising represent billion dollar (minimum) business operations covering instrument design, instrument sales, retailing and instrument or assessorary manufacturer positions (Kuzmich and Bash 1984, 7).

The implications of Kuzmich and Bash is that jazz has a positive effect on music education. It is clear that jazz stimulates student interest, provides an outlet for creative experiences and contributes to both musical growth and awareness.

2.2.2 Bill Dobbins

Bill Dobbins believes that the training one undergoes in order to become a jazz musician can greatly benefit the non-jazz musician and the aspiring musician regardless of the style of music he or she chooses. He attributes this to the aspects of jazz one needs to emphasize when training to become a jazz musician.

Among the most important of these are the ability to maintain a strict tempo with a deep physical pulse, the ability to make practical use of the basic principles and vocabulary of traditional music theory and harmony, the application of music as a creatively interdependent relationship between the individual and the group, and the integration of the musical experience into everyday life (Dobbins 1988, 31).

According to Dobbins, rhythm is fundamental to all types of music and with reference to jazz he suggests that good

jazz can be attributed to a strong rhythmic basis. This, he suggests can largely benefit symphonic musicians since "it is not easy to find symphonic musicians who can really maintain a steady pulse" (Dobbins 1988, 32). He attributes this in turn to the concepts of rubato, aperiodic rhythm and the symphonic musicians' dependence on conductors. Dobbins states that "a high level of rhythmic accuracy and control is an invaluable asset to any performer, regardless of the musical idiom involved" (Dobbins 1988, 32).

Training in jazz requires the constant use of the knowledge of harmony and theory: it therefore "offers a practical application of all the basic skills and technics studied in traditional music theory and harmony courses" (Dobbins 1988, 32).

The jazz musician's use and development of his or her aural skills can greatly benefit non jazz musicians. According to Dobbins these skills are constantly being developed because the jazz musician is constantly transcribing solos in order to enhance his/her improvisational skills and musical vocabulary:

Imagine how much higher the level of aural sensitivity would be in our conservatories and music schools if everyone had to personally transcribe the music of Bach, Chopin, Ravel or even Schoenberg from recordings in order to study and perform it (Dobbins 1988, 3).

Dobbins suggests that an "invaluable aspect of the jazz experience is the creatively interdependent integration of the individual and the group" (Dobbins 1988, 33). This aspect, which is characteristic of music in African societies, provides "the environment for free and spontaneous musical interaction among musicians who share a common artistic vision" (Dobbins 1988, 33). This interaction further facilitates interaction between performer and audience thereby enabling a direct line of communication to exist between the performer and the audience:

Possibly the most valuable aspect of the jazz experience is the integration of the musical experience into everyday life. Jazz musicians have not only developed the ability to use musical instruments as tools to reveal their innermost feelings but have, as a by-product, expanded the technical and expressive possibilities of these instruments to staggering dimensions (Dobbins 1988, 35).

Jazz musicians have brought to the forefront instruments such as the saxophone (which was not widely used in symphonic music), the pizzicato bass, the modern drum kit and an array of electronic instruments including electronic keyboards, electric guitars and bass guitars and synthesizers. In addition to this the range of the brass instruments has been extended, as has the use of effects such as the plunger, mutes, growl and harmonics. These are not perceived simply as effects to jazz musicians: they are rather mechanisms for indepth expression of the musician's feelings. Dobbins (1988, 35) makes a pertinent point when he observes that to the

true jazz musician music is not simply a livelihood, but the expression of life itself.

Dobbins' philosophy also places emphasis on the need for diversity within the learning environment:

A truly healthy cultural environment should also be one in which great cultural diversity is not simply tolerated, but encouraged. In this respect most contemporary societies certainly have much room for improvement. The implication of this idea for jazz and symphonic musicians alike should be to encourage an awareness and understanding of other forms of creative music, including those which happen to be commercially popular (Dobbins 1988, 39).

Diversity within the learning environment will afford students a spectrum of styles to choose from while also exposing them to a diversity of genres with which to make a living. This view is supported by Dick Dunscomb, director of Jazz Studies at Florida International University, who asserts:

We need to be honest with our students in preparing them for the real world. They will not all be jazz musicians. Only a very small percentage of the top talents will make a living strictly as a jazz musician. Diversity will be required by jazz performers and educators alike in this reality check. (Dunscomb 1993, 48).

CONCLUSIONS

John Kuzmich and Lee Bash cite the recognition of jazz by the media as one of the contributing factors towards the inclusion of jazz in the American music education system. They suggest that its rise in popularity has warranted its study at college and high school level. When one considers the current status of jazz in South Africa, it

becomes obvious that the popularity of jazz is gaining momentum. Jazz currently receives one hour per week of television broadcasting time and three hours per week of radio broadcasting time. There has been a significant increase in the number of jazz festivals country wide and these include: the Cape Town International Jazz Festival; the Smirnoff Jazz Festival in Johannesburg; the Martell VO Jazz Festival in Johannesburg; the Indian Jazz Ocean Festival, the Grahamstown Jazz Festival and the Pietermaritzburg Arts Festival. Throughout the country there seems to be a significant increase in the number of jazz clubs and societies that have been formed and most importantly, a large number of South African jazz bands and jazz musicians seem to be achieving international recognition. It is imperative, that educators and educational institutions recognize these changes and that the music education system accomodates these positive changes in societal norms.

Kuzmich and Bash suggest that jazz provides a vital attraction for student interest in American music education. Together with its technological compatability it is proving to be a catalyst for music education. South African music education is urgently in need of this type of catalyst if we intend generating renewed interest in music education. It is evident from the decreasing number of high school students wanting to study music each year that there is a tremendous lack of interest in high school music education in South Africa. One of the reasons for this lack of interest can be attributed to

the lack of contemporary music in the music curriculum. A catalyst of some type which will appeal to the bulk of students is required if we want high school music education to flourish. Jazz, together with other contemporary music styles can provide this attraction. In addition to renewing student interest, it will enable the music curriculum to appeal to a broader range of students, thereby catering for the diversity of cultures that exist within the South African high school environment.

One of the reasons Kuzmich, Bash and Bill Dobbins support the inclusion of jazz in music education is because they hold the view that diversity is essential to the music curriculum. Diversity of musical styles is of vital importance to the South African high school music curriculum because it will prevent emphasis being placed on only Western European music but rather place it on some of the musical cultures that exist in South Africa. In a country such as South Africa where educational policies need to be developed for a nation constituted by an array of diverse cultures, it is imperative that the school curriculum be relevant to the students' lives and societal norms and values. According to Anning (1977, 44) "philosophically, the music education programme of any country must strive to satisfy both the individual consumer and the bigger consuming community and society." The inclusion of jazz in the music curriculum will broaden the range of music offered, become more culturally and socially relevant and provide an

atmosphere that is in keeping with many students' musical interests. It is ultimately, a move in the direction of humanistic education.

2.3 JAZZ IMPROVISATION AS A TOOL FOR CREATIVITY

2.3.1 CREATIVITY

Creativity has become an area of research for many writers, artists and musicians. Many efforts have been made to clearly define it. P.N. Johnson-Laird (1988, 73) of the Medical Research Council of Cambridge, England suggests that a working definition of creativity includes the following:

1. The process of creativity does not depend merely on recalling some existing idea. Its product must be unique and novel, at least to the creator.
2. A creative product is not merely the result of calculation or of some other deterministic mental process.
3. Creation always requires that its products conform to some existing criteria or constraints.

In attempting to formulate a definition, Johnson-Laird embraces the idea that creativity is characterised by spontaneous inventiveness. The process of creating which must "start with some existing blocks" (Johnson-Laird 1988, 75) is emphasized over and above the product.

This product should not be looked upon as an unverifiable product, but rather as one which is arrived at through a non-deterministic process governed by specific criteria.

At the third Ann Arbor Symposium in 1981, Stanley S. Gryskiewicz suggested that creativity be defined as "novel associations that are useful" (Gryskiewicz 1982, 14). He adopted this phrase after establishing that creative ideas were "tangible and useful" (Gryskiewicz 1982, 14). In attempting to further define creativity he refers to managerial people who describe creativity as being "very original, imaginative, energetic, unique, unusual, adaptable and artistic" and "open-minded, alert, sensitive to surroundings, willing to try new ideas, and willing to risk the unknown" (Gryskiewicz 1982, 14).

In his paper at the Ann Arbor Symposium, Donald J. Treffinger (1982, 55) suggests that creativity begins "with the ideas of openness, possibilities and originality." He states further:

Creativity as most of us view it, involves developing many ideas, looking for new perspectives or relationships among data, and seeking possibilities that others might miss (Treffinger 1982, 55).

Treffinger also suggests that effective creativity requires not only the flow of ideas and risk-taking but also "the ability to organize, interpret, analyze, synthesize and evaluate possibilities" (Treffinger 1982, 55).

Johnson-Laird and Gryskiewicz support the view that musical improvisation is an effective means for fostering creativity. Gryskiewicz (1982, 15) suggests that improvisation represents "a style of creativity useful for implementing a music education experience sensitive to individual differences and most likely trainable for development purposes." Johnson-Laird (1988, 84) on the other hand, suggests that "musical improvisation is an example of creativity within a genre."

2.3.2 IMPROVISATION

South Africa is just beginning to accept the teaching of jazz with just a few educators conceding that formal instruction in the area of jazz improvisation can make a significant contribution towards developing musical proficiency. The process of jazz improvisation provides the students with an environment in which he/she can creatively explore the elements of music which interacting with other students. The student is also provided with an environment in which he/she learn by active participation in the music-making process. Hence jazz improvisation provides the ideal environment for creative exploration and learning by active participation to occur.

Developing improvisers start by learning chords, scales and jazz cliches better known as "licks." These licks are repeated and constantly developed to the point that the improviser is able to generate new and original ideas from them. Improvisation is also achieved by exploration of the vocabulary of improvisational elements and by a process of spontaneous invention on the part of the improviser. The process of improvisation thus becomes a process of learning by doing or experiential learning while tapping into creative thinking skills of the improviser. The process of having to spontaneously develop ideas within a performance requires the improviser to maximise his/her creative thinking skills so as to constantly generate ideas that are stimulating to the audience.

Improvisation can also be seen as a means of fostering and uniting the creative processes that occur via composition, interpretation and communication.

It [improvisation] remains a unique and ideal activity, which in our fragmented and divisive society, brings the various acts of musical creativity into a synchronous unity. Composition, interpretation, performance and communication truly become one and function indivisibly in time, context and status. (Sorrell quoted in Paynter, Howell, Orton and Seymour 1992:786).

Improvisation therefore provides an avenue for exploring and developing the creative musical processes found in composition, performance, interpretation and communication. It can also be viewed as a means of understanding music through active participation that is understanding the elements of music and how they work while using them.

Improvisation has the potential to act as a very powerful tool in musical development for a number of reasons. First, it adds an active, procedural approach towards musical understanding to the potentially avid academicism of some kinds of traditional musicology. Second, it encourages an active and questioning approach to musical performance, in contrast to the excesses of a conservatoire approach too concerned with technical excellence. Thirdly, it brings together the skills of performing, listening and creating in contrast to the deep "division of labour" that exists within the culture of Western classical music, with its accompanying concentration on autonomous musical objects (Clarke, quoted in Paynter, Howell, Orton and Seymour 1992:797)

Through the process of improvisation during active musical performance pupils are afforded the opportunity to show their creative skills. Pupils will be provided with an environment to display their thoughts and emotions while intuitively responding to musicians from within the performing group and they will be afforded the chance to use the improvisation experience as a means of experimenting and developing musical structures. Pupils will need to rely on their creative

thinking skills to ensure that the development of musical structures is coherent and proceeds in a structured manner. The creative skills that are affected during the course of improvisation are summed up by Professor Edward W. Sarath of the University of Michigan music department, as follows:

The artist must function coherently in a real-time situation, he or she must also respond sensitively to a complex, rapidly changing environment. The improviser must account and take responsibility for every detail from accumulated structure to ongoing developments to future implications. Since the result reflects the artist's deepest personal impulses, he or she engages in an intense emotional and intellectual relationship with the content (Sarath 1993, 23).

It is thus apparent that the use of jazz improvisation is fundamental for the fostering of creativity in music education. The improvisation experience provides an environment that is conducive for exploring and developing creative skills while providing an opportunity for learning by doing to occur. It allows the performer to be creative while also affording the opportunity to reflect aspects of his/her personality. "Improvisation, is a musical experience for every music student, not just for jazz students" (Kuzmich 1990, 26).

2.4 THE NEED FOR JAZZ IN MUSIC EDUCATION

The people of South Africa are currently being exposed to a myriad of musical cultures due to the social changes

that are taking place within the country. It is the task of educators to ensure that our educational curricula keep current by offering our students opportunities to study various cultures. Much of the music listened to in this country is largely influenced by or derived from jazz. Jazz is therefore influencing the social environment of people and is being reflected in their music. It is therefore imperative that the music education curriculum embraces the study of jazz, enabling students to study music that is socially relevant to them.

A survey of compact disk sales will reveal that the music that is most successful and financially rewarding in South Africa is that of popular music, rock, jazz and traditional cultural music. It is ironic that these styles of music are not embedded in the secondary school music education curriculum. It is also paradoxical that the majority of youth are easily influenced by these styles and that they go to great lengths to achieve musical proficiency in these styles, but that only a handful are stimulated by the offerings of the music education curriculum at the secondary school level. If music education is to thrive and the abundance of musical styles in South Africa is to survive, then educators have to ensure that students are offered a broad spectrum of styles to choose from and that they are ideally equipped and proficient in all the styles that exist in the field of music. This would incorporate the inclusion of the following styles into the music education curriculum :

commercial popular music, rock, traditional cultural music, and jazz and its subsidiaries viz. mainstream, funk, fusion, jazz/rock and pop jazz.

A survey of the history of jazz in music education in America reveals that jazz was initially rejected by the public school system. Institutions were reluctant to include jazz in the mainstream music curriculum since it was considered to be "inferior" music which was not suitable for "serious" study. Some of the reasons for these attitudes can be attributed to the reluctance of institutions to accept change, the lack of knowledge about jazz on the part of educators, the idea that jazz was viewed as mere entertainment, and the perception that the acceptance of jazz into some institutions would damage their "image" in the eyes of society. It has taken America approximately forty years to realise its mistakes and recognize that jazz is a highly complex and sophisticated art form which warrants recognition in the field of music education. Therefore, it would be a tremendous loss to educators in South Africa if they did not learn lessons from history and experience: we cannot ignore the value of including jazz in the music curriculum. The growth and development of jazz internationally is unparalleled by any other style of music for example, in Australia, no other style of music manifested itself into the secondary school music curriculum as quickly as jazz did. This alone stresses the need for jazz to be established as a means of formal education in our music curriculum.

When one considers the contributions made by jazz to the field of music in general, the need for the study of jazz at secondary school level becomes obvious. Amongst other aspects, jazz provides an environment for: "the taking of risks, the assimilation of diverse musical influences and the embracing of change" (Sarath 1993, 39). Jazz can also be seen as a way of attracting more students to study music thereby ensuring the success of the music curriculum while broadening the scope of courses offered in the field of music. As Piers Spencer (1984, 97) notes:

Jazz has opened up new realms of expression, and is capable of conveying deep feeling in the subtlest shades. It has also made a major contribution to the language of music, in giving us new approaches to melody, harmony and rhythm, and extending the range of tonal colours for both instruments and the voice. Its extensions of instrumental virtuosity have formed one of its most impressive achievements. Some instruments, the saxophone for example, had to wait for the emergence of jazz before their full potential could be realised. But the repertoires of established instruments such as the trumpet and the piano have been greatly stimulated by their encounter with jazz. The theoretical side of jazz is rich in new concepts, or new ways of looking at traditional things such as harmony and scale patterns.

It is evident that the contributions of jazz have expanded the boundaries of music while in the process making it richer. It is these contributions to music as a whole that warrants a need for the formal study of jazz. If we intend to keep our music curriculum current with the curricula of other countries such as America, Great Britain and

Australia, it is imperative that jazz become part of the core music curriculum.

CHAPTER THREE: THE DEVELOPMENT OF JAZZ IN MUSIC EDUCATION AND ITS CURRENT STATUS AT HIGH SCHOOLS IN AMERICA

Having looked at a rationale for including jazz into the music curriculum, the study will now look at the development of jazz in music education and its current status at high schools in America. We will also look at some of the existing high school jazz programmes in America before proceeding to formulate a jazz programme for the South African high school.

3.1 HISTORY OF JAZZ AS AN ARTEFORM

The history of jazz can be traced back to the period in American history when slaves were shipped from Africa to America. These slaves took with them their tradition of spontaneous music-making which included a complex and exciting sense of rhythm. These rhythms were often played on home-made drums, shakers and tambourines which were constructed from cattle bones, metal containers filled with pebbles, and hollow wooden containers with stretched animal skins attached to the ends (Burnett 1985,6). The slaves were influenced by European music and accordingly began to sing European hymns and tunes that were played by military bands. Hence, a subconscious blending of the elements of African and European music occurred. The result was a form of music which was radically different from that which was heard before. These included "spirituals" (Burnett 1985,7)

which were songs that were modelled on European hymns, "work songs" (Burnett 1985,8) which were most often sung on the railroad track and in the fields, and the "blues," (Gridley 1978,41) which was based on the harmonies of Western music. The blues expressed the feelings of the black Americans and reflected their hardship and sadness they experienced as a result of slavery. It was sung and played initially by black Americans who began playing instruments, and later by both black and white Americans. The blues was a very influential music form in the early periods of jazz history and has gone on to influence all other periods as well.

3.1.1 1890-1920 : RAGTIME

Different periods of development in the history of jazz need to be examined briefly in order to contextualise its significance. Ragtime was a form of music that comprised all the elements of jazz but one - improvisation. It was composed primarily for piano in which the pianist played a lively tune which was accompanied by a strong syncopated left hand pattern (Burnett 1985,13). Instead of playing the music as written in the nineteenth-century piano style, black pianists such as Jelly Roll Morton and James P. Johnson improvised upon the melodies in their own "jazz-ragtime" style and began incorporating some of their own jazz rhythms (Gridley 1978,61).

Scott Joplin was among one of the greatest exponents of ragtime, a composer of numerous rags and an accomplished ragtime pianist, Joplin influenced other pianists such as Tom Turpin, James Scott and Fats Waller. These pianists together with Johnson, Joplin and Morton spread the ragtime style initially to New Orleans, Chicago and New York and thereafter throughout America. By 1910, ragtime was a craze that had spread as far as Europe (Burnett 1985, 13). In Chicago and New Orleans, it was laying the foundation for the genesis of jazz.

3.1.2 1900-1920 : NEW ORLEANS DIXIELAND AND SOUTH AFRICAN "COON SONGS" AND ACTION SONGS

By the turn of the century, New Orleans was a city which attracted people of various cultures and races. These included the Spanish, French, Germans and a large number of Africans all intent on keeping alive their traditional cultures. Musically, there existed an abundance of styles and sounds with each band of musicians influencing the other. A primary jazz phenomenon that emerged from New Orleans was the development of the street band. Street bands, which usually consisted of brass instruments, played at funerals, parties and dances. They mingled together the various musical strains that existed in New Orleans including the blues. The result was a form referred to as the New Orleans style of jazz.

The New Orleans style and the street bands paved the way for Dixieland style, which evolved into a regular set instrumentation. The Dixieland bands consisted of a melody section and a rhythm section: the melody section consisted of a trumpet or cornet playing the lead melody, the trombone playing a contrasting counter melody and the clarinet weaving between the brasses while playing melodic lines. The rhythm section consisted of a drumset, a string bass or tuba which played the low harmony notes, and piano or guitar which played the full harmony and usually supported the melody instruments (Gridley 1978, 61-80).

Among the great exponents of this style were the New Orleans Rhythm Kings and the Original Dixieland Jazz Band who produced one of the first jazz recordings in 1917, entitled the Dixie Jazz Band One-Step. The Dixieland bands played arrangements of ragtime music and blues, and their music emphasized beats 1 and 3. When the Original Dixieland Jazz Band first started playing in New York in 1917, the word "jazz" came to be used.

During 1900 to 1920, South Africa experienced the spread of American popular culture by being exposed to ragtime and minstrel shows. Minstrels were originally white Americans who painted their faces black; however, there soon existed a number of purely black South African minstrel groups such as the Pirate Coons (Ballantine 1983,4). These minstrel groups and the growing number of African choirs fostered

the growth and development of "coon songs and "action songs" which were synchroniszed rhythmic movements coupled with vocal harmony. These song types were largely influenced by and derived from American minstrelsy and ragtime. Ragtime also began gaining popularity with musicians such as Ntebejaana and Boet Gashe, adapting the American ragtime piano style for organ while incorporating African musical elements. This developmental process was largely due to the availability of gramophone recordings. Hence, due to the influence of American culture, a distinctive South African jazz culture was beginning to emerge.

3.1.3 1920-1930 : CHICAGO DIXIELAND AND MARABI

The entry of the United States into World War I resulted in New Orleans being declared a war port. This in turn led to the closing down of nightclubs, thus depriving many musicians of their daily living. With little or no work in New Orleans, many musicians travelled north up the Mississippi River to St. Louis and eventually to Chicago, which became the musical centre for the 1920s. Musicians found plenty of work playing in nightclubs, gambling dens and brothels, which were financially much more lucrative than the clubs in New Orleans.

Many of the great musicians from New Orleans moved to Chicago and developed an alternate style of jazz. Louis

Armstrong and his bands the Hot Five and Hot Seven, Jelly Roll Morton and his Red Hot Peppers, King Oliver, Johnny Dodds and Sidney Bechet began adapting the New Orleans style and developing it into what became known as the Chicago Dixieland style. This style was characterised by the use of individual solo improvisation rather than collective improvisation by the three melody instruments, the addition of saxophone and the standardised use of string bass. The format of pieces became standardised with the melody being stated followed by individual improvisation by each instrument, and a restating of the melody at the end (Collier 1975, 7-11).

Trumpeter Louis Armstrong, clarinettist Benny Goodman and saxophonist Bix Beiderbecke were accredited for the development of solo improvisation. Their solos developed aspects such as phrasing, contrast, range, speed and tone quality. Their solos were radically different from those of the New Orleans style and extremely influential on both their contemporaries and on the younger generation that was to follow.

