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ANNEXURES

7.1 Annexure A: Consent Form

“Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: a hermeneutic phenomenology”

Dear Participant

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time without this affecting your relationship with this department, the instructor, or the North-West University.

This study will investigate the meaning of jazz improvisation through Dalcroze-inspired activities for students in beginner jazz ensembles and describe the essence of this experience for them. It will focus on how they experience the activities based on the Dalcroze approach.

Data will be collected by means of in-depth interviews, including follow-up interviews (multiple interviews), focus group interviews and reflective descriptions until data saturation is reached. Two general questions will be asked in order to collect information that will provide an understanding of the shared lived experiences and lead to a textual and structural description of these experiences. The two questions are: What have you experienced during jazz improvisation through the Dalcroze-inspired activities? What contexts or situations have typically influenced or affected your experiences of jazz improvisation through Dalcroze-inspired activities? Other open-ended questions will also be asked in order to arrive at a deeper understanding of your experiences. Individuals involved in the data collection will be the instructor and the students in the class.

Do not hesitate to ask any questions about the study either before participating or during the time that you may be participating. We would be happy to share our findings with you after the research has been completed. However, your name will not be associated with the research findings in any way, and only the researcher will know your identity as a participant.

There are certain risks associated with this study. We will be moving around a lot and using the body in various ways during games; therefore minor injuries can occur if exercises are not executed with caution and responsibly. I will guide you carefully through the exercises in order to prevent any accidents. The expected benefits associated with your participation are the information about, and insight into, the experience in learning about qualitative research as well as the opportunity