The blues gained vast popularity during the 1920s with a lot of the rural blues originally sung on the plantations, being incorporated into the jazz stream. The relation that developed between blues and jazz became so entwined that the two became virtually inseparable. To this very day jazz and blues are intricately interwoven. Bessie Smith

stands out as being one of the greatest blues singers with a list of recordings to her name.

The twenties also saw the introduction and increased popularity of new piano styles, which became known as Boogie Woogie and Stride. The Boogie Woogie style was based on the harmonic structure of the blues in which the pianist played a fast repeated pattern in the left hand while playing blues chords in the right hand. Stride on the other hand demanded the playing of low notes on beats 1 and 3 and the chords on beats 2 and 4 all with the left hand while the right hand played the melody. Both of these styles were technically very demanding and were made popular by pianists such as Meade Lux Lewis, Charlie "Cow Cow" Davenport and Fats Waller.

During the twenties, a distinctive style of music came to be developed in South Africa. Marabi, as it came to be known was developed by the solo piano and organ players who provided entertainment for the illegal liquor and gambling dens which were commonly referred to as the "Shebeen society." (Ballantine 1983, 26). Due to the environment in which this style developed, its function became one of providing entertainment for social functions such as dances. Marabi musicians performed their music with extreme vigour due to the rhythmical nature of the music which in addition to piano or organ employed the use of percussion instruments made of tins and stones.

Musically, it was a very rhythmical style which harmonically was based on a repeated four bar structure over which melodies were played. These melodies were usually fragments of African hymns which were adapted and developed to suit the Marabi style. Occasionally, lyrics with political connotations were added (Ballantine 1983,5). Marabi was a fundamental step in the development of South African jazz because it established a foundation upon which other styles would grow and develop in the years to come.

Another important development that occurred during this period was the development of brass bands in mission stations, schools and the Salvation Army. These brass bands became the training ground for black musicians such as Wilson Silgee and Edward Sililo who in the years to come would develop an authentic jazz style indigenous to South Africa.

3.1.4 1930-1940 : THE SWING PERIOD AND MARABI

By the late 1920s the economy in America once again slumped resulting in the closing down of nightclubs and entertainment venues. Musicians were once again faced with the problem of unemployment and decided to leave Chicago and now head for New York. By 1933 the economy began to improve to the extent that night clubs and dance halls re-opened and once again re-employed musicians. Unlike in the

twenties, the bands were now much larger, comprising about fourteen musicians. Rhythmically the music developed a four beat feel rather than two. Moreover, having many musicians required that music be written and arranged for the entire band.

So began the Swing or Big Band era which dominated the thirties and went on to become the most popular and successful form of jazz to emerge this century. Big bands required the music to be worked out and orchestrated. An arranger therefore had to be employed to arrange the jazz pieces for different sections of the band. These sections were broken down into the following sections: trumpet, trombone, saxophone, and rhythm section (Stearns 1975,198).. The big bands of Duke Ellington, Benny Goodman, Count Basie, Fletcher Henderson and Bennie Moten, developed what became known as the "riff" style. This was a development of the early call and response technique which literally involved a call and response interaction between the sections of the band or between a soloist and the entire band(Stearns 1975, 199).

The Swing era also saw the emergence of a number of soloists: tenor saxophonist Coleman Hawkins; clarinettist Benny Goodman; pianists Fats Waller and Teddy Wilson; also saxophonist Johnny Hodges, trumpeters Cootie Williams and Roy Eldridge and many more who were taking the art of improvisation to new heights.

The big bands were constantly developing and went on to influence jazz musicians in the forties, fifties, sixties, seventies and eighties, although their peak periods were the thirties and forties. Musically, the big bands clearly defined the elements of jazz and developed aspects such as harmony, instrumentation, rhythm and improvisation to a standard never achieved before. The thirties established jazz as a thriving and flourishing industry.

The development during this period had a profound impact on South African music resulting in the development of dance bands which were trying to replicate the image and musical style of the American big bands. Bands such as the Merry Blackbirds, the Jazz Maniacs, the Rhythm Kings and the Jazz Revellers emerged, playing American swing tunes which were learnt directly from records. Some of these bands such as the Harlem Swignsters opted to retain some of their roots by including some Marabi tunes in addition to their repertoire of American swing tunes. These bands enjoyed success with black and white audiences (Ballantine 1983, 60).

Coupled with the development of dance bands was the development of musically literate musicians such as Peter Rezant, Philip Mbanjwa and Jacob Mceketsi who began taking private instrumental and theory lessons. They in turn influenced other musicians to become literate. Thus, many musicians were able to read the American composed music

while others were able to orchestrate Marabi music for their bands. The result was an increase in the number of orchestrated Marabi tunes in the dance band repertoires.

3.1.5 1940-1950 : BEBOP AND THE DEVELOPMENT OF MBAOANGA AND KWELA

By the end of the thirties, Swing was established as a highly successful business industry in America with scaring record sales. Some musicians were however unhappy with the direction in which jazz was moving. There was a sense that jazz was becoming too commercial and in danger of becoming extinct as an art form per se. This inspired a search for new directions, new avenues through which jazz could be promoted. The result was a group of musicians including alto saxophonist Charlie Parker and trumpeter Dizzy Gillespie, who frequented a club called Minton's in Harlem. Here the musicians experimented with new ideas and concepts so as to develop jazz and create something new. The result of these experiments by people such as Parker, Gillespie, pianist Thelonious Monk, drummers Max Roach and Kenny Clarke, was the birth of Bebop or Bop.

Bebop was quite the opposite of swing and was characterised by the speed at which it was played - usually very fast. It was also played by small combos generally consisting of trumpet, saxophone, piano, bass and drums. The melodies of pieces were very complex and fast and the improvisation

comprised of long rapid phrases that made very bold statements. Harmonically, the music was very dissonant.

Bebop, contrasted strongly with Swing: it was very fast, sounded angry and rebellious and appeared to want to break free from all the constraining traditions of Swing jazz. Bebop became a turning point in the history of jazz since it signalled the emergence of jazz as a technically demanding and highly complex art form. Bebop musicians also displayed a rebellion against society's norms. They changed the way they dressed, walked on only when it was their time to solo, and began wearing shades on stage. Some even went to the extent of playing with their backs to the audience!(Gridley 1978,144-151)

It was during this period that a number of musicians became addicted to alcohol and drugs and used these substances to enhance their playing. This could probably be the reason why the life-span of many bebop musicians was so short. The contributions made by bebop musicians were vast. They include extending the range of instruments like the saxophone and trumpet; developing the string bass and drums as solo instruments; extending the harmonic and rhythmic vocabulary of jazz; developing small combo playing, extending improvisational possibilities, and developing a vast repertoire of jazz standards.

Bebop musicians were a major influence on musicians of other styles of music and current jazz musicians. Some bebop musicians include saxophonists Charlie Parker, Stan Getz, Dexter Gordon and Sonny Rollins; trumpeters Dizzy Gillespie, Miles Davis and Fats Navarro; trombone player J.J. Johnson; pianist Thelonious Monk, Hank Jones, Oscar Peterson and Billy Taylor; bass players Ray Brown, Oscar Pettiford and Tommy Porter and drummers Max Roach, Roy Haynes and Joe Harris.

The forties in South African music history was a period of great innovation and development with an abundance of bands, recordings and employment for musicians. It was a flourishing period when bands began experimenting with the fusion of different musical components and styles. Most notable **was** the fusing of Marabi compositions with the American swing style. The result, was the birth of Mbaqanga, an authentic South African jazz style that emerged from the black townships. Mbaqanga depicted a turning point in South African jazz since it established the first South African composed jazz style. It manifested itself in South African music and largely influenced subsequent styles that developed. It achieved international recognition for South African jazz in the process.

Coupled with the development of Mbaqanga was **the** development of Kwela and vocal jazz. Kwela was the Marabi

based penny whistle style that was initially played by the children from the ghettos. It was yet another authentic South African style that brought the penny whistle to the fore-front. Vocal jazz also experienced tremendous growth with groups such as the Manhattan Brothers and the African Inkspots imitating American vocal groups and also producing Marabi based songs.

The innovation and social status that jazz achieved during the forties was probably the greatest in the history of South African jazz. Sadly, though, it represented the peak of South African jazz which gradually declined in the years followed due to political instability and the advent of Apartheid.

3.1.6 1950-1960 : COOL JAZZ, HARD BOP AND MBALOANGA

Towards the end of the forties, there was a tendency among American musicians to break away from the excitement and speed of Bebop. The tendency amongst musicians was towards playing more calmly and passively, in the style of trumpeter Miles Davis and saxophonist, Lester Young. The Miles Davis recording "Birth of the Cool" set the trend and naming of the style which was to follow, namely Cool Jazz.

Cool Jazz was much more relaxed than Bebop and consisted of music with various orchestral arrangements depicting different textures and timbres. The use of a host of

orchestral instruments such as flutes and horns playing subdued contrapuntal melodies was a distinctive characteristic. Cool Jazz was based on the harmonies of Bebop, the tunes were played at slower tempos with smooth melodic improvisation (Gridley 1978, 179-189).

Although Cool Jazz was initially produced by east coast musicians such as Miles Davis, Lennie Tristano, Lee Konitz, Wayne Marsh, George Shearing and Billy Bauer, west coast musicians such as Dave Brubeck, Paul Desmond, Chet Baker, Stan Getz, Shorty Rogers and Bob Brookmeyer also made a significant contribution to the style. Many Cool Jazz musicians were classically trained and influenced, and drew these influences into the Cool Style, the result being jazz in a classical and orchestral setting.

Parallel to the movement of Cool Jazz was a style of music that had developed in Philadelphia and Detroit which was a direct outgrowth from Bebop and was referred to as Hard Bop. Hard Bop had all the characteristics of Bebop since many Hard Bop players were in fact Bebop players. However Hard Bop musicians played with greater force and more technique, and their improvisation was more complicated than that of Bebop players. Hard Bop also signalled a resurgence of the blues, and the inclusion of gospel songs from churches, which resulted in musicians such as Ray Charles and Horace Silver playing in the soul style.

Hard Bop was much more structured and organised than Bebop and was made popular by musicians such as: Clifford Brown (trumpet), John Contrane (saxophone), Max Roach (drums), Sonny Rollins (saxophone), McCoy Tyner (piano), Ron Carter (bass) and a host of other highly accomplished musicians.

Hard Bop was considered to be technically the most demanding to emerge from jazz and a major influence on all practising jazz musicians. It also paved the way for the development of jazz/rock and the use of electronics in jazz.

In South Africa, the fifties was a period characterised by violence, apartheid and the forced removal of blacks from the cities to the townships. Musically, it brought the large dance band era of innovation and development to an end with only a few small groups surviving. These small but energetic groups made successful attempts at fusing American bebop with Mbaqanga. The result was the continued development of Mbaqanga and the development of solo improvisation by musicians such as Kippie Moeketsi, Jonas Gwangwa and Hugh Masekela. Although the primary aim of these musicians was that of developing their bebop skills, many insisted on retaining their roots by playing Marabi thus ensuring the continued existence of Mbaqanga. However, due to the tremendous social changes brought about by apartheid, interest in jazz was quickly fading.

3.1.7 1960-1990s : FREE JAZZ / FUSION

The sixties in America can be seen as an extension of Bebop and Hard Bop where musicians were trying to create something new and increasingly complex. These concepts formed the source of Free Jazz which totally broke tradition and created a radically different style. The intention behind Free Jazz was to have total freedom when improvising which meant the improviser playing whatever he/she felt like playing with little regard for the underlying harmonies. Musicians also resorted to collective improvisation as found in the older Dixieland style with only the rhythm binding the band together. Structurally, there were no predetermined forms, structures or phrases. This implied that the music could get chaotic (but did not). The overall sound that was produced had direction because musicians who performed together were compelled to listen and respond to each other spontaneously, thereby constantly developing ideas as the piece progressed. Amongst the notable Free Jazz musicians were saxophonists Ornette Coleman, Eric Dolphy and Pharoah Sanders, trumpeters Freddie Hubbard and Don Cherry; pianists Keith Jarrett and Cecil Taylor; bassists Charles Mingus and Charlie Haden, and drummers Elvin Jones and Jack DeJohnette.

The sixties resulted in the emergence of one of jazz's giants - John Coltrane, a tenor saxophonist from North

Carolina. Coltrane played with superb technique and broke new ground in exploiting the full range of the saxophone. His improvisation extended the fine line that existed between harmonic and Free Jazz. He also redefined the harmonic vocabulary of jazz while introducing a host of new concepts. John Coltrane was and still is a major influence to professional musicians and students worldwide.

The Miles Davis Band served as a predecessor to the style which dominated the seventies and eighties. One of the first bands to adapt this style was Blood Sweat and Tears, a band which consisted of electric keyboards, electric guitar, electric bass, drums, saxophone, trombone and trumpets. The band played music which fused rock, jazz and blues while maintaining some of the essential elements of jazz such as improvisation. By the seventies and eighties musicians from all around the world were fusing their musical cultures with jazz. Some of these included the fusing of jazz with Latin American, American Popular, Gospel, Indian, Japanese, Mexican, European and African music.

The sixties and beyond was a period of unprecedented turmoil in South Africa. Political and cultural instability resulted in a number of musicians such as Abdullah Ibrahim, Hugh Masekela and Jonas Gwangwa moving abroad and achieving international success. The lack of performing venues also resulted in few musicians remaining in South Africa. Many of those that did remain simply packed their instruments away and gave up performing. The handful of performing musicians that

remained in South Africa had to adapt to the music of the popular culture that was emerging. The result was the establishment of bands such as Bayete and Savuka who were playing a cross over of Mbaqanga , Marabi, Bebop and rock. A pure jazz style, however, was virtually non-existent.

Currently, there seems to be a renewed interest in playing jazz in the traditional styles, or styles prior to 1960. Many student and professional bands in South Africa and America are resorting to the format of jazz bands which existed in the forties and fifties. Even big bands are appreciating renewed interest and are being well received since they re-emerged in the seventies. Interest in the older jazz styles can indeed be attributed in America to the large movement of school jazz instruction which has been steadily growing form the sixties and which is now well established and in South Africa to the return of exiled musicians such as Hugh Masekela.

For further reading on the history of jazz in America and South Africa, teachers are advised to make use of the following references:

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

Coplan, D.B. 1985. In township tonight: South African black city music. Johannesburg: Ravan Press.

Gridley, M. 1978. Jazz Styles. Englewood Cliffs:Prentice-Hall

Ostransky, L. 1977. Understanding Jazz. Englewood Cliffs: Prentice-Hall .

Stearns, M.W. 1975. The story of Jazz. London: Oxford Univ. Press.

3.2 THE HISTORY OF JAZZ IN MUSIC EDUCATION

Jazz education is a process initiated and developed in America. It was initially rejected and not considered appropriate for inclusion in a music curriculum dominated by what may be described as serious music. The teachers of "classical" or "serious" music considered jazz to be "commercial" or "popular" music which was not worthy of study in the classroom. However, despite all these negative connotations, jazz and jazz education flourished to the extent that the American House of Representatives recently concurred in its appreciation of the value of this music form:

Jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attentions, support, and resources to make certain it is preserved, understood and promulgated (Iwanusa 1995, 4).

Throughout the history of jazz, the method of jazz instruction was primarily an aural one in which students learnt jazz by listening to live music and by studying the recordings of the great performers. This method of repeated listening and memorising of key elements of the style dates back to the 1920's when the jazz education movement first began . The

earliest jazz activities associated with higher education were non-credit groups that included in their repertoire jazz or jazz-influenced dance music. "These were typically student-initiated and student-directed bands" (Murphy 1994, 35). With no written scores available, these students were compelled to learn the music using the aural method.

The 1930's resulted in a rise in the number of private teachers who taught jazz, many of whom were professional musicians. Some of these musicians also worked as "studio instructors around major cities such as Boston, New York and Los Angeles and offered specialized instruction in jazz techniques" (Murphy 1994, 35).

During this period many educators began writing texts which dealt with specific aspects of jazz. An early example written by Norbert Bleihoof, is a text on arranging and orchestration. Chicago musicians Carl Kelly and Russel Brooks wrote texts dealing with improvisation and noteworthy jazz educator Joseph Schillenger produced texts on rhythm, harmony, jazz composition, and improvisation. Schillenger's methods revolutionised jazz instruction with many schools, colleges and professional musicians adopting this system in the late thirties and forties. According to Baker (1981, iv), Schillenger's forte was private teaching. His best known students included George Gershwin and Benny Goodman.

During the 1940's, jazz education came to be established in colleges. This development can be largely attributed to

the G.I. Bill instituted in America after World War II, which provided veterans with an opportunity to continue their education in music. Colleges predicted that the influx of navy and army band musicians who were already familiar with jazz would require specialized jazz instruction. This resulted in "ten colleges offering jazz courses on a non-credit basis, and significantly, five music colleges offered jazz for credit" (Baker 1981, iv). Some of the colleges that instituted successful jazz programs at the time were Berklee College of Music, Miami State University, Westlake College of Music, North Texas State University, Los Angeles City College and California State Polytechnic. These colleges in turn influenced other colleges to include jazz studies in their curriculum and the number of colleges offering jazz increased significantly. The primary focus amongst all these colleges was on jazz performance, with an emphasis on improvisation. The spread of college jazz soon began to influence the high schools.

According to Baker (1981, iv), "during the 1950's about 30 more colleges offered non-credit jazz courses; a total of 21 colleges offered jazz courses for credit." The 1950's also resulted in the birth of the first jazz seminars by educators and composers such as Marshall Sterns, Eubie Blake and John Mehegan. "The National Stage Band Camp and Lennox School of Jazz (1957) were land mark events" (Murphy 1994, 36). These seminars were aimed at fostering jazz pedagogy and jazz instruction.

Jazz instruction at the high school level increased since many of the navy and army musicians who opted for the G. I. Bill education offer were now qualified and seeking employment. Many of these musicians found employment teaching in high schools and conducting marching bands and newly established "stage bands." The stage bands experienced significant growth which was largely due to the influence of the music publishing industry. This industry was producing specific arrangements for high school stage bands thereby enabling bands to develop a comprehensive repertoire of music that was being played by professional musicians. "The first charts especially written for stage bands appeared in 1954, a set of four by Art Dedrick; thus Horace Silver's newly recorded 'The Preacher' quickly became a stage band staple" (Baker 1981, v).

Baker (1981, v) states that "in 1960 about 5000 U.S. high schools had at least one 'stage band'." Parallel to this development was the growth of the college ensembles on campuses. These ensembles eventually developed into the college big band which became the heart of college jazz education.

The sixties was also a period in which high school and college jazz festivals began to occur. According to Baker, there were about 75 such festivals in 1969 (Baker 1981, v).

These festivals encouraged the participation of about 165 colleges which offered jazz for non-credit purposes, about 135 colleges which offered for academic credit, and about 8500 junior and senior high schools which had about 10 000 stage or jazz bands (Baker 1981, v).

In 1968 the National Association of Jazz Educators (NAJE) was formed. The NAJE comprised of jazz educators and professional musicians who were dedicated to the growth and development of jazz. Their goal was "to pool resources, set standards, authenticate materials, and generally assist the cause of those interested and involved in jazz education" (Murphy 1994, 37). The NAJE eventually extended its governing body to become the International Association of Jazz Educators (IAJE) which today is the largest and most powerful body concerned with fostering jazz education.

By the 1970's and 1980's jazz experienced unprecedented growth at college, high school and junior high school level. Baker (1981, vi) observes that by the end of 1970, "over 550,000 student musicians participated in jazz, related ensembles and courses supervised by jazz educators."

He also notes that over 70% of the 30,000 junior and senior high schools had at least one stage band. Colleges and universities extended their programmes to include postgraduate studies in jazz. Today some universities in America offer postgraduate studies up to the doctoral level with a specialization in jazz. Through the 1980's and even today, the level of playing by some college bands is equivalent to that of professional performing bands. Many college bands in America and Europe can be considered to be semi-professional with their hectic schedules of tours, club dates and recordings.

Jazz education today has developed into a well organized system which is constantly being upgraded and adapted to suit changes in the music industry. This is evident in the quality high school and college jazz programmes that are being developed in America. Jazz has won credibility in all facets of music education and is regarded as a highly artistic and complex form of music expression. Vocal jazz is an area that is breaking new ground in general vocal music while jazz research is vastly expanding the methods whereby one could study jazz. This is evident from the

influx of history and instructional theory books that are currently available. Educators have also come to recognise that improvisation is a valuable tool in the fostering of creativity and almost all aspects of general musicality. This is probably the reason why most schools in America include improvisation classes as part of the music curriculum.

3.3 EXISTING JAZZ PROGRAMMES AT HIGH SCHOOLS IN AMERICA

The rise in popularity of jazz through television and radio broadcasting media has had a profound effect on the study of music at high school level. The lack of formal studies in jazz at this level fostered the development of the high school "dance band" which eventually came to be known as the school "stage band." These stage bands were not part of the music curriculum and usually met before or after school hours in order to rehearse for the school dances for which they sometimes played. They developed all over America and many were entered as participants in jazz festivals that occurred in different cities and states. A significant increase in the number of high school stage bands soon resulted in the stage band being incorporated into the music curriculum as a mechanism for instituting formal jazz studies. The spread of stage bands, now known as "jazz ensembles," "jazz bands" or "jazz lab bands," was tremendous. They currently represent the primary form of jazz instruction together with the high school big band

(also an off-shoot from the stage band) and one or two courses in jazz improvisation, jazz history or jazz theory.

3.3.1 HIGH SCHOOLS VISITED BY THE WRITER

The writer was afforded the opportunity to carry out research over a period of two weeks at high schools in California, USA under the supervision of the International Association of Jazz Educators. The objectives of the research were categorised as follows:

- a) To interview educators who were implementing jazz programs at each of the schools studied.
- b) To gain knowledge of the structure of jazz programmes by considering the breakdown of the elements constituting the programmes.
- c) To observe classroom procedure by extracting teaching methods and strategies used by teachers and the response and interaction of students during lessons.

Upon consultation with Miss Dianthe Spencer, a PhD. scholar in the field of jazz pedagogy and lecturer at San Francisco State College, the following schools were chosen for study:

- a) School of the Arts (San Francisco, California): a specialist high school for students who are exceptionally talented in the disciplines of music, dance and drama.
- b) Lick Willmerding High School (San Francisco, California): A private high school.
- c) Berkeley High School (Berkeley, California): A government high school accredited with having produced some of America's most distinguished jazz musicians such as tenor saxophonist Joshua Redman who is currently one of the world's most highly acclaimed jazz musicians.
- d) Lowell High School (San Francisco, California): A government high school which recently developed a jazz program.

3.3.2 INTERVIEWS WITH EDUCATORS

Interviews were conducted with the educators teaching at the above-mentioned schools to determine their philosophies regarding jazz education; the advantages and disadvantages of teaching jazz; pre-requisites for the admission of students; views on improvisation; curricular information regarding the structure of the jazz program; aims of the program, and the system of evaluation or testing within the

program. Transcripts of the interviews are contained in the appendix.

CONCLUSIONS DRAWN FROM INTERVIEWS WITH EDUCATORS

An analysis of the philosophies of educators interviewed reveals that they share the view that jazz provides an environment for students to be creative and expressive while allowing them to experiment musically. Educators are in favour of including jazz in the school music curriculum: this will lead to the development of a balanced curriculum, enable students to understand and appreciate other cultures and contribute to the development of comprehensive musicianship. They also argue that students need to study jazz because those students who wish to continue their jazz studies will need to have previous training, those who do not wish to do so will understand the culture and continue to support it. Educators assert that there are many reasons for including jazz in the curriculum, emphasizing the need to expose students to jazz, to equip them to play jazz, to inspire them to continue their study of jazz, and to teach them to appreciate jazz.

All educators interviewed firmly believe that there are numerous advantages to including jazz in the music curriculum. These include familiarising students with different cultural values; allowing students to learn about themselves; making teachers realize that all students are

different, and enabling students to become better overall musicians. No disadvantages were cited other than the observation that jazz sometimes implies too much freedom, and encourages students to play whatever they want.

The ability to read music and play an instrument were the only prerequisites for admitting a student to the jazz programme. Berkeley High School, however, required students to know a little about improvisation, rhythm and scales. It was also established that almost all students study their instruments with private teachers.

Improvisation is considered to be a vital tool by all educators. It is a way of breaking down barriers, and promoting self expression, composition and originality. It is considered to be a vital part of the jazz programme and is encouraged from the very beginning of the student's jazz studies. Improvisation is also considered to be a means, whereby educators are able to monitor and assess students progress since no formal testing or evaluation occurs.

3.3.3 STRUCTURE OF THE JAZZ PROGRAMMES

Research into the structure of the jazz programme revealed that it varied from school to school and was not a uniform course of instruction. This was because the elements that constituted the programme were largely determined by the educator who administered jazz instruction or as he/she was

better known, the Jazz Band Director. The programmes of the schools studied were as follows:

3.3.3.1 SCHOOL OF THE ARTS

Jazz Combo/Stage Band - Intermediate

Jazz Combo/Stage Band - Advanced

Big Band

Jazz Improvisation

History

The intermediate and advanced combos were small groups which formed the most important part of the programme. Emphasis here was placed on the development of style, instrumental technique and improvisation, and included listening, rhythm training and analysis of solos. Each combo met for two lessons per week with each lasting one hour.

The big band was a large ensemble which formed the school's primary performance group. Emphasis in the big band was placed on the performance of big band music in an array of styles. The big band met once a week for rehearsals which lasted two hours.

Jazz improvisation classes met for one hour per week and consisted of intense training in the area of improvisation and the development of self-expression. They focused on

the blues and on major and minor scales with some attention given to the playing of chords.

The history class was a general music history class which included jazz history, vocal orientation and the writing of blues. This class met for one hour per week and was divided into two sections : World music and American history both of which included jazz.

3.3.3.2 LICK WILLMERDING HIGH SCHOOL

Jazz Band - Beginner

Jazz Band - Advanced

Jazz Improvisation/Instrumental Technique and Jazz Improvisation Classes.

The jazz bands were the only form of jazz instruction at this school. Each jazz band class met twice a week for a period of one hour. These classes comprised small ensembles and included instruction in improvisation and theory. The Jazz Improvisation/ Instrumental Technique class met for one hour per week. It focused on the development of improvisational skills, the playing of scales and chords, and instrumental technique.

3.3.3.3 BERKELEY HIGH SCHOOL

Jazz Ensemble/Big Band

Jazz Lab Band/Stage Band - Instrumental

Jazz Lab Band/Stage Band - Vocal

The Jazz Ensemble at Berkeley High School consisted of two groups: an advanced group and a beginning group. The emphasis in each group, which met twice a week for a period of two hours each, was on group performance. Study was devoted to playing music from various periods in the history of jazz and the development of big band performance techniques.

The instrumental and vocal Lab Bands engaged in intensive study in the areas of improvisation, jazz theory and analysis, and instrumental and vocal technique. It was the primary form of formal jazz instruction with each class having a one hour lesson per week.

3.3.3.4 LOWELL HIGH SCHOOL

Symphonic Band (this was a Big Band which played jazz)

Concert Band (this was a Stage Band which played jazz)

The Symphonic Band formed the school's primary performance band and was offered to the advanced students only. This

class, which met twice a week for two hours, concentrated on the learning of pieces which were performed at concerts and school functions. Emphasis was placed on reading music and the development of big band performance techniques, with some instruction in improvisation.

The Concert Band formed the most important part of jazz instruction. It focused on the development of small-group playing, improvisation, jazz theory, rhythm development and the development of aural skills. The Concert Band consisted of advanced and beginner groups with each group meeting for one hour per week.

3.3.4 CLASSROOM OBSERVATION

3.3.4.1 SCHOOL OF THE ARTS

Lessons were largely practical with little explanation offered by teachers. Students were generally given a little material to work with, and were expected to experiment with and develop their knowledge. Improvisation was emphasized at all times: students were encouraged to be expressive by reflecting their feelings. Beginner students were expected to improvise from their very first experiences playing jazz, while senior students were expected to improvise over difficult tunes.

Listening to recordings formed a vital part of every lesson. Prior to playing a piece of music students would listen to a recording of it and then attempt to play it.

Instrumental technique aimed to maintain a balance between classical technique and jazz technique. Teachers often stressed the importance of having good classical technique and sight reading skills.

In general the jazz programme was found to be more practical rather than theoretical with great emphasis being placed on improvisation and listening to recordings. The level of playing by the students was exceptionally high with many students having played at concerts around the country with professional musicians. Teachers had a sound knowledge of what they were teaching and were able to get their ideas across with relative ease since many were also active jazz musicians.

3.3.4.2 LICK WILLMERDING HIGH SCHOOL

Although Lick Willmerding had a well structured jazz programme, the Jazz Band Director, Martha Stoddard, was very inexperienced in the field of jazz. A classical flautist with no experience playing jazz, she was unable to effectively convey the elements of jazz across to her students. They were playing jazz in the style in which one would play classical music; their playing therefore lacked the

inflections and characteristics of jazz. Instrumental technique and reading were emphasized with little interest in listening to recordings.

Improvisation was of an elementary level: students would outline scales and chords and play jazz licks that were written by the teacher. Although student improvisation lacked creativity, experimentation, and risk-taking, it was nevertheless constantly encouraged by the teacher. Lessons were largely practical with little emphasis on improvisation. Many solos that were played were transcribed and replicated identically by students.

In general, students were being exposed to jazz and were afforded the opportunity to play it; however, because of the lack of experience of the teacher, the standard of jazz instruction was relatively poor.

3.3.4.3 BERKELEY HIGH SCHOOL

Lessons were largely practical with a theoretical analysis of everything that was played. Strong emphasis was placed on developing style and originality.

Improvisation was at the top of the list of skills that were developed. Together with short and easy transcriptions it formed a vital part of Stage Band lessons. With the development of improvisational skills,

students were encouraged to be creative, inventive and to take risks. They also studied advanced improvisational techniques and were encouraged to develop critical thinking.

Instrumental and vocal techniques were primarily the responsibility of the private teachers although incorrect technique was rectified within the course of lessons.

Listening to recordings did not form a major part of lessons. Students were expected, however, to carry out a specific amount of listening outside of school hours.

The teacher's teaching method allowed students to discover by experimentation. He constantly encouraged students to listen to the great jazz musicians of the past and to try and imitate them. He also encouraged students to listen to a broad spectrum of players to develop original styles, an aspect which he considered to be of vital importance.

In general, the standard of playing was very high as was the standard of instruction. This can be attributed to the fact that the Jazz Band Director is a strong jazz performer. The jazz programme was and still is highly successful because of the influence and contributions of established community jazz musicians who deliver workshops and offer tuition to many students.

3.3.4.4 LOWELL HIGH SCHOOL

The standard of playing at Lowell High was very good. This can be attributed to sound instruction, in which emphasis was placed on all aspects of music necessary for jazz. Instrumental technique was emphasised together with theory. Most theoretical aspects such as scales, chords, rhythms and harmony were both discussed and played as exercises in technique development. Exercises in classical technique were given equal attention.

Improvisation was a major area of study and students were encouraged to be expressive and to play with feeling. They were required to learn transcribed solos and to use ideas from these solos together with original ideas when improvising. To assist the improvisational process, students were given licks by the teacher that they could copy and develop.

Students were also encouraged to read accurately and to interpret written music in the style that a jazz musician would. They were also encouraged to listen to as much music as possible and to play with other students as often as possible.

In general the standard of playing was good with almost all lessons being practical. Students were given many opportunities to listen to recordings and to play during

lessons. The music that was studied varied from mainstream jazz to pop jazz, to Brazilian jazz.

3.3.5 JAZZ PROGRAMMES OF HIGH SCHOOLS NOT VISITED BY
THE WRITER

3.3.5.1 HALL HIGH SCHOOL

(West Hartford, Connecticut)

William N. Stanley - Jazz Band Director

The Jazz Programme is as follows:

Jazz Band I and II

Audio and Recording Techniques

Jazz Choir

Jazz Ensembles - Non-Credit

Improvisation Workshops Non-Credit (Bash, 1988:24)

Hall High School was one of the first high schools in the United States to develop a jazz programme. The school has a number of recordings and overseas tours to its credit, in addition to its achievements at numerous festivals and contests.

3.3.5.2 INTERLOCHEN ARTS ACADEMY

(Interlochen, Michigan)

William Series - Coordinator of Jazz Studies

The Jazz Programme is as follows:

Jazz Studio Orchestra

Jazz Workshop Ensemble

Jazz Styles and Analysis

Rhythm Section Classes

Improvisation

(Bash, 1988:26)

Interlochen Arts Academy was one of the first private high schools to include jazz in its arts programme. The school boasts a list of prominent jazz artists who contribute to the jazz programme.

3.3.5.3 BOOKER T. WASHINGTON HIGH SCHOOL FOR THE PERFORMING AND VISUAL ARTS

(Dallas, Texas).

Bart Marantz - Director of Jazz Studies.

The Jazz Programme is as follows:

Stage Band - I - IV

Show Choir

Jazz Arranging - I and II

Jazz Improvisation

Jazz Combo - I - IV

Composition - I and II (Bash, 1988:26)

Booker T. Washington High School boasts one of the most comprehensive jazz programmes in the United States. The school has been the recipient of some of the most prestigious awards with many of its students achieving international recognition. Its jazz programme has produced a list of recordings which include many students compositions and arrangements. The achievements of the jazz programme at this school are remarkable and have set the standard for its contemporaries.

3.3.5.4 HOUSTON HIGH SCHOOL FOR THE PERFORMING AND VISUAL ARTS (Houston, Texas).

Robert Morgan - Director of Jazz Studies.

The Jazz Programme is as follows:

Big Band

Jazz Combo

Jazz Theory/Improvisation

Rhythm Section Classes (Dyas, 1994:32)

Houston High School has a comprehensive and well-balanced jazz programme. The school's big bands and combos have been the recipients of numerous awards including the prestigious Down Beat (Jazz Magazine) Awards, and are well known for their performances at festivals and contests.

3.3.5.5 NEW WORLD SCHOOL OF THE ARTS

(Miami, Florida)

Roby George - Director of Jazz Bands.

The Jazz Programme is as follows:

Big Band

Jazz Combo

Jazz Improvisation

Rhythm Section Workshops

Tune Learning (Dyas, 1994 : 34)

Although the jazz programme at New World School was established recently, it is already proving to be well-balanced and comprehensively covers all important areas of jazz instruction.

While other schools encourage private study outside of the schools jazz programme, New World School offers instrumental tuition as part of its programme.

3.3.6 CONCLUSIONS DRAWN FROM EXISTING HIGH SCHOOL JAZZ PROGRAMMES IN AMERICA

It is evident that the primary driving force for implementing jazz instruction in American high schools is the Stage Band. All schools place emphasis on Stage Band Instruction while attempting to incorporate other courses such as Jazz Styles, Analysis, Jazz Theory, Tune Learning and Rhythm Section Classes, to develop comprehensive musicianship in the field of jazz. Complementing the Stage Band are classes in jazz improvisation. This, following Stage Band Instruction, forms the second most important element in comprehensive jazz instruction. Although the level of improvisation varies from school to school, one should note that improvisation is stressed from the very beginning of the jazz programme.

It is also interesting to note that both the Stage Band and Improvisation Classes require that students listen extensively to recordings. This should come as no real surprise to us because prior to formal jazz instruction, jazz was studied by repeated listening to recordings and by imitating what was played. Listening is therefore incorporated at all levels of study.

Most schools place emphasis on performance rather than on other skills although some aim at maintaining a balanced programme. For example Booker T. Washington High School

for the Performing and Visual Arts tries to maintain a balance in terms of performance (instrumental and vocal), jazz arranging and composition. The latter two are considered to be equally important to performance and a prerequisite for being active in the field of jazz.

Finally, it is important to note that only a few schools offer instrumental tuition within the jazz programme. Most schools require that instrumental tuition remain the task of private teachers or community musicians, a tradition which has existed since the very beginning of jazz.

CHAPTER FOUR : THE DESIGN OF A JAZZ PROGRAMME FOR THE
SENIOR SECONDARY SCHOOLS IN SOUTH AFRICA

4.1 THE CURRENT STATUS OF JAZZ AT SECONDARY SCHOOLS IN
SOUTH AFRICA

Having looked at the development of jazz in music education and at some American high school jazz programmes, we shall now briefly look at some efforts that are being made to implement jazz at secondary school level in South Africa before proceeding to design a jazz programme for the secondary schools in South Africa.

There currently exists a growing interest in secondary school jazz education in South Africa. This is largely being 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 Africa 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 and private schools. Many of these students who have been exposed to jazz at tertiary level and others who have incorporated some form of jazz training as part of their degrees and diplomas are now

begininning to implement some form of jazz instruction at the schools that they teach. The writer is one such example.

According to Mike Skipper, organiser of the National Schools Jazz Festival in Grahamstown, the number of schools that participate in the festivals has been steadily increasing since its inception in 1992. He also indicated that he achieved a record breaking number of students that attended the festival in 1996. They were all intent on developing their jazz performance skills and fostering the development of jazz at school level.

The year 1997 promises to be a turning point for South African school jazz education when two secondary school jazz bands travel abroad to conduct performances. The St. Annes and Hilton College jazz band of which the writer is the instructor, and the Gauteng Music Academy, have been invited to perform at the 27th International Association of Jazz Educators Conference in Chicago. These jazz bands will perform alongside high school jazz bands from around the world to an international audience of jazz musicians and jazz educators, thereby achieving international recognition for South African secondary school jazz education.

South African schools that are instituting jazz programmes can be divided into two categories: schools with strong jazz programmes and schools that include a little jazz as part of their music curriculum. The schools with strong jazz programmes have established big bands or jazz ensembles that

meet on a weekly basis for rehearsals. Some of these schools also allocate separate improvisation classes that meet on a weekly basis while others include improvisational instruction as part of their being band or ensemble rehearsals. A number of schools tend to neglect improvisation totally and merely play big band arrangements which contain written solos. Schools that do not have strong jazz programmes merely include a little jazz history or listening to jazz in their music curriculum. Some schools include a few arrangements of jazz tunes in their repertoires. Improvisation, however is totally neglected.

The following list of schools with jazz programmes was presented by Mike Skipper at the South African Association of Jazz Educators Conference in Cape Town 1996. The list of schools in Category A are schools with strong jazz programmes while the list of schools in Category B are schools that include some form of jazz in their music curriculum.

CATEGORY A

ST. ANDREW'S COLLEGE
Grahamstown (E Cape)
DIOCESAN SCHOOL FOR GIRLS
Grahamstown (E Cape)
ST. ANNE'S COLLEGE
Hilton (Kwazulu-Natal)
HILTON COLLEGE
Hilton (Kwazulu-Natal)
MICHAELHOUSE
Balgowan (Kwazulu-Natal)

CATEGORY B

HERSCHEL
Cape Town (W Cape)
DURBAN GIRLS COLLEGIATE
Durban (Kwazulu-Natal)
EPWORTH SCHOOL
Scottsville (Kwazulu-Natal)
KEARSENEY COLLEGE
Botha's Hill (Kwazulu-Natal)
ST. JOHNS COLLEGE
Johannesburg (Gauteng)

ST. ALBANS COLLEGE
Pretoria (Gauteng)

INTERNATIONAL SCHOOL
Bophutatswana

BEAU SOLEIL MUSIC CENTRE
Cape Town (W Cape)

GREY HIGH SCHOOL
Port Elizabeth (E Cape)

ALEXANDER RD. HIGH
Port Elizabeth (E Cape)

SACS HIGH SCHOOL
Cape Town (W Cape)

O.F.S. MUSICON
Bloemfontein (O.F.S.)

WESTVILLE GIRLS HIGH
Durban (KwaZulu-Natal)

HUDSON PARK HIGH
East London (E Cape)

BISHOPS
Cape Town (W Cape)

HUGO LAMPRECHT MUSIC CENTRE
Parow (W Cape)

ST. CYPRIAN'S
Cape Town (W Cape)

STIRLING HIGH
East London (E Cape)

DRIE RIVIERE HOERSKOOL
Northern Province

COLLEGIATE HIGH
Port Elizabeth (E Cape)

SELBOURNE COLLEGE
East London (E Cape)

MANU TECH. COLLEGE
Florida (Gauteng)

RUSTENBURG GIRLS HIGH
Cape Town (W Cape)

KINGSWOOD COLLEGE
Grahamstown (E Cape)

GRAEME COLLEGE
Grahamstown (E Cape)

SIYAKHULA C.M.P.
Durban (KwaZulu-Natal)

VICTORIA GIRLS HIGH
Grahamstown (E Cape)

GAUTENG MUSIC ACADEMY
Daveytown (Gauteng)

PINELANDS HIGH
Cape Town (W Cape)

WESTERFORD
Cape Town (W Cape)

4.2 A JAZZ PROGRAMME TO BE IMPLEMENTED FOR SENIOR SECONDARY MUSIC SPECIALIST STUDENTS

The suggested jazz programme is based on elements derived from an examination of jazz programmes currently being offered at American high schools. These programs have been contextualised and adapted to suit the students and the

environment currently prevailing at high schools in South Africa and to meet with curricular demands being implemented by the Department of Education and Culture.

The suggested jazz programme is described in this chapter under the following headings:

Jazz Ensemble

Improvisation

History

4.2.1 SCHEDULING OF THE JAZZ PROGRAMME

The proposed jazz programme is intended to be an independent programme which music students will have the option of choosing in standard eight. It is not meant to be a part of the current matric curriculum but rather to exist as an extra curricular programme which will run concurrently with the music curriculum from standard eight. Its scheduling will therefore not infringe on the three and a half hours per week that the Department of Education and Culture allocates for music as a matric subject in the National Core Curriculum. Instead, the one and a half hours per week that is required for the jazz programme should take the form of extra curricular lessons that are scheduled outside of normal school time until as such time that the National Core Curriculum is amended to include jazz within the current high school music curriculum.

The jazz programme requires students to complete a two and a half year course of study commencing in standard eight and following through in standards nine and ten. The programme is intended to run for only half of the standard ten academic year by including only the first two school terms and thus terminating by June of the matric year together with all other extra-curricular subjects and activities. This has been done in order to enable the matriculants to prepare for their trial matric exams which are written in the third schooling term and their final matric exams which are written in the fourth term. The scheduling of the jazz programme is as follows:

Jazz Ensemble	:	1 hour per week over a period of 40 weeks per year
i.e. Std 8	:	40 hours
Std 9	:	40 hours
Std 10	:	20 hours
Total	:	100 hours over three years
Jazz Improvisation	:	1/2 hour per week over a period of 40 weeks per year in standard eight and nine and 20 weeks in standard ten
i.e. Std 8	:	20 hours
Std 9	:	20 hours
Std 10	:	10 hours
Total	:	50 hours over three years
History	:	No extra curricular lessons should be allocated to the study of jazz history since this section is covered in the National Core Curriculum (S.A. Dept. of Ed., 1995:14)

at standard nine level.

Music educators who wish to implement this programme are going to be confronted with the task of finding the extra one and a half hours per week. The writer suggests that the jazz programme be split into two separate classes i.e. a one-hour class for the jazz ensemble and a half-hour class for improvisation. Educators should then attempt to schedule these classes after school hours on two separate days, e.g. schedule the jazz ensemble class on a Monday from 2:45 pm to 3:45 pm and the improvisation class on a Wednesday from 2:45 pm to 3:45 pm. A viable alternative for the improvisation class could be its scheduling prior to the commencement of schooling hours, i.e. from 7:15 am to 7:45 am on one of the days of the week. The days on which classes scheduled should be done with due consideration being given to students other extra curricular activities such as sport.

4.2.2 THE JAZZ PROGRAMME - COMPONENTS

The components of the jazz programme have been selected in consultation with Professor Darius Brubeck - Director of the Centre for Jazz and Popular Music, University of Natal, Durban; Mr. Dusty Cox - lecturer in jazz studies at the University of Natal, Durban and Dianthe Spencer - head of jazz studies at San Francisco University. The components of the jazz programme are as follows:

Jazz Ensemble

Instrumentation

The Rhythm Section - piano
 - bass
 - drums

Rhythmic Style - swing
 - syncopation

Jazz Articulations Form

- blues form
- marabi structure
- 32 bar form

Improvisation

Major scales; major triads; major seventh chords - in all twelve keys

Dorian mode; minor triads; minor seventh chords - in all twelve keys

Mixolydian mode; dominant seventh chords - in all twelve keys

Blues scale

Turnarounds

ii - v - I progression

Transcribed solos

History

1900 - 1920 : Development of Ragtime, New Orleans Style, South African "coon songs"; action songs and brass bands in the mission stations.

1920 - 1930 : Chicago Dixieland and Marabi

1930 - 1940 : The Swing period and Marabi

1940 - 1950 : Bebop and the development of Mbaqanga and the Kwela style

1950 - 1960 : Cool Jazz, Hard Bop and Mbaqanga

1960 - 1990's: Free Jazz, Fusion

The above components of the history section which have been discussed in detail in chapter three should be discussed during students' music history classes which form a component of the National Core Curriculum for music in standards eight, nine and ten. The National Core Curriculum currently makes provision for the study of the history of jazz at standard nine level. Music educators wishing to implement this jazz programme should attempt to include the history of jazz at standard eight level as well.

4.2.3 THE JAZZ PROGRAMME - SYLLABUS

General aims

1. To broaden students' general music knowledge.
2. To expose students to jazz and jazz related styles.
3. To afford students an environment for musical performance.

Level of Proficiency

Students expected level of proficiency at the end of each year is detailed in the respective sections that follow entitled level of study. Music educators should use this guide for evaluating students progress since no formal testing is prescribed for the jazz programme.

Standard Eight

Aims

1. To expose students to the structure of a jazz band.
2. To acquaint students with the stylistic features that are required for performance in the jazz style.
3. To develop students' improvisational skills.
4. To expose students to the historical features of jazz.

Jazz Ensemble Concepts

- Instrumentation - big band; trio; quartet and quintet combinations
- Rhythm section - instruments comprising the rhythm section i.e. piano; bass and drums
- the function of these instruments within the rhythm section context
 - the function of the rhythm section as a component of the ensemble
- Rhythmic style - the interpretation and playing of "swing feel"
- Form - the basic blues structure

Jazz Articulations

Improvisational Concepts

- Blues scale - the building of phrases and patterns based on the blues scale and applied over the harmonic structure of the

blues form.

- Dominant seventh chords
 - the outlining of the harmonic structure of the blues form using dominant seventh chords
 - the building of phrases and patterns based on dominant chords and applied over the blues form.
- Mixolydian mode
 - applying the various mixolydian modes over their relevant seventh chords of the blues harmonic structure.
 - the building of phrases and patterns based on the mixolydian mode.

Level of Study

1. The individual rhythm section instruments must function collectively as a unit providing a solid rhythmic and harmonic basis for the ensemble.
2. Students should display the ability to play in a characteristic jazz style displaying good "swing feel" and the appropriate articulations.
3. Students should display the ability to improvise over the blues structure by utilizing the blues scale, dominant seventh chords and the mixolydian mode.
4. Students should memorize the harmonic structure of the basic blues form.

5. Students should become aware of the historical development of jazz for the period 1900 to 1940.

Standard Nine

Aims

1. To further develop style characteristics pertinent to jazz.
2. To develop students' improvisational skills.
3. To broaden students' knowledge of the harmonic structures that are related to jazz.
4. To expand students' knowledge of the history of jazz.

Jazz Ensemble Concepts

- | | | |
|----------------|---|--|
| Rhythmic style | - | the use of syncopation |
| | - | the accenting of beats two and four |
| Form | - | variations to the basic blues form |
| | - | marabi harmonic structure/I - IV - I - V |
| | | cyclic structure |

Jazz Articulations

Improvisational Concepts

Major scales; major triads; major seventh chords

- the building of phrases and patterns based on major scales; major triads and major seventh chords.
- the application of major scales; major triads and major seventh chords over the marabi harmonic structure.

Dorian Mode; minor triads; minor seventh chords

- the building of phrases and patterns based on the dorian mode; minor triads and minor seventh chords.
- the application of the dorian mode; minor triads and minor seventh chords over the harmonic variations of the blues form.

Turnarounds - the building of phrases and patterns over the harmonic structure of the turnaround.

- the application of the relative scales, modes, triads and chords over the turnaround structure.

Level of study

1. Students should command good stylistic features during ensemble rehearsals.
2. Students should display good technical ability over the use of scales, modes, triads and chords when improvising.

3. Students should acquire an understanding of the underlying harmonic structure of the turnaround, the marabi structure and variations to the blues structure.
4. Students knowledge of the history of jazz should be expanded to include the period from 1950 to 1996.

Standard Ten

Aims

1. To expand students' knowledge of jazz harmony and form.
2. To develop students' improvisational skills via the use of transcribed solos.
3. To expand students' repertoire of jazz music by playing music of the various jazz styles that currently exist.

Jazz Ensemble Concepts

Repertoire - should include music from the different periods and should be expanded to include music from the various jazz styles that currently exists such as swing jazz, latin jazz, marabi jazz, rock jazz, funk and fusion.

Form - 32-bar form.

Improvisational Concepts

- ii - V - I progression
 - the building of patterns and phrases over the ii-V-I progression.
 - the application of dorian mode, mixolydian mode and major scales over the ii-V-I progression
 - the application of major and minor chords and triads over the ii-V-I progression
- Transcribed solos
 - the playing of transcribed solos over pieces studied thus far.
 - the development of transcribed solos.
 - students attempts at transcribing easy solos.

Level of study

1. Students should display clear and distinct style characteristics when playing tunes in the various jazz styles such as latin jazz, marabi jazz, etc.
2. Students should display an understanding of the 32 bar form structure and the ii-V-I harmonic structure.
3. Students should be able to play a minimum of three transcribed solos from memory.
4. Students should display the ability to aurally transcribe easy solos.

4.3 DESCRIPTION OF THE JAZZ PROGRAMME

4.3.1 JAZZ ENSEMBLE

The Jazz Ensemble which can be regarded as the equivalent of the American high school stage band, is intended to be the primary vehicle for jazz instruction. It should be purely a performance class with some theoretical analysis of the pieces played. The class is scheduled to meet once a week for a period of one and a half hours during which time pieces from different periods in the history of jazz will be played. The aim of this class would be the development of the Jazz Ensemble concepts described in the following section.

DESCRIPTION OF JAZZ ENSEMBLE CONCEPTS

4.3.1.1 Instrumentation

The Jazz Ensemble instrumentation should be derived from the standard big band instrumentation which comprises saxophone, trombone, trumpet and rhythm sections. The saxophone section is comprised of a combination with two alto saxophones, two tenor saxophones and one baritone saxophone. A soprano saxophone or clarinet is sometimes added to this section. The trombone section usually consists of four trombones and five trumpets comprise the trumpet section. The rhythm section consists of an electric or acoustic piano; electric bass or amplified upright string bass; electric guitar and standard drum kit. The electric guitar is optional and a percussionist is occasionally added to the rhythm section. The Jazz Ensemble need not include

all the above instruments but rather a combination of some of them e.g. also sax, trumpet and rhythm section; alto sax, tenor sax, trumpet, trombone and rhythm section; two trumpets, two tenor saxophones and rhythm section. The combinations will vary depending largely on the number of saxophone, trumpet and trombone students. However the standard rhythm section consisting of piano, bass and drums is essential. In addition to saxophones, trumpets and trombones, instruments such as vibes, strings, flutes, french horns and electric synthesizers may be used.

4.3.1.2 The Rhythm Section

The rhythm section consisting of piano, bass and drums is probably the most important section of the ensemble. It provides the rhythmic and harmonic foundation. The instruments can also be used individually in solos for the purpose of improvisation. The rhythm section supports the soloist when he/she embarks on an improvisation and can exist as a separate entity distanced from the rest of the ensemble. It is the driving force of any ensemble or jazz band.

Piano

The pianist provides the harmonic structure, outlines the form and contributes rhythmically to the rhythm section. He/she "should emphasize chord changes and punctuate rhythmic aspects of the ensemble" (Henry 1981, 61). The piano also plays a pivotal role in the introduction and ending of pieces and is expected to develop a technique called "comping" which is the

rhythmic accentuating of the harmonies of the piece. The pianist will generally be presented with two types of printed music. The first may have only the melody line and the chord symbols written while the second may have everything written including the chord voicings and the rhythms with which the chords should be played. If the melody line and chord symbols are given, the pianist would then be expected to interpret the chord symbols, formulate his/her own voicings and comp or rhythmically accentuate harmonies at the points he/she deems necessary. If the full piano score is given, the pianist should proceed to play the score exactly as written with the given voicings and rhythms. Two examples of *Take the "A" Train* by Billy Strayhorn seem to illustrate this point. The first piece is the full piano score including a separate melody line. The second contains a melody line and chords written on single stave usually referred to as a "lead sheet".

Take The 'A' Train

By
BILLY STRAYHORN

Ab Bb9

Ycu _____ must TAKE THE "A" TRAIN _____

Bbm Eb Cm Eb7 Ab

To go to Sug-ar Hill 'way up in Har-lem. _____

Ab Bb9 Bbm

If _____ you miss the "A" train, _____ You'll

Ab Cm Eb7 Ab Ab9 Eb

find you've missed the quick-est way to Har-lem _____ Hur-ry, _____

Db 8b7

get on now it's com - ing List - en

Bb9 Bb7 Bbm7 F#o Gdim Ab

to those rails a - thrum - ming All 'board! get on THE

Bb9 Bbm Eb7 Cm Eb7

"A" TRAIN Soon you will be on Sug - ar Hill in

Ab

Her - lem. Her - lem. *Tacet*

TAKE THE "A" TRAIN

Medium Swing

The musical score for "Take the A Train" is presented in six staves. The tempo is marked "Medium Swing". The chords are labeled as follows:

- Staff 1: C, D9(-5), Dm
- Staff 2: G7, 1. C, 2. C
- Staff 3: C9, F
- Staff 4: D7, Dm7
- Staff 5: G7(-9), C, D9(-5)
- Staff 6: Dm, G7, C

Chord voicing or the arranging of the notes within chords is a skill that needs to be practised and developed. The voicing of the chord must outline the harmony and allow for the smooth movement of notes from one chord to another. According to Henry (1981, 66) the best sounding voicings generally have the largest intervals at the bottom of the chord with closer spacing at the top. The following example demonstrates this:

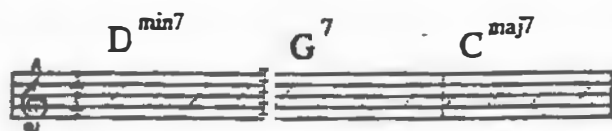
The C dominant seventh or C⁷ chord (a definition of chord symbols is given in the improvisation section)



can be voiced as follows:



The chord progression ii⁷ - v⁷ - I⁷ in the key of C major would appear as follows in a lead sheet:



The chords should be voiced as follows:

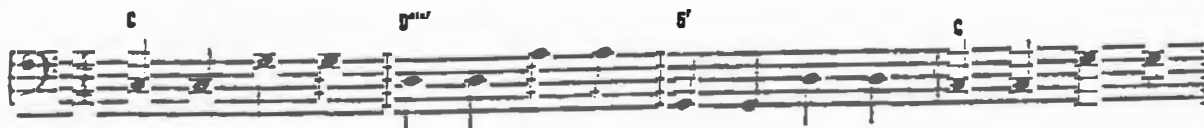


The interval of a 10th, which is the third of a chord played an octave higher, is a device commonly used in the left hand. Robert Henry, the Director of Jazz Studies at the University of Missouri - Columbia, provides some general suggestions for chord voicings in his book The Jazz Ensemble (1981, 67). They are as follows:

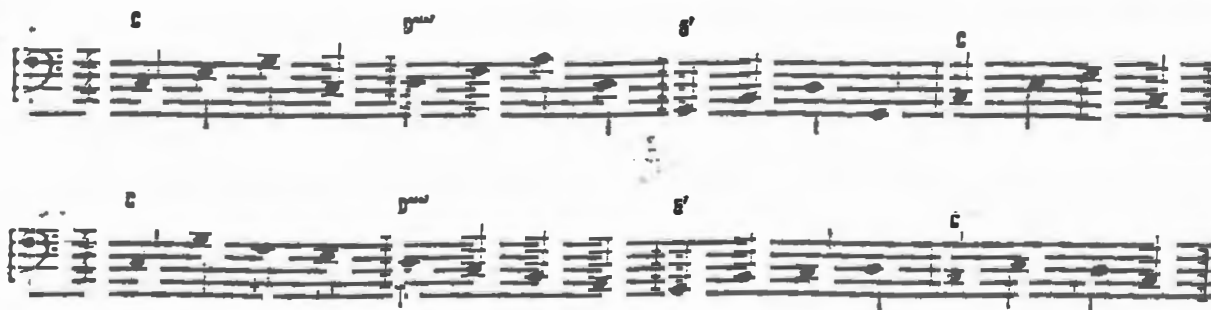
1. Space the chord tones so that the intervals will be wider at the bottom and closer at the top.
2. Use primary chord tones as the lowest interval.
3. Use more rootless voicings when working with a bass.
4. Avoid wide leaps in moving from chord to chord. Individual chord tones should move as smoothly as possible to a note in the next chord (stepwise).
5. When possible, maintain common tones, especially on top.
6. In two handed voicings, avoid right-hand duplication of the left-hand voicing.
7. Most voicings that sound good on acoustic piano will also work well on the electric piano. However, it may sometimes be necessary to thin out a particular voicing for clarity because of certain amplification characteristics.
8. Use a variety of voicings:
 - (a) different inversions;
 - (b) fewer chord tones in softer passages, and
 - (c) more chord tones in heavier passages.

Bass

The bass is usually played on the upright acoustic string bass, which needs to be fitted with an electronic pick-up for amplification purposes. Alternatively, an electric bass guitar can be used. The bass has two important tasks to perform: it must, according to Henry (1981, 56) "be the primary pulse setter and outline the harmonic basis of the band." The bass player usually accomplishes this by providing a rhythmic ostinato which outlines the basic harmony notes by playing a melody line in crotchets. This, referred to as a "walking bass", should have a melody line which consists of pitches that outline the important notes of the chord such as the root and the fifth. The following example is a demonstration:



The bass line should comprise notes of the scale or the chord that is being played. The first example below displays a chordal approach while the second is scalar:



When students are comfortable using these two techniques they should be encouraged to incorporate non-harmonic chromatic passing notes and leaps, as demonstrated in bars two and three respectively of the next example:



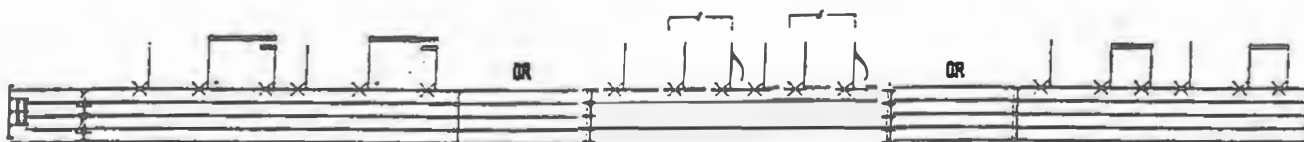
In order to gain facility in playing improvised bass lines, students need to constantly practise scales and chords. When they encounter difficult pieces where the chords change rapidly, they are advised to write out bass lines to suit the chord changes and then play the written lines before attempting to improvise them.

Drums

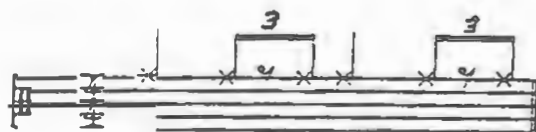
The modern drum kit consists of the following: ride cymbal, crash cymbal, hi-hat, toms, snare and bass drum. The primary role of the drummer is to provide a steady pulse and accents at specific points in the music. On standard jazz tunes, pulse is maintained on the ride cymbal and hi-hat with the bass drum, snare and toms being used for accents and drum fill-ins. This format varies depending on the style of music being played. For example in a latin jazz tune, the pulse is not necessarily maintained on the ride cymbal and hi-hat but rather on hi-hat, bass drum and snare.

Most jazz tunes however are based on the standard jazz drum rhythms in which the pulse is maintained on the ride cymbal. The following ride cymbal examples that are commonly used are taken from Robert Henry's book The Jazz Ensemble (1981, 47):

Written:



Played:

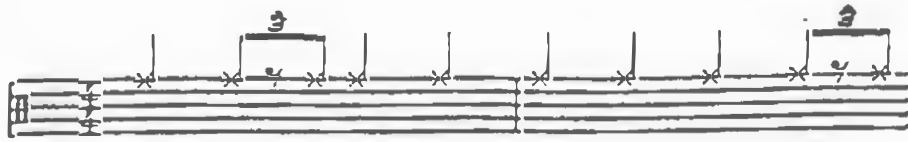


Henry (1981, 47) suggests that in a slow ballad a variation in the ride cymbal pattern occurs. The notation is as follows:

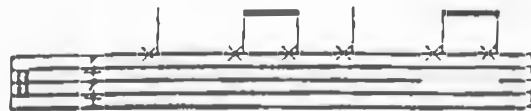
Written:



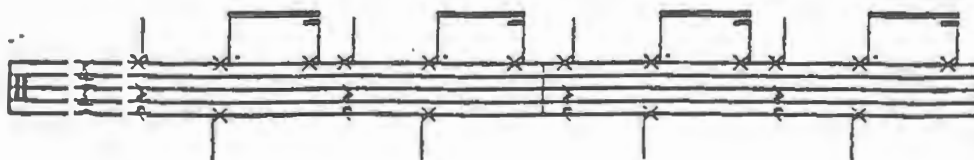
Played:



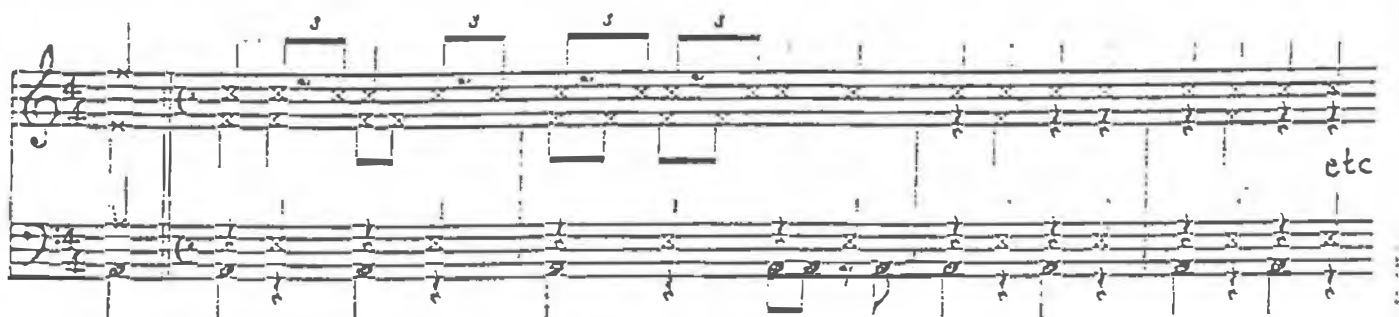
In up-tempo tunes, Henry suggests that the ride cymbal rhythm changes, and is written and played as follows:



The hi-hat which is played on beats two and four of each bar is consistent irrespective of the variation used on the ride cymbal. In the following examples, the first demonstrates the hi-hat pattern commonly used while the second is a notation of the hi-hat pattern in conjunction with the ride cymbal pattern.



The bass drum and snare drum are used for accents and to reinforce rhythmic figures that are sometimes played by the brass instruments or piano. The toms and crash cymbals are used for drum fill-ins and as improvisational tools when the drummer embarks on a solo. The following excerpt, taken from David Bakers book Jazz Improvisation (1969, 157) is a drum score indicating all drum parts:



In a drum score, a fill-in is sometimes indicated and implies that the drummer should fill in a rhythmic pattern in the time that is allocated. The fill-ins may be notated or sometimes left to the discretion of the drummer. Sometimes a drum solo will be indicated, in which case the drummer will be expected to improvise rhythmically using the various drums and cymbals that constitute the drum kit. The full drum score may sometimes not indicate the entire drum parts for the whole piece but rather provide a sketch for the piece indicating rhythms that should be

accented, fills and solos. The following example is the drum score for the piece *Basic Straight Ahead* by Sammy Nestico. It is taken from Robert Henry's book, The Jazz Ensemble (1981, 51):

The drum score is written on ten staves, alternating between saxophone and brass parts. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *ff*. Section markers A, B, C, D, and E are placed above specific measures. A "FILL IN SOLO" section is indicated with a bracket. The score concludes with "ETC." on the final staff.

4.3.1.3 REHEARSAL TECHNIQUES

Highly acclaimed jazz educator and jazz musician Thom Mason discusses some of the goals and objectives of the rhythm section during rehearsals, in his article "Teaching Improvisation in Your Rehearsal" (1987, 76):

Drums : keep time using different parts of drum set (hi-hat alone, cymbals alone, toms-toms alone, hi-hat and bass drum alone, snare, hi-hat and ride alone). Play with brushes, with one stick and one brush. Play fill-ins and set-ups using different parts of the drum set (same as above).

Piano : Comp using 2-note LH; 3-note LH; 3rd in bass; 7th in bass; 2-note LH plus 4ths in RH; 3-note LH plus triads in RH; one hand alone; two hands in octaves; in a certain octave; ala Basie.

Bass : Play using chord tones; root on 1 and 4; diatonic passing notes; chromatic passing notes; scale lines; particular rhythms; 2-beat swing; in a certain octave; thumb slap etc.

All rhythm section instruments should be required to play in different combinations while improvisation is going on.

Rhythmic Style

The rhythmic style in which jazz is played forms the most important element that distinguishes jazz from other musical styles. Rhythmic interpretation in jazz can be narrowed down to two fundamentally important concepts: swing and syncopation.

Swing

Henry (1981, 31) states that "the most problematic concept to be learned is the interpretation of eighth-note figures in swing-style playing." In swing tunes, eighth note or quaver patterns are usually played in a triplet pattern although they are notated as quavers. The patterns of quavers will therefore be written and played as follows:

Written:



Played:



The following dotted quaver pattern is sometimes used for effect although it is not as smooth as the triplet pattern.



The concept of playing quaver patterns with the triplet feel is commonly referred to as "swing feel" or "swinging" in jazz. It forms the most characteristic and distinguishing element in differentiating jazz from other styles of music. The importance of practising and employing this technique cannot be over emphasized.

Syncopation

The intention of using syncopation in jazz is to accent the weak beats, which is a characteristic feature of jazz. Furthermore jazz is rhythmically very strong and syncopation can be viewed as a primary contributing factor towards creating a strong rhythmic feeling. The following examples demonstrate how a melody may be syncopated:

Original melody:



Variation One:



Variation Two:



Variation Three:

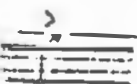


Syncopation may be difficult to read and play at first; nevertheless students should be encouraged to syncopate simple lines and to become familiar with syncopated rhythms commonly used in jazz. It is a vital technique which can greatly enhance rhythmic flexibility.

Articulations

Henry (1981, 21) asserts that "Jazz articulations and phrasings are perhaps the two most difficult concepts to grasp in the jazz idiom." One of the reasons for this is that jazz articulations are not notated consistently. They are constantly changed and notated differently by different authors and musicians. Henry (1981, 21) suggests therefore that only "general guidelines and suggestions" can be given in order for students to develop the jazz articulation concept. An understanding of jazz articulations and how they work can be achieved by repeated listening to recordings of jazz musicians who employ these articulations. However, in order to develop a general understanding of jazz articulations, a list demonstrating the common notation and description of these articulations is provided. This list was compiled by the International Association of Jazz Educators (IAJE) and was presented by jazz educator and musician Bart Marantz at the twenty first IAJE Convention in Boston in January 1994. The list follows:

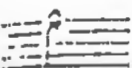
JAZZ ARTICULATIONS



HEAVY ACCENT
Hold full value.



WAH
Full tone - not muffled.



HEAVY ACCENT
Hold less than full value.



SHORT GLISS UP
Slide into note from below (usually one to three steps).



HEAVY ACCENT
Short as possible.



LONG GLISS UP
Same as above except longer entrance.



STACCATO
Short - not heavy.



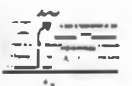
SHORT GLISS DOWN
The reverse of the short gliss up



LEGATO TONGUE
Hold full value.



LONG GLISS DOWN
Same as long gliss up in reverse.



THE SHAKE
A variation of the tone upwards much like a trill.



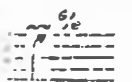
SHORT LIFT
• Enter note via chromatic or diatonic scale beginning about a third below.



LIP TRILL
Similar to shake but slower and with more lip control.



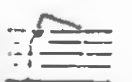
LONG LIFT
Same as above except longer entrance.



WIDE LIP TRILL
Same as above except slower and with wider interval.



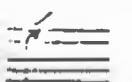
SHORT SPILL
Rapid diatonic or chromatic drop. The reverse of the short lift.



THE FLIP
Sound note, raise pitch, drop into following note (Done with lip on brass).



LONG SPILL
Same as above except longer exit.



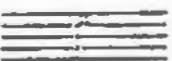
THE SMEAR
Slide into note from below and reach correct pitch just before next note. Do not rob preceding note.



THE PLOP
A rapid slide down harmonic or diatonic scale before sounding note.



THE DOFF
Sound note then gliss upwards from mm mm one to five steps.



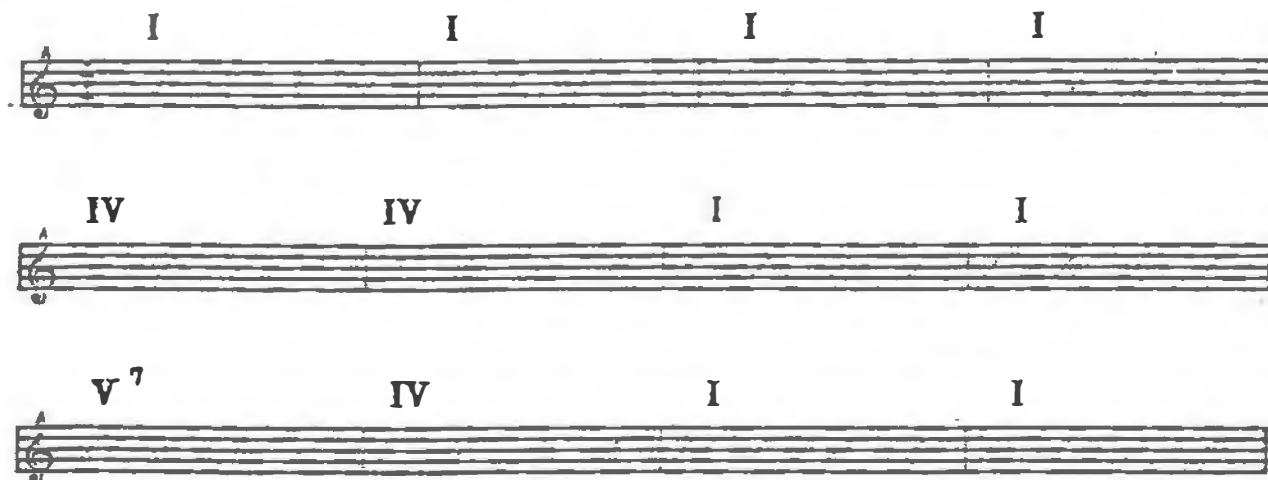
INDEFINITE SOUND
Deadened tone - indefinite pitch.



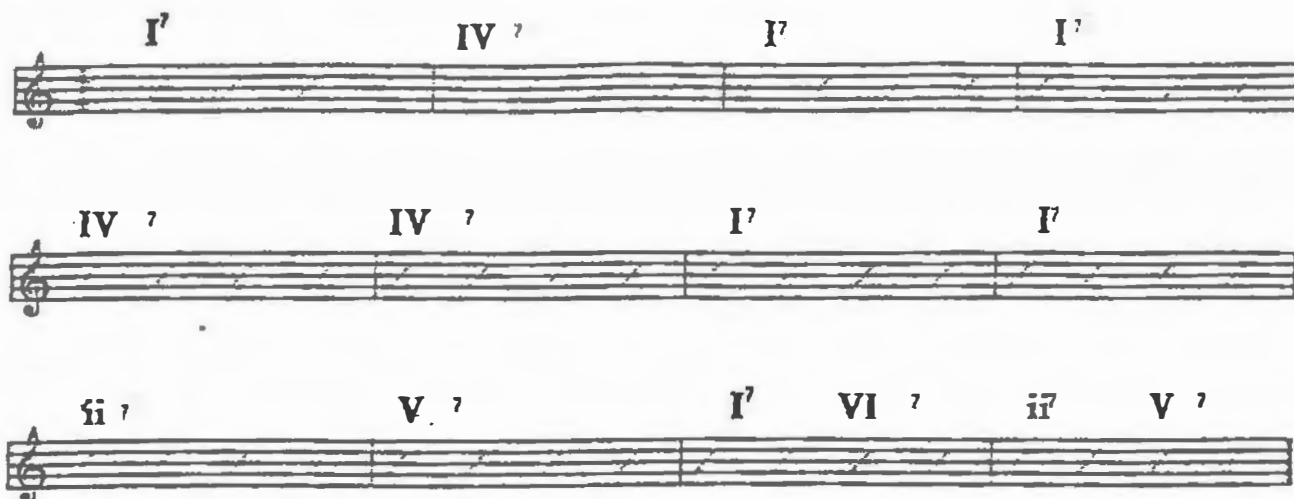
DU
False or muffled tone.

Form

The form of a jazz composition is generally a reference to the song form or melodic form which is referred to as the "head" by jazz musicians. One of the earliest forms to have evolved was the Blues Form. This form became the structure for a number of compositions and it is still being used by contemporary composers and performers. The earlier blues forms eventually evolved into a standardised structure which permitted harmonic variation to occur. The basic blues form consists of twelve bars which are divided into three four-bar phrases with each phrase employing different combinations of the I-IV-V chord progressions. The basic blues form was as follows:



Altering of the harmonic content is common practice although musicians always aim at implying the harmonic structure of the basic blues. The next example demonstrates one of the most commonly used variations on the basic blues form:



The following list is a list of jazz compositions that are based on the blues form. The compositions listed by Reeves (1993, 114) form part of the standard jazz repertoire that students should know:

<i>Blue Trane</i>	-	John Coltrane
<i>C Jam Blues</i>	-	Duke Ellington
<i>Billies Bounce</i>	-	Charlie Parker
<i>Eighty One</i>	-	Miles Davis
<i>Freddie Freeloader</i>	-	Miles Davis
<i>Now's the Time</i>	-	Charlie Parker
<i>Sack 'O Woe</i>	-	Cannonball Adderley
<i>Sandu</i>	-	Clifford Brown

In his book Marabi Nights (1993), Prof. Christopher Ballantine of the University of Natal, Durban suggests that Marabi has become synonymous with South African jazz in much the same way that one would consider the blues and American jazz. Although Marabi and the blues have undergone a series of transformation, their harmonic structures have remained

consistent and have become their identifying elements. The marabi structure basically consists of the following harmonies which are repeated in cyclic form:

I - IV - I⁶ - V

This structure forms the basis for a number of South African jazz compositions, many of which employ the use of this structure in its original form while others make use of variants of this structure. The following compositions which form part of the standard South African jazz repertoire are based on this structure:

Mannenbergs	-	Dollar Brand
Kwela Mama	-	Barney Rachabane
Zukile	-	Duke Makasi
Soweto is		
where its at	-	Dollar Brand

In addition to the marabi and blues structure, the thirty-two bar sectional form is the next most commonly used structure. The form comprises thirty-two bars, which are broken down into eight bar melodic phrases repeated in a specific sequence. According to Reeves (1993, 124), "the most common sequences are ABAB, ABAC, and AABA, with each letter representing a melodic phrase."

The following diagram demonstrates the form for the Miles Davis composition *So What*.

A SECTION	A SECTION REPEATED	B SECTION	A SECTION REPEATED
8 bars	8 bars	8 bars	8 bars
original key	original key	transposed key	original key

The B section may not always be transposed. However, there will be some melodic or rhythmic variation. This is also true for structures such as ABAC and AAEC, where A, B and C sections will vary significantly. In addition to the thirty-two bar form, sixteen and twelve bar forms exist. These forms possess the same structure as the thirty-two bar form i.e. AABA, ABAB and ABAC, with the length of the individual melodic phases much shorter. The following list from Reeves (1993, 132) consists of compositions that are based on the thirty-two bar sectional form:

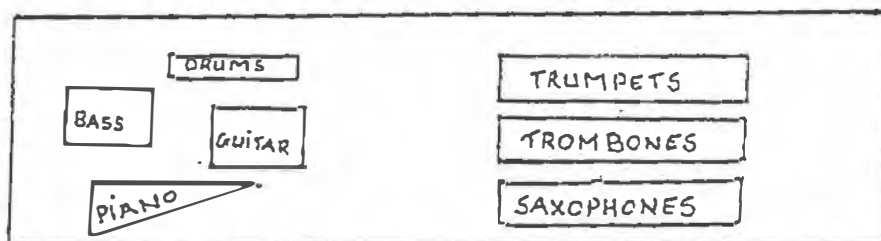
<i>Anthropology</i>	-	Charlie Parker
<i>Bird Food</i>	-	Ornette Coleman
<i>Dexterity</i>	-	Charlie Parker
<i>Chasin the Bird</i>	-	Charlie Parker
<i>Lester Leaps in</i>	-	Lester Young
<i>Five</i>	-	Bill Evans
<i>Oleo</i>	-	Sonny Rollins
<i>Shaw Nuff</i>	-	Parker/Gillespie
<i>The Theme</i>	-	Miles Davis
<i>Serpents Tooth</i>	-	Miles Davis
<i>Rocm 608</i>	-	Horace Silver

Rehearsal Techniques and Repertoire

The success of the Jazz Ensemble class will depend largely on the structure and execution of the rehearsal and the contribution made by the Jazz Improvisation class. A systematic approach will enable a smooth transition of ideas and yield results with relative ease. In The Jazz Ensemble, Henry (1981, 73-75) recommends the following rehearsal techniques:

1. Before the actual rehearsal begins, each player should have spent an adequate amount of time warming up and getting some close relative tuning done. Tuning is a must before any rehearsing is started.
2. Before rehearsing a chart, a director should have a "talk through" with the ensemble. This involves marking the score with phrase markings, special articulation markings, line contouring, releases, special effects, dynamic markings and line dominance.
3. Once the parts have been marked, then a "play-through" from top to bottom is in order.
4. If a recording is available, it should be played for the ensemble, enabling them to watch their music and mark notes as to interpretation.
5. In working with a chart that is fairly new to the group, it might help at some point to have just the lead players, plus rhythm, play their parts until they have grasped the desired "feel" of the chart. Then the inner parts should be added until the entire group is phrasing and playing in the same manner as the lead players.

6. Various seating arrangements can be used for the ensemble. The manner in which a band sets up can be dictated by personal preference, available seating, desired sound dispersion, and various other factors. The most widely used and probably the best arrangement conducive to a tight, controlled situation is the "stack". The arrangement is as follows:



Due to the restrictions of the jazz programme being open only to students studying music for matric (which unfortunately is restricted to Western European music), the writer suggests that the following techniques be employed in order for these students to develop style and instrumental technique pertinent to jazz. These are:

1. All rehearsals should begin with students listening to recordings of jazz. These recordings should include recordings of South African jazz artists so that students may be able to absorb the South African jazz style and incorporate it in their playing.
2. Emphasis must be placed on developing students' correct use of the various jazz articulations.
3. Students should be encouraged to sight read their parts so as to develop their reading skills. Sight reading of music should form a basic constituent of every rehearsal.

4. A portion of rehearsal time should be dedicated to a brief analysis of the theoretical content of the composition.

David Baker (1981, 159) provides the following suggestions for stage/lab bands:

1. The emphasis should always be on improvisation.
2. A variety of tunes drawn from the following categories should be practised:
 - Bebop tunes
 - Modal tunes
 - Standards
 - Ballads
 - Rhythm and Blues
 - Transcriptions, adaptations and originals
 - Blues
 - Latin
 - Contemporary tunes e.g. *Freedom Jazz Dance* and *Dolphins Dance*
 - Free Form
3. Soloists should stretch out on the tunes (i.e. soloists should improvise over as many choruses as they wish, and everybody should solo).
4. Different tempos, meters, styles, moods, etc. should be played.
5. Everybody in the groups should know the form and changes (harmonies) to each tune (including the drummer).
6. Everybody in the group is responsible for keeping the time.

8. When something goes awry, the class should discuss and analyze why, then take necessary steps to correct the problems.
9. Once the playing starts, concentration must be 100%.
10. The order of solos as well as the format should be varied.
11. The ethos should be one of experimentation: students should take chances and exchange ideas, as this is the time to make mistakes and learn from them.

The following repertoire is suggested for the Jazz Ensemble class. These booklets contain arrangements of compositions suited for the Jazz Ensemble or for small ensembles. Each arrangement contains a sequence of drills and licks which students should practice, as well as some sample solos which students can develop. The following list was presented by jazz educator George Burgess at the second South African Jazz Educators Conference in 1994 at the University of Natal, Durban:

Discovery Jazz Band Series	-	Hal Leonard	Grade 1½
First Performance Series	-	Studio/Belwin	Grade 1½
First Edition Series	-	Doug Beach	Grade 1½
Easy Jazz Ensemble	-	Hal Leonard	Grade 2
Young Jazz Ensemble	-	Hal Leonard	Grade 2
Kendor Konvertibles	-	Kendor	Grade 2
The Threshold Series	-	Doug Beach	Grade 2
Easy Jazz Paks	-	Hal Leonard	Grade 2
Easy Jazz Ensemble	-	Barnhouse	Grade 2
Music for Young Bands	-	Warner	Grade 2
Jazz Band Series	-	Belwin	Grade 2

Youth Stage Band/Jazz Ensemble-	Columbia Pictures Various	
Music for Young Jazz Ensemble -	Tenson	Grade 2½
Stage One Series	William Allen	Grade 2½

For smaller Jazz Ensemble arrangements:

The new First Gig Combo Series-	Barnhouse	Grade 2
Easy Jazz Combo Series	Warner	Grade 2
Easy Convertible Rock Ensemble-	Belwin	Grade 2½
Jazz Combo Paks	Hal Leonard	Grade 3
Club Date Combo	Belwin	Grade 3

4.3.2 IMPROVISATION

The study of jazz warrants a study of improvisation since the development of jazz includes improvisation as an essential element.

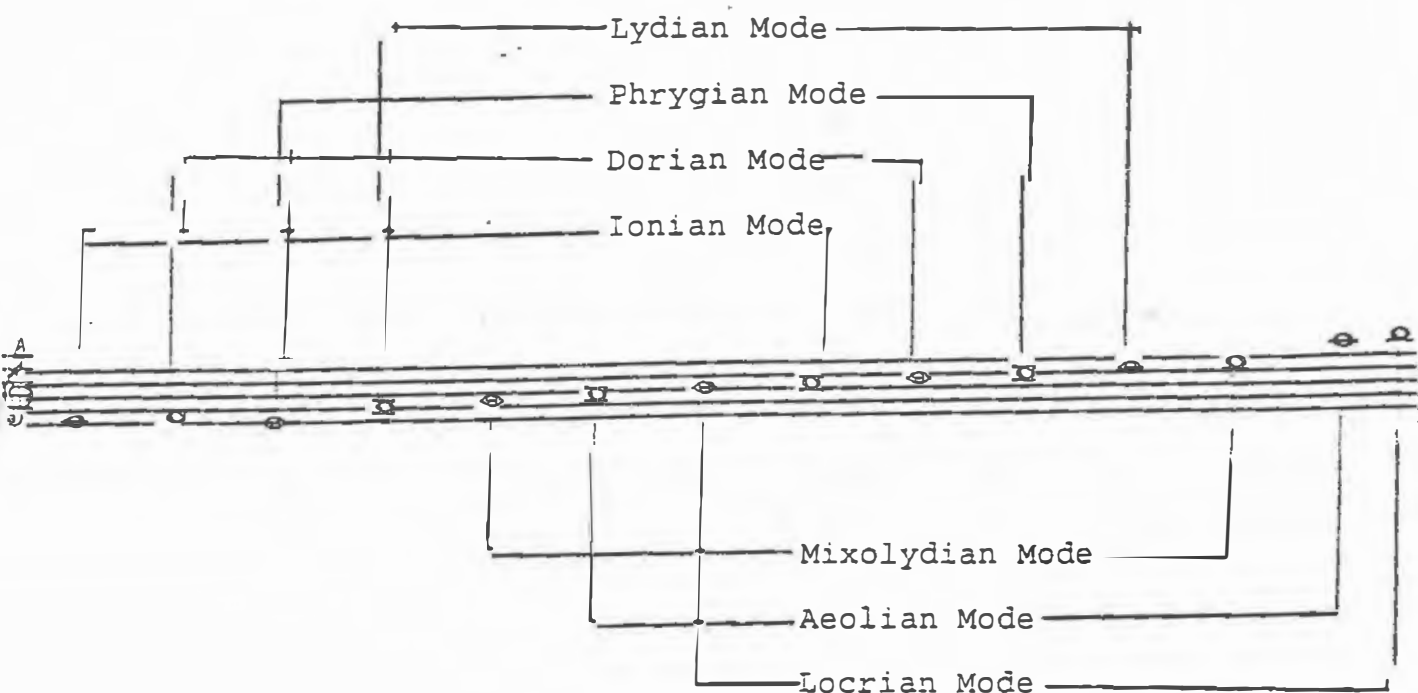
Given the fact that without improvisation there would be no jazz form, it becomes imperative that instruction in this art take place concurrently with a student's participation in the large jazz ensemble." (Reeves 1991, 65).

Gaining facility in the art of improvisation is a process which involves two steps, according to Reeves (1995, 1): "the preparatory work of assimilating the jazz vocabulary, and the actual act of improvisation." It is necessary for students to practice the vocabulary related to improvisation to a point where they are easily able to apply this vocabulary within improvisation. This can be achieved through constant repetition of the jazz vocabulary, as discussed in the section that follows.

4.3.2.1 Major Scales, Major Triads and Major Seventh Chords

Scales form one of the primary improvisational tools required for constructive improvisation. The following example is the C major scale:

The major scale forms the basis for the derivation of the jazz modes: this is an essential component of the jazz vocabulary necessary for improvisation. The following example demonstrates the derivation of the jazz modes from the major scale:



The Dorian and Mixolydian modes, which are considered to be essential to a beginner jazz improvisation student, will be discussed in the section that follows.

The major scale or Ionian mode also serves as a basis from which chords are derived. When the first; third and fifth notes of the major scale are stacked above each other, the C major triad is formed.



The C major triad is represented by the chord symbol C. The major scale also forms the basis for the derivation of the major seventh chord, which is formed by stacking the first, third, fifth and seventh notes of the major scale above each other.



The C major seventh chord is represented by one of the following chord symbols:

C major seventh

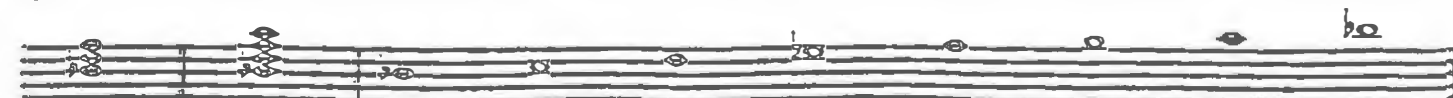
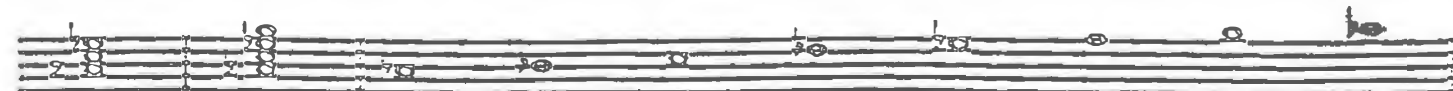
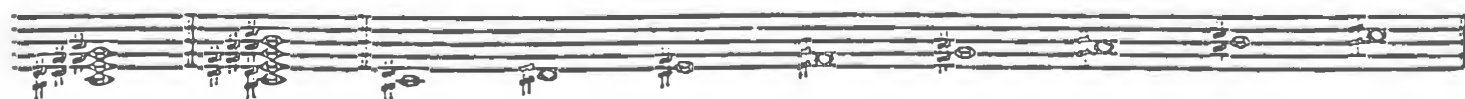
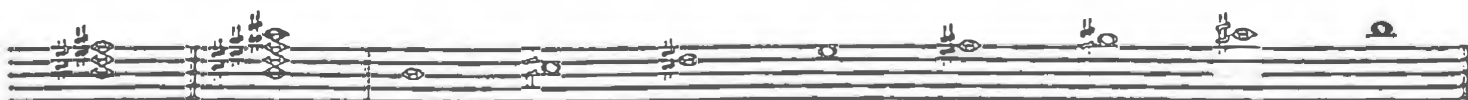
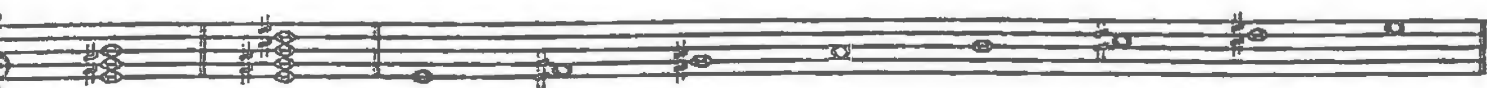
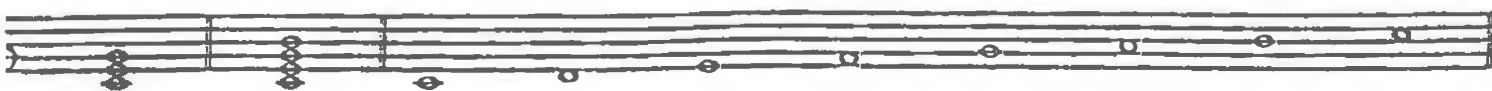


=

C^{ma7}
C^{ma 7}
C^{M7}
C^{Δ7}

C^{Δ7} = I^{Δ7} of the key of C major

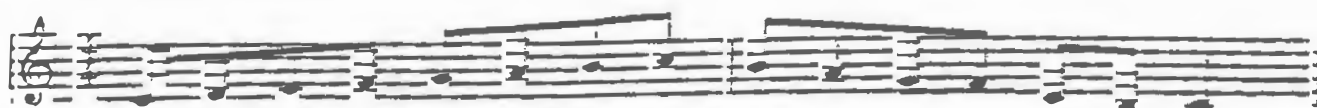
When improvising over a C triad or a C major chord, the notes of the C major scale should be used. It therefore stands to reason that when improvising over a major triad or major seventh chord, the notes of the respective major scale should be used. The following table is a list of major triads and major seventh chords and their respective major scales in all twelve keys. These chords and scales should be practised regularly by students until they can comfortably utilize the chords and scales within an improvisation.



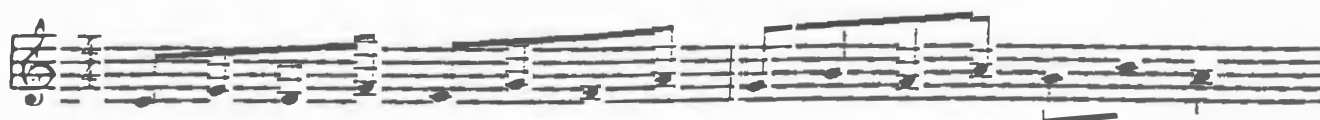
IMPROVISATIONAL EXERCISES AND PATTERNS

The following exercises and patterns should be practised by students in order to develop proficiency with scale and chord fingerings and to gain familiarity with patterns that they are able to utilize in their improvisation. All examples are written in the key of C major. Students should transpose and practise them in all twelve keys.

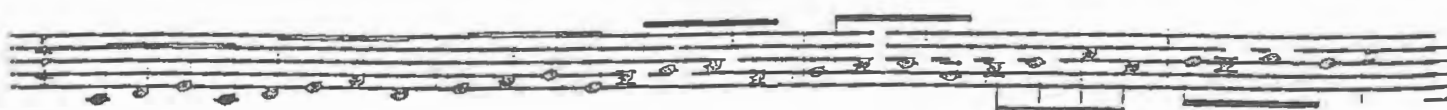
C major scale ascending and descending



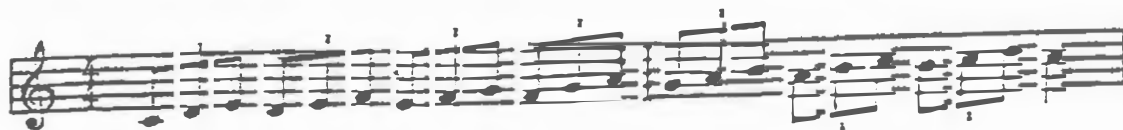
C major scale ascending in 3rds (students should practise the descending pattern as well)



C major ascending scale pattern (students should practise the descending pattern as well).



C major ascending scale pattern in triplets (students should practise the descending pattern as well)



C major triad ascending and descending.



C major seventh chord ascending and descending.



Combination of C major chord and scale pattern no. 1.

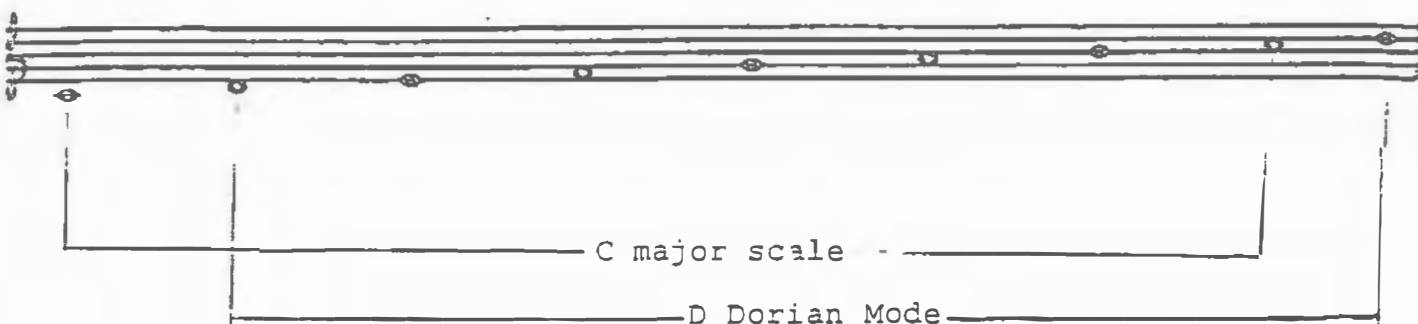


Combination of C major chord and scale pattern no. 2.



4.3.2.2 The Dorian Mode, Minor Triads and Minor Seventh Chords

The Dorian mode is one of the most frequently used modes in jazz and can be considered to be a vital improvisational tool for beginner and professional jazz musicians. It is derived from the major scale and therefore has the same key signature although it begins on the second degree of its parent major scale. The following diagram demonstrates this:



The D Dorian mode is therefore noted as follows:

D Dorian Mode



The Dorian mode serves as the parent scale from which minor triads and minor chords are derived. If the first, third and fifth notes of the Dorian mode were stacked above each other, the result would be the formation of the minor triad.



When the seventh note of the Dorian mode is added to the minor triad, the result is the formation of the minor seventh chord.



The D minor seventh chord is represented by the following chord symbols:

D minor seventh

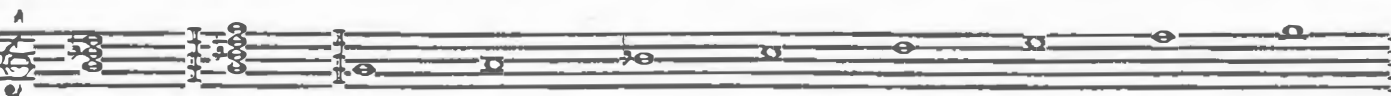
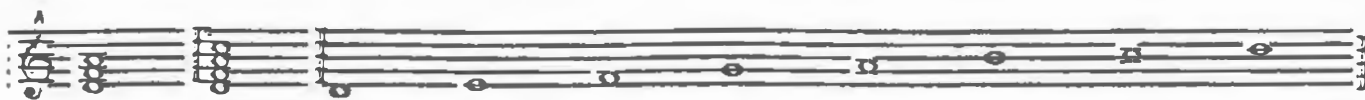


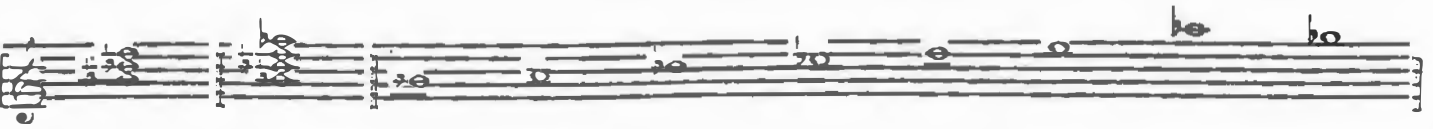
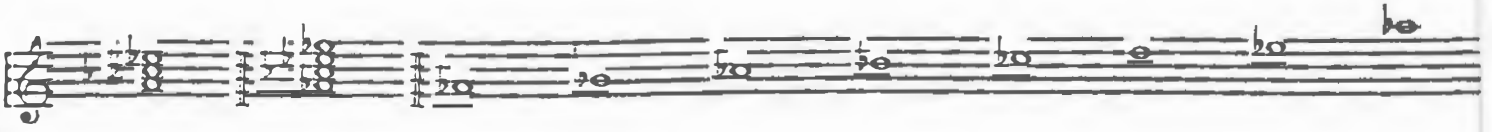
=

$D^{\text{min}7}$
 $D^{\text{mi}7}$
 $D^{\text{m}7}$
 D^{-7}

D^{-7} = ii⁷ of the key of C major

Since the D minor triad and the D minor seventh chord are both derived from the Dorian mode, the notes of the D Dorian mode should be used when improvising over a D minor triad or D minor seventh chord. In general, the Dorian mode should be used when improvising over a minor triad or minor seventh chord. The following table of minor triads and chords in the twelve different keys should be practised by students until they can utilize them smoothly in their improvisation.





IMPROVISATIONAL EXERCISES AND PATTERNS

The following exercises and patterns which are based on the Dorian mode, minor triads and minor seventh chords, should be practised by students in the same way that the major scales, triads and seventh chords are practised. Instrumental proficiency with these exercises and patterns will enable students to approach improvisation with ease rather than as a difficult and impossible task. All examples are based on the D Dorian mode and its derivative triads and chords. Students should transpose the exercises and patterns to all twelve keys. D Dorian mode ascending and descending.



D Dorian mode ascending in 3rds (students should practise the descending pattern as well).



D Dorian ascending pattern (students should practise the descending pattern as well).



D Dorian ascending pattern in triplets (students should practise the descending pattern as well).



D minor triad ascending and descending.



D minor seventh chord ascending and descending.



Combination of D minor seventh chord and D Dorian mode pattern
no. 1.

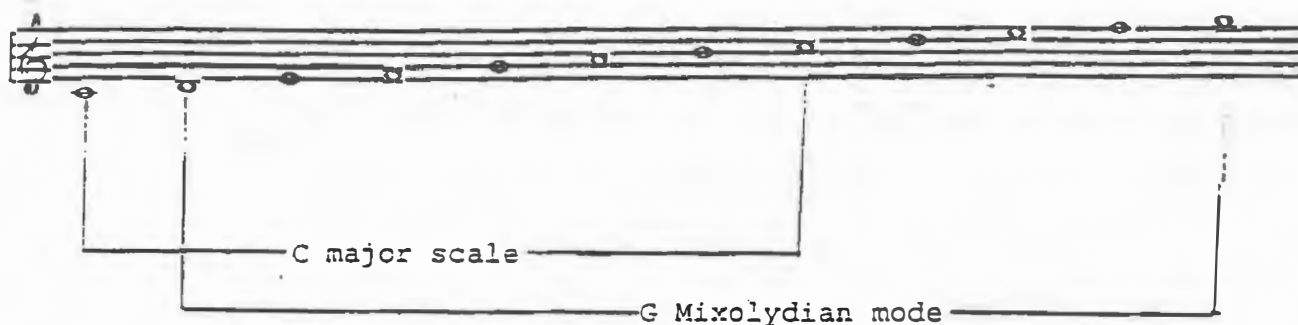


Combination of D minor seventh chord and D Dorian mode pattern
no. 2.



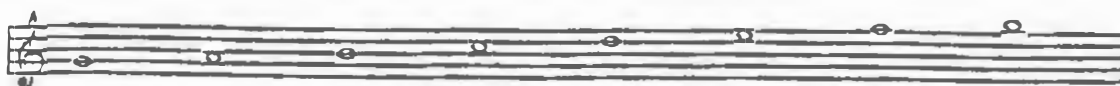
4.3.2.3 THE MIXOLYDIAN MODE AND DOMINANT SEVENTH CHORDS

The Mixolydian mode is derived from the major scale in the same way as the Dorian mode. It uses the same key signature of its parent major scale while beginning on the fifth note of the major scale. If the parent scale is C major, the Mixolydian mode would begin on the note G. The following example demonstrates this:



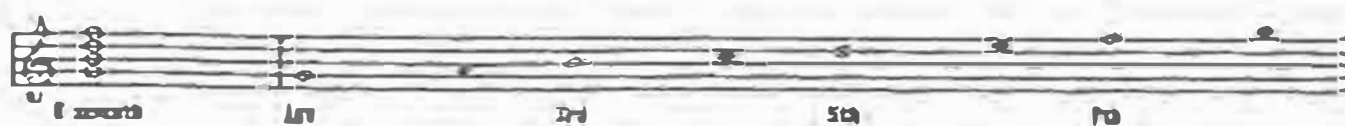
The G Mixolydian mode is therefore notated as follows:

G Mixolydian mode



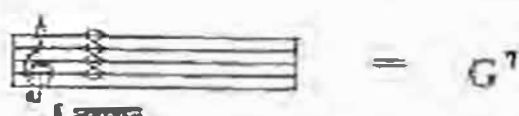
The Mixolydian mode can also be considered to be a major scale which has the seventh degree lowered by one semitone. The scale of G major is identical to G Mixolydian, except that G Major has an F sharp while G Mixolydian has an F natural. The Mixolydian mode also serves as the parent scale from which the dominant seventh chord is derived.

If the first, third, fifth and seventh notes of the G Mixolydian mode were stacked above each other, the result would be the formation of the G dominant seventh or the G seventh chord.



The G seventh chord differs from the G major seventh chord: the former has a minor seventh above the root, while the latter has a major seventh above the root. The G dominant seventh or G seventh chord is notated using the following chord symbols:

G seventh



G⁷ = V⁷ of the key of C major

Since the dominant seventh chord is derived from the Mixolydian mode, it stands to reason that the Mixolydian mode should be used when improvising over a dominant seventh chord. The following table of dominant seventh chords and their corresponding mixolydian modes should be practised by students to the point that they are able to easily incorporate them within an improvisation.

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures (one sharp and one flat), and various musical notes (quarter, eighth, and sixteenth notes) and rests. The score is written in a cursive, handwritten style.

The musical score consists of ten staves, each beginning with a treble clef. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one flat (Bb). The fifth staff has a key signature of one sharp (F#). The sixth staff has a key signature of one flat (Bb). The seventh staff has a key signature of one sharp (F#). The eighth staff has a key signature of one flat (Bb). The ninth staff has a key signature of one sharp (F#). The tenth staff has a key signature of one flat (Bb). The notation includes various musical notes (quarter, eighth, and sixteenth notes) and rests. The score is written in a cursive, handwritten style.

!

4

G Mixolydian mode ascending and descending.



G Mixolydian mode ascending in 3rds (students should practise the descending pattern as well).



G Mixolydian ascending pattern (students should practise the descending pattern as well).



G Mixolydian ascending pattern in triplets (students should practise the descending pattern as well).



G seventh chord ascending and descending.



Combination of G seventh chord and G Mixolydian mode pattern no.

1.



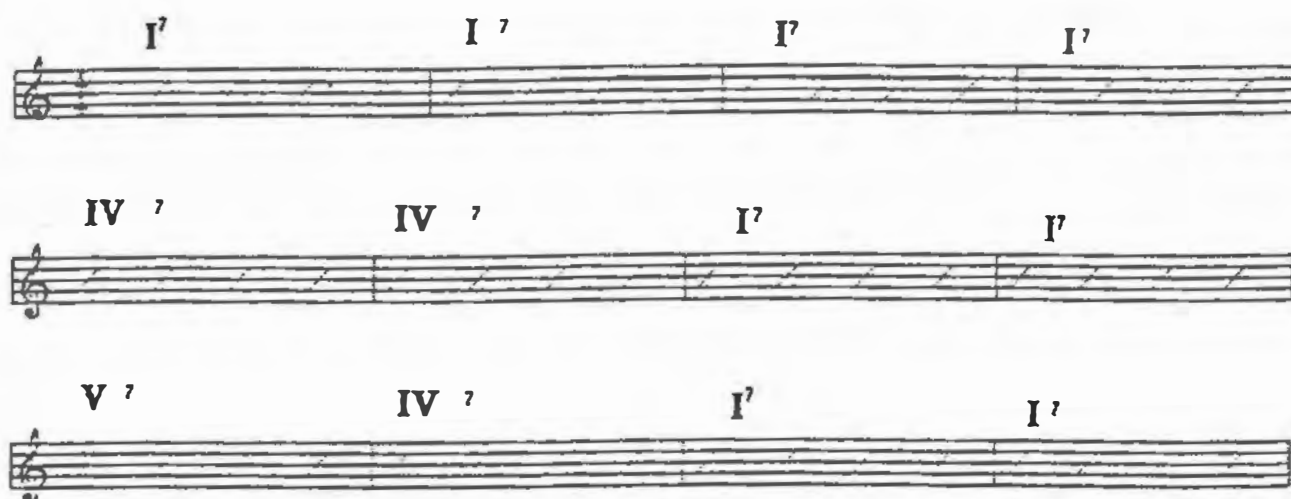
Combination of G seventh chord and G Mixolydian mode pattern no.

2.



4.3.2.4 THE BLUES

The blues constitutes one of the primary contributing factors in the development of jazz. Its form and the feeling expressed when played, greatly influenced the style in which jazz compositions were written and performed. A reference to the "Blues" is generally a reference to playing with feeling, and to the twelve bar structure which identifies the blues form.



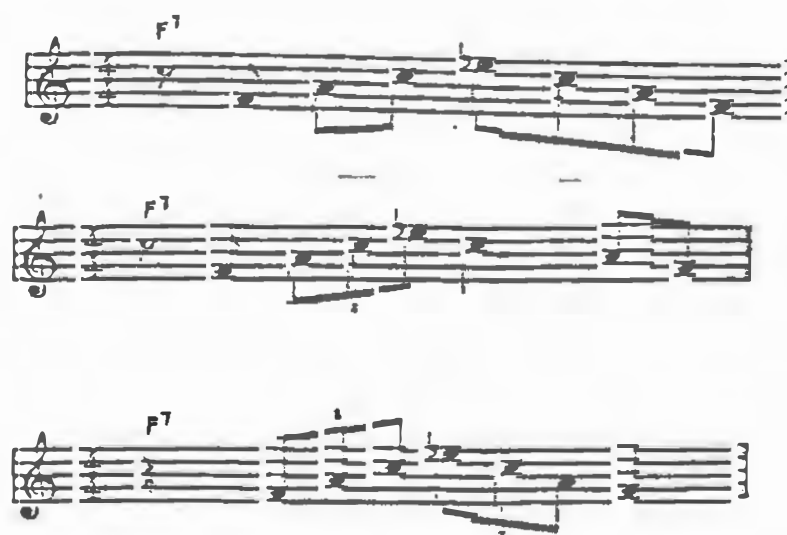
In attempting to improvise over the blues, students should first gain familiarity with the form. This can be done by outlining the chords which are dominant sevenths, in the following manner.

Blues in F



By outlining the chords in this way, students will develop patterns and phrases that can be used in their improvisations. They should attempt to vary the rhythms and patterns and be able to transpose these to various keys. In addition to the examples given below, students should create other rhythmic and pattern variations which should be practised over the blues form.

Rhythmic variations



Pattern variations



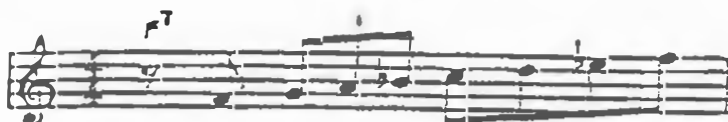
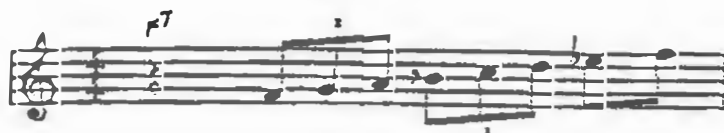
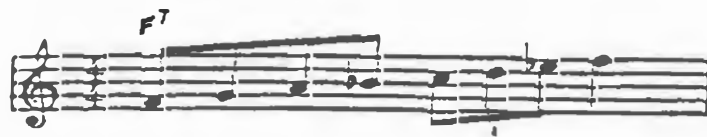
When students are comfortable playing the chord pattern, they should familiarise themselves with the scales or modes that are related to each chord. Since the chords used are all dominant seventh chords, the appropriate scales to use would be the mixolydian modes relative to the dominant seventh chords. The following example demonstrates this:

Blues in F

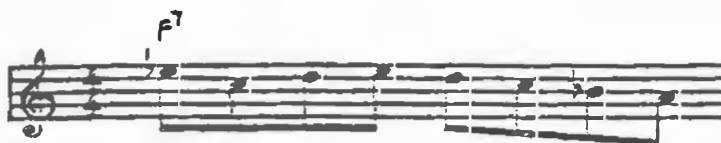
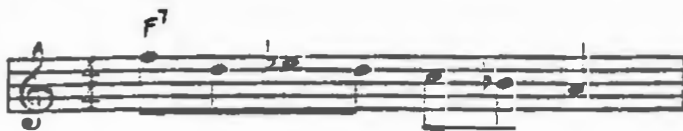


Students should once again vary the rhythm and pattern in which the Mixolydian modes are played. The following variations should be practised over the entire blues form:

Rhythmic variations



Pattern variations



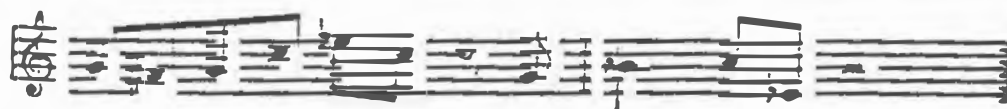
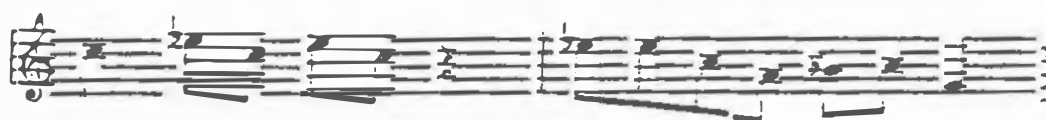
The next step towards successful blues improvisation is to incorporate the use of the "blues scale". The blues scale differs significantly from the scales and modes discussed thus far because it consists of the following: a flattened 3rd degree; a natural 4th and sharpened 4th degree; a natural 5th, and a flattened 7th degree. The blues scale is written as follows:

F Blues scale



The blues scale can be used over all twelve bars of the blues form: one scale can be used over the three different chords which constitute the harmonic structure of the blues. The flattened 3rd and 7th of the blues scale are referred to as "blue notes". These notes give the blues scale its "bluesy" feeling and are considered to be the important notes of the blues scale. Emphasis should be placed on these notes when improvising.

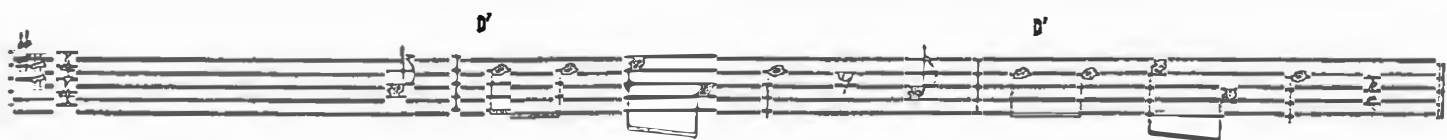
Alternating the use of the blues scale with the mixolydian modes and chord arpeggios will result in creative and stimulating improvisation. The following examples are blues patterns based on the C blues scale. Students should practise these in all keys.



When students are comfortable with the blues scale, they should attempt to incorporate patterns based on the mixolydian mode and seventh chords in their improvisation. This will ensure that their improvisation is creative and that they are constantly developing new ideas. Students should aim to develop a continuous flow of ideas which are cohesive and which have direction. Repetition and transposition as demonstrated in the following examples will ensure that this occurs.

Pattern repetition.

Opening phrase of *Now's the time* by Charlie Parker.



Pattern transposition.



4.3.2.5 TURNAROUNDS

The turnaround is a jazz device that can be found in almost all jazz compositions. It is usually a two-bar harmonic progression which creates a cadential or turning point at the end of a chorus or a piece. At times, it is also used as an introduction to a piece. Turnarounds are utilized for a variety of purposes,

including the following:

- a) To help define the form of a composition.
- b) To provide a link between one chorus to another.
- c) To prevent staticness by for example, providing harmonic motion where no motion exists.
- d) To provide rhythmic and melodic interest at ends of sections within compositions. (Baker 1969, 72).

The following example demonstrates the use of a turnaround:

Original harmony

C Δ 7

C Δ 7

C Δ 7



Turnaround substitute

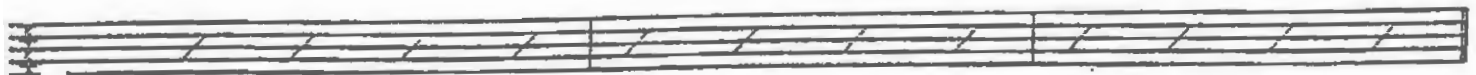
C Δ 7

A⁻⁷

D⁻⁷

G⁷

C Δ 7



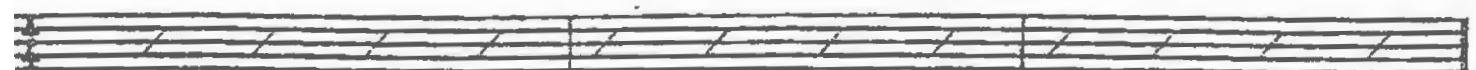
The following examples demonstrate some of the most commonly used turnaround formulas:

Original harmony

C Δ 7

C Δ 7

C Δ 7



Turnaround substitutes

C^Δ7 A⁷ D⁷ G⁷ C^Δ7

C^Δ7 A⁷ D⁷ G⁷ C^Δ7

E⁷ A⁷ D⁷ G⁷ C^Δ7

Turnarounds are frequently used at the end of a piece thereby linking the end to the beginning. This creates a continuous flow of the harmonies, allowing for the repetition of the form without the implication that the piece may end at some point. The blues form almost always employs the use of a turnaround to provide continuity. The example that follows demonstrates this in the last two bars:

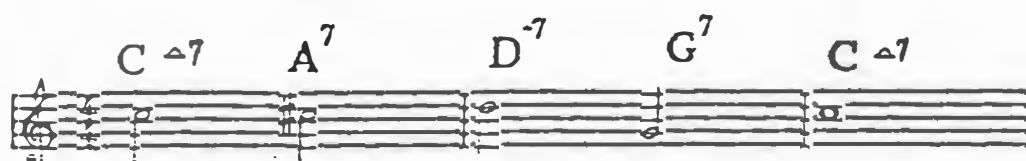
Blues in C

C⁷ C⁷ C⁷ C⁷

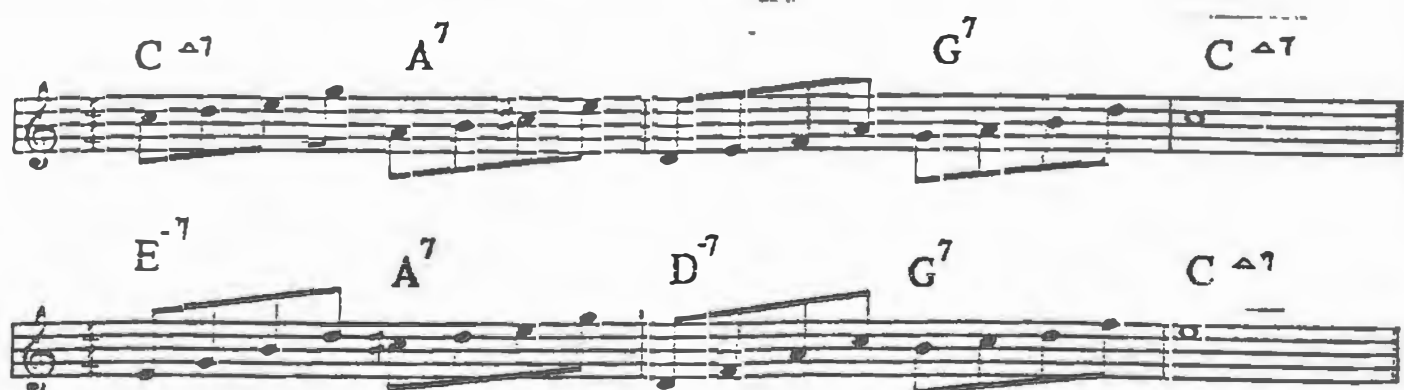
F⁷ F⁷ C⁷ C⁷

G⁷ F⁷ C⁷ A⁷ D⁷ G⁷

When improvising over a turnaround students should aim to "make the changes" or to play melodic lines that outline the harmonies. They could also employ sequences. When outlining the harmonies, students should play notes that show the change in the harmony. An example of this follows:



The use of sequences is a device commonly used when improvising. It can be effectively employed over a turnaround as a two - beat sequence or as a one - bar sequence. The following examples demonstrate the two-beat and one-bar sequence respectively:



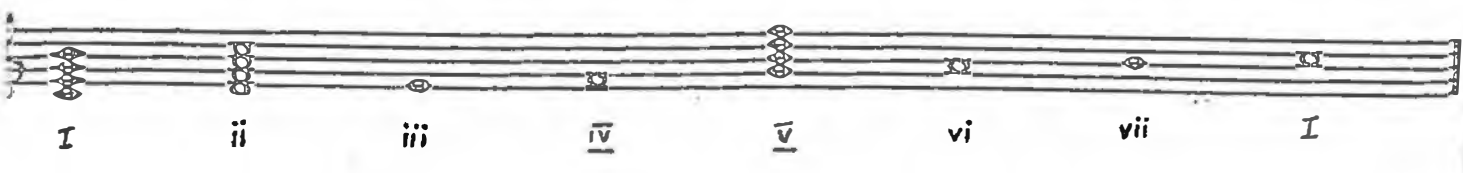
In order to gain familiarity with turnarounds, students should practise the arpeggios of the chords that constitute turnarounds and also write their own sequences over turnarounds. These should be practised in various keys. When students are comfortable improvising over turnarounds, they should attempt to substitute turnarounds over the original harmonies of the pieces

they are playing, so as to develop some harmonic variety in the piece and to allow themselves room to improvise over harmonic progressions with which they are familiar.

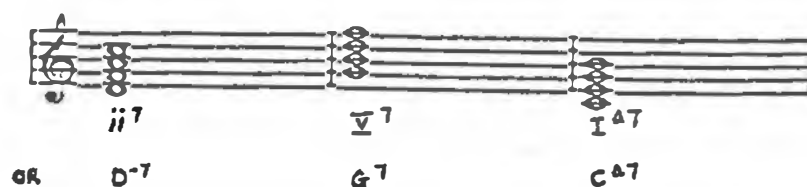
4.3.2.6 THE ii - V - I PROGRESSION

The ii - V - I progression is one of the most important and most commonly used progressions in jazz. It occurs in virtually every jazz composition and is an integral element of every jazz musician's vocabulary. The progression is constructed by building seventh chords on the second, fifth and first degrees of the parent scale.

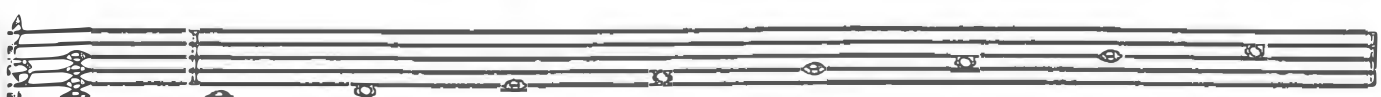
C major



The ii - V - I progression may be represented as follows:



Since chords ii, V and I are derived from one parent scale, for example, C major, these chords generate their own scales and modes. Chord ii will therefore generate the Dorian mode, chord V the Mixolydian mode, and chord I the major scale.



4.3.2.7 TRANSCRIBED SOLOS

Transcribed solos are significant tools for the development of the improvisor's listening abilities, and improvisational concepts and skills. Reading of transcribed solos of legendary improvisors will contribute to rapid progress in the acquisition of patterns, phrases and rhythms that students can use in their own improvisation. It will also enable students to see how significant improvisors utilized chords, scales and modes, and how patterns and ideas were generated from them.

Before reading a transcribed solo, the student should first find a recording of the solo and then listen to it repeatedly. This will enable the student to hear the improvisational devices in context and to absorb the style in which the devices are used. The student should then proceed to play the solo in a manner such that he/she imitates the recording with reference to articulation, phrasing, effects and style. When students can accurately play the transcribed solo, they should attempt to memorise it. This will enable them to generate original ideas from those that they have memorised.

In addition to reading transcribed solos, students should attempt to transcribe solos on their own. This is a time-consuming and difficult process which eventually, with practice, becomes easier and quicker. Students should choose solos that are short and easy during initial attempts at transcribing. Once again, by repeated listening, students will gain familiarity with the solo. They should then attempt to copy

phrases and patterns on their instruments until they have copied the entire solo. This solo should then be memorised and notated as accurately as possible. Although transcribing solos is difficult and time-consuming, students should be encouraged to practise transcription as early as possible. It is a method which has proved to be successful, and one that is employed by all jazz musicians.

4.3.2.8 IMPROVISATIONAL TECHNIQUES TO DEVELOP

Creative improvisation is dependent on a number of techniques and skills in which the improviser should be proficient. The ability to execute ideas with minimal technical difficulty is the largest obstacle that students will need to overcome. In his book Basic Jazz Improvisation, Joseph Levey (1972, 47) discusses the kind of skills a student should develop in order to foster creative jazz improvisation:

- a) Learn as many pop and jazz tunes as you can; this is the literature of jazz. Be able to play them in several keys and at several tempos. Keep learning the new ones as well as the standards.
- b) Learn the scales and arpeggios and be able to play them at various speeds with assorted dynamics and in all registers of your instrument.

- c) Develop your ear by learning to match tones. Have someone play isolated tones on another instrument and then try to match them without fumbling. Extend this matching practise to motives and finally to phrases and whole sections of a tune.
- d) Further develop your ear by thinking a musical idea and then play it on your instrument.
- e) Practise with momentum. Improvise with a mental "beat", as if you were accompanied by a rhythm section. Keep the drive going.
- f) Experiment by trying to do different things with a familiar tune. Modulate, rephrase, re-make rhythms and try different playing styles.
- g) Listen to as much recorded and live jazz as possible. Do not limit yourself to a few players and groups. There are excellent performers recording all the time whom you probably have not heard or heard about, and more are coming along every day to develop jazz a bit further.
- h) Listen to yourself. Everyone has weaknesses. Find yours and work on them.

4.3.3 HISTORY

In order for students to contextualise the music they are playing, they need to have some prior knowledge of various periods in the history of jazz. They also need to listen to the style in which music from different periods was played so that they can be absorbed and adapted. A study of the history of jazz, which should be demonstrated primarily by the use of listening examples, is therefore a crucial component in the jazz curriculum. Affording students the opportunity to regularly listen to jazz will not only promote their capacity to absorb various jazz styles, but also develop their improvisational and listening skills.

The history of jazz should not be offered as a separate class because it currently forms a component of music history section of the National Core Curriculum at standard nine level. However, music educators who intend implementing this jazz programme should attempt to expose students to the history of jazz at standard eight level i.e. when they begin the implementation of the jazz programme. Once again this should not take the form of extra curricular lessons but should rather be implemented in conjunction with the National Core Curriculum's music history section, together with other forms of music history.

In this component the history and evolution of jazz should be discussed as suggested in Chapter Three of this study. The use

of recordings to supplement each lesson cannot be over emphasised. If possible a portion of each lesson should be dedicated to listening to recordings. Students should also be encouraged to listen to as much jazz as possible during their time away from school. In addition to recordings, the use of videos will enable students to visualise the history and performance of jazz..

In order to fully understand the history of jazz the following books and recordings are recommended for this component of the jazz programme:

3.4.1 BOOKS

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

Berendit, J. The Jazz Book. Great Britain: Granada Pub., 1983.

Brown, C. The Jazz Experience. Iowa: Wm. C. Brown Pub., 1989.

Coplan, D.B. The Urbanization of African Performing Arts in South Africa. Michigan : University Microfilm International, 1980.

Henthoff, N and A.J. McCarthy eds. Jazz. New York: Da Capo Press, 1972.

Sterns, M. The Story of Jazz. U.S.A.: Oxford Univ. Press, 1972.

Tanner, P and M. Gerow. ~~A Study of Jazz~~. Iowa: Wm. C. Brown
Pub., 1979.

RECORDINGS

African Jazz Pioneers. *Sip n Fly*.

Gallo MCGMP 40333.

Armstrong, Louis. *The Louis Armstrong Story*.

Columbia CL 851.

Brand, Dollar. *African Marketplace*.

Kaz Records KAZ LP102

Brubeck, Darius and the NU Jazz Connection. *African Tributes*.

B & W Music BW023

Brubeck/Ntoni Afro Cool Concept. *Live at the New Orleans and
Heritage Festival 1990*. B & W Music BW024.

Coltrane, John. *A Love Supreme*.

MCA/Impulse 5660.

Davis, Miles. *Birth of the Cool*.

Capital Jazz 7928622.

Ellington, Duke. *Duke Ellington and his Orchestra*.

Jazz Roots 56012.

Makeba, Miriam. *Miriam Makeba and the Skylarks.*

Teal Records TELCD 2315.

Masekela, Hugh. *Jazz in Africa.*

Teal Records TELCD 2314.

Masekela, Hugh. *Notes of Life.*

Columbia CDCOL 800R.

McGregor, Chris. *Jazz, the African Sound.*

Teal Records TELCD 2300.

Parker, Charlie. *The Complete Savoy Studio Sessions.*

Savoy S5J 5500.

Report, Weather. *Black Market.*

Columbia PC34099.

Smithsonian Collection of Music.

RCA Records 406101/2/3/4.

In order for the jazz programme to be effectively executed, there exists a need for certain audio and musical equipment. Essential to the jazz programme is the need for the rhythm section equipment which includes: an accoustic drum kit; electric or accoustic piano and electric or accoustic string bass with an amplifier. These instruments are essential since they form the heart of the ensemble. However, a possible alternative to the rhythm section equipment would be the use of an accompaniment keyboard synthesizer with pre-programmed accompaniment patterns or computer software such as "Band-in-a-Box" which is essentially, accompaniment orientated computer software (definitions and descriptions of synthesizers, computers and software is provided in the section that follows). These synthesizers and computer software are able to generate the rhythmic and harmonic accompaniment that a rhythm section would normally provide.

Complementing the rhythm section would be the use of instruments such as the soprano, alto, tenor and baritone saxophones; trumpets; trombones; flutes; clarinets and other orchestral instruments. Music educators wishing to implement a jazz programme such as this should note that although it is possible to use all these instruments, it is not essential to use all of them. Their use should rather be dictated by their availability. The use of electronic instruments such as electronic guitars, electronic keyboards, electronic wind instruments and traditional instruments such as penny whistles,

drums and shakers is also a possibility and should be encouraged. The use of electronic instruments however would require the use of amplifiers or sound systems.

Audio equipment such as playback cassette decks and compact disk players would also form a vital component of the equipment requirements for the jazz programme. The use of this equipments will enable students to constantly listen to and absorb the music that they are studying and also form part of an accompaniment tool for students' individual practice routines. There currently exists a large number of instructional and pre-recorded accompaniment tapes and compact disks such as the Jamey Aebersold "Play along series" and the "Music Minus One Series" which are aimed at developing aspects such as tone, technique, style, interpretation, ear training and improvisational skills. When used correctly, they can be an invaluable tool in assisting students in practice routines and performance situations. Their usage should be encouraged at all levels of jazz training.

Music educators wishing to implement this jazz programme are probably going to be faced with the problem of a lack of available equipment due to budgetary constraints within the Department of Education and Culture. With the exception of a few schools that are supplied with an accoustic piano, current school budgets makes no provision for the hire or purchase of the equipment discussed thus far. It is therefore suggested that music educators approach sponsors in order to obtain the required equipment. There exists a growing number of foreign countries and business corporations that are investing

in South Africa. Many of them are willing to offer financial assistance to educational institutions. Educators should also approach overseas instrument manufacturers, recording companies and professional musicians as a possible source of obtaining new and second hand instruments. Educators should note that obtaining sponsorship is by no means an easy overnight task. One would have to persevere and exploit all possible sponsors with repeated requests if one intends achieving any success.

4.5 MUSIC TECHNOLOGY AS AN INSTRUCTIONAL AID IN THE JAZZ PROGRAMME

Technology has had a profound impact on music education and performance in both the concert hall and the practice room. Since its inception in the early 1980's the use of technology in music has experienced rapid growth to the point where it is almost impossible to view technology and music as disparate entities. Music educators and professional musicians who are inexperienced in this field are finding the presence and influence of music technology increasingly difficult to avoid.

Those who are utilizing current trends are discovering many ways through which computers and synthesizers can effectively reduce the teaching workload, better prepare students and greatly enhance practice and live performance routines. It is imperative that music educators keep abreast on the changes in "music technology and that they utilize this technology in their teaching. This would ultimately serve to better prepare our

students for the role that technology is playing in the field of music.

Technology in music and its use in the jazz programme is discussed in this chapter under the following headings:

Musical Instrument Digital Interface (MIDI)

Electronic and MIDI Hardware

Computers and Music Software

4.5.1 MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)

Musical Instrument Digital Interface, or MIDI, as it is referred to, allows for the exchange of information between electronic instruments. It provides a common environment in which electronic instruments and computers may be connected, which in turn allows the flow of information from one instrument to the other to occur. Once this information is transferred, it may then be edited, stored, and reproduced at a later stage.

Electronic instruments such as electronic keyboards have a MIDI connecting device, which is referred to as a "MIDI port", installed on the instruments. Computers generally do not have MIDI ports, although the Atari computers are an exception. For those computers that do not have MIDI ports, it becomes necessary to acquire a "MIDI interface". The MIDI interface is a computer accessory which may be attached to the computer, thereby making it MIDI compatible. The computer may then be connected to other MIDI compatible instruments such as electronic keyboards. MIDI therefore provides a common system

of communication between electronic instruments and computers, thus enabling an exchange of information between the two to occur.

4.5.2 ELECTRONIC AND MIDI HARDWARE

Hardware refers to the electronic and MIDI instruments and equipment that are available. The hardware discussed makes reference to technology that is currently available within a constantly changing market because of the influx of new and updated equipment. The description of equipment that follows is intended to acquaint teachers with the hardware currently available.

4.5.2.1 Synthesizers

A synthesizer consists of a keyboard with a built-in bank of sounds such as acoustic pianos, electric pianos, flutes, strings, guitars and so on. These sounds are generated from within the synthesizer and may be accessed and played on the keyboard. All synthesizers are built with a "joystick" or modulation and pitch wheels which enables the player to alter the pitch of notes and to add vibrato. In addition to this, synthesizers are also touch sensitive like pianos, thereby allowing room for expression. They may also be used in conjunction with a sustain pedal. All current synthesizers are built with MIDI ports thus making them compatible with other MIDI devices and computers. Most synthesizers are also

multitimbral thus enabling the player to play more than one sound at once.

Some of the synthesizers that are currently available are the Korg i3, Roland JV 80, Kuzweil K1200, E-mu Emax II, Peavey DPM 3SE, and Oberheim OB-MX.

4.5.2.2 Electronic Guitars and Bass Guitars

Electronic guitars and bass guitars have been in use for some time. However they too have undergone change. Effects units such as chorus and delay pedals are used in conjunction with guitars in order to improve their sound. Fretless guitars and bass guitars have been developed in order to vary the sound of these instruments. Some guitars are also fitted with MIDI ports thus allowing the guitar to be connected to a computer or synthesizer. It is therefore possible to play the sounds of a keyboard synthesizer on a guitar via its MIDI ports. The Casio MG510 guitar, for example, can be used in this way. Casio also has a guitar synthesizer with an internal sound bank built into the guitar. This guitar is therefore capable of playing synthesizer sounds such as organs, pianos, and flutes, in addition to standard guitar sounds.

4.5.2.3 Drum Machines

A drum machine is a small unit that is capable of generating the various drum and cymbal sounds. Most drum machines have present rhythm patterns such as jazz swing, bossa nova and rock. These

machines in effect substitute the drummer. A variable tempo indicator allows the user the opportunity to increase or decrease the speed of the rhythm. Drum fill-ins are also present and available at the touch of a button, thereby allowing the user to programme drum fill-ins whenever he/she feels necessary. Most drum machines are programmable: the user can therefore programme and store rhythmic patterns with fill-ins. Drum machines are MIDI compatible; they therefore have access to the drum sounds that are available on most synthesizers. Drum machines that are currently available are Alesis Hr. 16:B and Boss DR660.

4.5.2.4 Percussion Pads

The percussion pad is an electronic unit which contains six to eight pads which are usually played by hand or with drum sticks. When each pad is struck a percussion sound such as hi conga, low conga, or tamborine is emitted. Percussion pads have preset percussion sounds and are MIDI compatible so they can be used with various other MIDI-compatible hardware. By connecting a percussion pad to a synthesizer, it is possible to trigger the percussion sounds that are built into the synthesizer.

These percussion sounds can therefore be played in the style that a percussion player would play. Percussion pads that are currently available are the Roland SPD II and the KAT drumkat.

4.5.2.5 Sound Modules

A sound module is essentially a synthesizer without a keyboard. It is therefore much smaller than a synthesizer but possesses all the sounds and features of a synthesizer. Generally, for each synthesizer that is manufactured, a corresponding sound module is available. The Roland JV 880 sound module, for example, has all the sounds and features of the Roland JV 80 synthesizer but not the keyboard. Sound modules are MIDI compatible thus enabling their sounds to be played by MIDI compatible instruments such as synthesizers and MIDI guitars. Sound modules are generally triggered by a "master" keyboard via MIDI. The sound modules currently available are the Roland JV 880, Korg 03R/W, Yamaha TG77, Peavey V3, E-mu Proteus 1 and the Korg MIR.

4.5.2.6 Sequencers

A sequencer can best be compared to a tape recorder which can record eight or more parts individually and then play them back collectively. Unlike tape recorders, sequencers do not record sounds but MIDI message data. This MIDI data can be stored, edited, played back and re-edited. If for example the user wanted to record the rhythm section accompaniment for a particular piece, he/she would begin by first recording the individual drum parts such as the bass drum, then the hi-hat, then the cymbal. These parts can be played back; during play back, the bass part can be recorded and finally the piano

part. All three instruments can now be played back collectively with mistakes corrected and edited. Variations in tempo and alteration of the volume of individual parts is also possible.

Sequencers can exist as separate units, as part of a synthesizer or as a programme for a computer. They are MIDI compatible and can be connected to synthesizers or sound modules in order to play sounds. Sequencers are also currently available as computer programmes (see section three on computers for a list of currently available programmes). Synthesizers such as the Korg 01W, JV1000 and Yamaha SY99 have sequencers as part of their functions. Individual sequencers such as the Roland MC50 and MC300 are also available.

4.5.2.7 Samplers

A sampler may also be compared to a tape recorder in the sense that it is able to record sounds that are played into it. Unlike a sequencer, the sampler records the actual sound, converts it into MIDI data and stores it. Thus the actual sound is recorded and stored. This sound can later be retrieved, edited and played back. Samplers are capable of recording and storing almost any sound including the human voice, sounds of nature, synthesizer sounds, construction sounds and instrument sounds. Two samplers that are currently available are Ensoniq EPS-M and the Casio FZ-1.

4.5.2.8 Controllers

A controller can be compared to a keyboard without a synthesizer: it is a keyboard without sounds. Striking a note on a controller alone will not produce a sound. In order for a controller to be effective, it needs to be connected to a sound module. When a note is struck on a controller, it sends a MIDI message to the sound module, which in turn provides a sound. A controller thus allows the user to choose a sound module of his/her choice. Controllers are MIDI compatible and are available for keyboards, guitars, wind instruments, drums and percussion units. Guitarists, drummers and saxophone players are thus no longer restricted to the sounds of their instruments but are accessible to all synthesizer and sound module sounds with no constraints on instrumental technique. Wind controllers offer the user additional features such as variable breath pressure options, automatic transpose, a five octave range and a note sustain option. The following are some of the controllers currently available: wind controllers - the Yamaha WX11, Casio DH-200 and Akai EWI; guitar controllers - the Zeta Mirror and Roland GK2; keyboard controllers - the Roland A30 and Yamaha AX5, and percussion controllers - the Kat Mallet Controller and Simmons Kit.

4.5.2.9 Workstations

A workstation is basically a unit which contains a synthesizer, drum machine, sampler and sequencer. Having all these pieces of hardware combined into a single unit provides a much simpler

environment in which to work. It also reduces greatly the amount of work involved in a production. Workstations are MIDI compatible, thereby allowing the user to use additional MIDI hardware such as different sequencers, and additional sound modules concurrently. Workstations can also be connected to computers, providing access to the host of music programmes that are available for personal computers. A discussion of computer programs follows.

4.5.3 COMPUTERS AND MUSIC SOFTWARE

4.5.3.1 Computers

The computer can be considered to be the most powerful MIDI instrument available. Music programmes or computer software, can effectively execute the tasks of all hardware discussed thus far. In addition to this, software is available to assist beginner music students, composers, arrangers and performers at every level of learning and performance. It enhances creativity and the learning of music with minimum difficulty.

In order for the computer to be functional in a musical environment, it is necessary firstly to connect the computer via a MIDI interface to a synthesizer or a sound module, and keyboard controller. This enables the computer to draw sounds from the sound module, and allows the user to feed information into the computer via the keyboard controller. Subsequently, software relative to the task the user wants to execute needs to

be installed into the computer. A discussion of available software follows.

4.5.3.2 Music Software

A vast amount of music software is currently available in South Africa and abroad. For the purposes of this study, however, software that is relative to the student's needs will be discussed under the following headings: Ear training, Theory, Notation, Performance and Sequencer Software.

Ear Training Software

Ear training software is designed to develop students' aural skills by offering drills and repeated examples. Exercises in dictation and sight singing of intervals, rhythms, chords and melodies are designed to proceed from easy to difficult and can be monitored by the teacher. The speed and range of examples vary allowing the student to proceed at his/her own pace. The following programmes are available:

Aura, by C-Lab

Hearmaster, by E-Magic

Ear, by Ibis Software

Theory Software

The theory software is designed to acquaint students with the rudiments of music: clefs, note names, rests, scales and chords

are taught. The student then proceeds to aspects such as counterpoint, harmony, form and analysis. Some programmes assist students in their attempts to write harmony, by suggesting good progressions and by pointing out mistakes. Examples can usually be played back, thus enabling students to hear their own recent efforts. Some of the theory software packages currently available are Mibac and Mibac Jazz by Mibac Software and Jazz Tutor by Masterclass.

Notation Software

Notation software enables the user to enter the notation of a composition by either playing the piece on a controller, or by writing the notes. When a composition is played on a controller, the software will interpret the music and correctly notate it. Lead sheets, piano scores and full orchestral scores with dynamic markings are all possible. Anything that can be written by hand can be notated with a notation software package in almost half the time. Notation software packages provide additional advantages such as quick transposition, expansion, reduction of scores and printing via the printer. The following are some of the notation software packages available:

Music Prose by Coda Music

Finale by Coda Music

Encore by Passport Designs

Nightingale by Temporal Acuity Products.

Performance Software

Performance software can be divided into two categories: improvisation software and accompaniment software. Improvisation software packages offer students information on scales, chords, voicings, patterns and phrases that they can use when improvising. Examples are usually demonstrated with accompaniment and allow the student the option to vary the tempo. Some improvisation software packages allow students to play along with controllers, assess their performance, and then provide suggestions as to how to improve their performance.

Accompaniment software packages provide the user with the opportunity to create the accompaniment so that students can practise with it. A saxophone student who is studying a jazz standard can have the rhythm section accompaniment created on computer and transferred to a stereo cassette, which he/she can use in practice. Classical music students can also benefit. A flute student can have the piano accompaniment to a piece created for practice or performance purposes. Accompaniment software packages allow the user to slow down, transpose and edit the accompaniment, thus providing the student with a slow simple accompaniment when he/she is learning the piece and a faster, intricate accompaniment when he/she is more proficient. Some performance software currently available includes the following:

Jazz Pianist and Jazz Guitarist by P.G. Music

Jazz Tutor Vol. 1. by Masterclass

Band in a Box by P.G. Music

MiBac Improvisation by MiBac Software

Sequencer Software

Sequencer software packages perform the same function as hardware sequencers. With sequencer software the user is able to play his/her music into the computer and store it for editing and play back purposes. The software sequencer packages are of greater advantage to the user than hardware sequencers for the following reasons: they offer more memory space for storage of MIDI data; a full score of all parts recorded is provided and is available for printing; recorded parts are physically visible; computers have a larger screen; data is manipulated more easily, and they are much simpler to understand and use. The quality of sequencer packages varies from simple packages with only essential functions for beginners, to highly complex packages which can be used in sophisticated recording studios by professional musicians. The following sequencer software packages are available:

Trax by Passport

EZ Vision by Opcode Systems

Creator by E. Magic

E. Magic Logic by E. Magic

Cubase by Steinberg

CHAPTER FIVE : CONCLUSION

The purpose of the present study, as noted is to justify jazz in the music curriculum; discuss the development of jazz in music education and its current status at high schools in America and then by drawing ideas from American high school jazz programmes, formulate a systematic method for jazz instruction at secondary school level in South Africa.

Music educators and particularly jazz educators assert strongly that jazz is essential to the general music curriculum. These views are particularly relevant to South Africa because the inclusion of jazz into the music curriculum will ensure a more creative approach to music education through the process of music-making. Furthermore, in addition to ensuring diversity within the music curriculum, it will enable students to become aware of the cultural diversity that exists in South Africa by affording them the opportunity to study music that is culturally and socially relevant to them.

The need for including jazz into the South African secondary school music curriculum becomes evident when one considers the acceptance and growth of jazz at secondary schools in countries such as America, Great Britain, Australia and Canada. This need is further highlighted when one considers that the South African youth of today listen to music which is largely influenced by or derived from jazz. Hence it becomes necessary to include the study of jazz in the music curriculum so that students are able to study music that is both stimulating and relevant to them.

The history of jazz and its role in music education is relatively new in comparison to the history of other forms of music such as Western Classical music, Indian music and African music. Since its inception at the turn of the century, jazz has developed at an astonishing rate and has manifested itself in the music curricula of many countries. Although it only began to be accepted in American tertiary institutions in the 1940's it quickly warranted serious study. South Africa seems to be experiencing the same spread of jazz that America once experienced. It has firmly manifested itself at tertiary institutions and is now filtering through to secondary school level.

Based on the structure of American high school jazz programmes, a jazz programme for the South African secondary school is offered in the present study. Details of its structure, scheduling and the various components which form the curriculum are analysed and discussed. It is hoped that this programme will expose students to the jazz art form and provide them with the tools necessary for performance in the jazz idiom. Complementing the jazz programme is a study of the equipment that is required for effective execution of the jazz programme and the host of hardware and computer software that can benefit the jazz programme. Computers and the host of electronic music instruments are proving to be a valuable tool for enhancing the study of jazz and other forms of music in countries such as America and Great Britain. It is therefore included in this study.

Teachers who decide to implement the jazz programme with or without the assistance of music technology should take full advantage of the host of professional musicians, jazz students and teachers at tertiary institutions who are willing to offer their assistance. This will undoubtedly contribute to an effective programme which will ensure that the instruction that students receive is of a high quality. The onus rests on teachers to enrich themselves by reading, listening and taking private lessons in jazz in order to broaden their knowledge and thereby become better equipped to provide students with a solid foundation in jazz instruction.

The writer wishes to state that the jazz programme that has been presented in this study, has been executed over the past eight months at the schools at which he teaches i.e. St. Anne's and Hilton Colleges. The result has been the establishment of the St. Anne's/Hilton College jazz band which has already completed successful tours to Johannesburg and Pretoria. The jazz band has recently received an invitation to perform at the 27th International Association of Jazz Educators Conference in Chicago in January 1997.

As anticipated by the writer, this study will fill a large gap that exists in South African music education. It is hoped that it will foster further research into the field of secondary school jazz education.

LIST OF REFERENCES

- Alperson, P. 1988. "Aristotle on Jazz: Philosophical Reflections on Jazz and Jazz Education." Council for Research in Music Education Bulletin, no. 95, pp. 43-55.
- Amadie, J. 1990. Jazz Improvisation: How to play it and teach it. Bala Cynwyd: Thornton Publications.
- Anning, B.A., J.A. Standifer and W. Suppan. 1997. "Musical Behaviour and Music Education in Different Musical Settings with Special Reference to the Backgrounds of Jazz." Jazz Forschung , vol. 8, pp. 137-144.
- Baker, D. 1969. Jazz Improvisation. Chicago: Maher Publications.
- Baker, D. 1981. Jazz Pedagogy. Chicago: Maher Publications.
- Ballantine, C. 1983. Marabi Nights. Johannesburg: Raven Press.
- Bash, L. 1988. "Stellar High School Jazz Programs." Jazz Educators Journal, vol. 20, no. 4, pp. 24-27.
- Berliner, P.F. 1994. Thinking in Jazz. Chicago: University of Chicago Press.

- Bowman, W.D. 1988. "Doctoral Research in Jazz Improvisation Pedagogy: An Overview." Council for Research in Music Education Bulletin, no. 96, pp. 47-76.
- Burnett, M. 1985. Jazz. Oxford : Oxford Univ. Press
- Collier G. 1975. Jazz. London: Cambridge University Press.
- Collier, G. 1988. Jazz Workshop: The Blues. London: Universal Edition.
- Coplan, D.B. 1985. In township tonight: South African black city music. Johannesburg: Ravan Press.
- Corea, C. 1990. "Chick Corea's New Dream." Jazz Educators Journal, vol.23, no.1, pp. 40-41.
- Dobbins, B. 1988. "Jazz and Academia: Street Music in the Ivory Tower." Council for Research in Music Education Bulletin, no.96, pp. 30-41.
- Dunscomb, R. 1993. "The Jazz Educator: A Counterpoint." Jazz Educators Journal, vol. 26, no. 2, pp. 47-48.
- Dyas, J.B. 1994. "Jazz Education in Performing Arts High Schools." Jazz Educators Journal, vol.27, no.1, pp.32-35.

Elliot, D.J. 1986. "Finding a Place for Music in the Curriculum." British Journal of Music Education, vol.3, no.2, pp.135-149.

Elliot, D.J. 1986. "Jazz Education as Aesthetic Education." Journal of Aesthetic Education, vol.20,no.1,pp.41-53

Elliot, D.J. 1990. "Structure and Feeling in Jazz: Rethinking Philosophical Foundations." Council for Research in Music Education Bulletin, no.95, pp.14-32.

Elliot, D.J. 1990. "Music as Culture: Towards a Multicultural Concept of Arts Education." Journal of Aesthetic Education, vol.24, pp. 145-164.

Elliot, D.J. 1995. "Music Matters: A New Philosophy of Music Education". New York: Oxford Univ. Press.

Fisher, L. 1994. "Teach the Teachers how to Teach Jazz." Jazz Educators Journal, vol. 26, no.2, pp.80-81.

Fowler, T.A. 1985. "Jazz Video in the Elementary Classroom." Jazz Educators Journal, vol. 17, no.2, pp.26.

Garcia, A.J. 1991. "Thematic Dissonance." Jazz Educators Journal, vol.23, no.2, pp.28-29.

Gridley, M. 1978. Jazz Styles. Englewood Cliffs:Prentice-Hall

- Gridley, M. 1987. "Teaching Jazz History." Jazz Educators Journal, vol. 19, no.4, pp. 16-23.
- Harbison, P. 1988. "Have we Lost Touch with the Roots." Jazz Educators Journal, vol. 20, no.4, pp.64-68.
- Harris, A.C. 1980. The Complete Book of Improvisation / Composition and Funk Techniques. Houston: De Mos Music Publications.
- Henry, R.E. 1981. The Jazz Ensemble. Englewood Cliffs:Prentice-Hall.
- Hicks, C.E.; J.A. Standifer and W.L. Carter. 1983. Methods and Perspectives in Urban Music Education. Washington: University Press of America.
- Iwanusa, C. 1995. "Presidents Mesage." Jazz Educators Journal vol. 27, no.3, p4.
- Johnson-Laird, P.N. 1988. "Reasoning, Imagining and Creating."Council for Research in Music Education Bulletin, no. 95, pp. 72-86.
- Konowitz, B. 1971. Vocal Improvisation Method. New York:Alfred Music Co.

- Kuzmich, J. 1989. "New Styles, New Technologies, New Possibilities in Jazz." Music Educators Journal, vol. 76, pp. 40-46.
- Kuzmich, J. 1990. "Into the Future: Are we Ready for the 90's." Jazz Educators Journal, vol.22, no.3, pp. 22-27.
- Kuzmich, J. 1994. "Choosing a PC Sound Card, Part 1." Jazz Educators Journal, vol. 27, no.1, pp. 51-53.
- Kuzmich, J. 1995. "Survey of New Teaching Materials." Jazz Educators Journal, vol.27, no. 3, pp. 41-42.
- Kuzmich, J. 1995. "Wire Choir can be Electrifying (Part 1)." Jazz Educators Journal, vol. 28, no.2, pp.57-59.
- Kuzmich, J. and L. Bash. 1984. Complete Guide to Instrumental Instruction: Techniques for Developing a Successful School Jazz Program. New York: Parker Publishing Company.
- Lawn, R.J. and J.L. Hellmer. 1993, Jazz Theory and Practice. Belmont : Wadsworth Publishing Company.
- Leonard, C. 1984. "Has Jazz Education Fulfilled its Promises." Jazz Educators Journal, vol. 16, no.2, pp.12-13.
- Levey, J. 1972. Basic Jazz Improvisation. Delaware: Shawnee Press.

- Lidral, K.A. 1993, "The Jazz Educator: A Definition and Statement of Values." Jazz Educators Journal, vol. 26, no.2, pp. 46-47.
- Mark, M. 1987. "The Acceptance of Jazz in the Music Education Curriculum: A Model for Interpretating a Historical Process." Council for Research in Music Education Bulletin, no.92, pp. 15-21.
- Mash, D. 1991. Computers and the Music Educator. Los Angeles: Digidesign Inc.
- Mason, T. 1987 "Teaching Improvisation in Your Rehearsal." Jazz Educators Journal, Vol. 19, no. 4, pp. 73-76.
- Music Educators National Congress. 1974. The School Music Program : Description and Standards. Reston: MENC.
- Music Educators National Congress. 1983. The Ann Arbor Symposium Session III : Motivation and Creativity. Reston: MENC.
- Murphy, D. 1994. "Jazz Studies in American Schools and Colleges: A Brief History." Jazz Educators Journal, vol. 26, no.3, pp. 34-38.

- Oehrle, E. 1994. "A South African Perspective" in Music Education: International Viewpoints, ed. M. Compte. Nedlands: Australian Society of Music Education.
- Ostransky, L. 1977. Understanding Jazz. Englewood Cliffs: Prentice-Hall.
- Paynter, J. 1972. Hear and Now: An Introduction to Modern Music in Schools. London: Universal Edition.
- Paynter, J. 1992. Sound and Structure. New York: Press Syndicate of the University of Cambridge.
- Paynter, J. 1994. "Keeping Music Musical", in Music Education International Viewpoint, ed. M. Compte. Nedlands: Australian Society of Music Education.
- Paynter, J. and P. Aston. 1970. Sound and Silence. London: Cambridge University Press.
- Paynter, J. T. Howell, R. Orton and P. Seymour eds. 1992. Companion to Contemporary Musical Thought, 2 vols. London: Routledge.
- Reeves, S.D. 1991. "Don't Neglect Improvisation." Jazz Educators Journal, vol. 23, no.2, pp. 65-67.
- Reeves, S.D. 1992. "The Improvisers State of Mind." Jazz Educators Journal, vol. 24, no.4, pp. 46-47.

Reeves, S.D. 1995. Creative Jazz Improvisation. Englewood Cliffs:
Prentice-Hall.

Reimer, B. 1970. A Philosophy of Music Education. Englewood Cliffs:
Prentice - Hall.

Riposo, J. 1992. Jazz Improvisation : A Whole Brain Approach.
Liverpool: J.R.Publishers

S.A., Department of Education. 1995. National Core Curriculum
for Music: Higher and Standard Grade Standards 8, 9 and
10., pp. 1-16.

Sarath, Ed. 1993. "Improvisation for Global Musicianship."
Music Educators Journal, vol. 80, no.2, pp. 23-26.

Sarath, Ed. 1993. "On the Centrality of Big Bands in Jazz
Studies Programs." Jazz Educators Journal, vol. 25,
no.2, pp. 38-39.

Spencer, Piers. 1984. "Jazz in the Classroom." British
Journal of Music Education, vol.1, no. 2, pp. 97-108.

Stearns, M.W. 1975. The Story of Jazz. London: Oxford Univ.
Press.

Stringham, E.J. 1926. "Jazz - An Educational Problem."
The Musical Quarterly, vol. 12, pp. 190-195.

Swanwick, K. 1979. A Basis for Music Education. Berkshire: The
NFER Nelson Pub. Company.

Swanwick, K. 1988. Music, Mind and Education. London:
Routledge.

Tanner, P. and Gerow, M. 1964. A Study of Jazz. Dubuque : Wm.
C. Brown and Company.

Taylor, B. 1963. "Billy Taylor Lamblasts Teachers."
Downbeat, vol. 30, no. 26, p. 14.

Torrance, E.P. and H.T. Safter. 1990. The Incubation Model of
Teaching. New York: Bearly Limited.

Webster, P.R. 1990. "Creativity as Creative Thinking."
Music Educators Journal, vol. 76, no.9, pp. 22-28.

Weir, M. 1991. "Chord Voicings and Balance for the Vocal Jazz
Ensemble." Jazz Educators Journal, vol. 24, no. 1, pp.
34-36.

Zeutz, L. 1992. "Ideas for Elementary Jazz Improvisation."
Jazz Educators Journal, vol. 24, no.3, p.14.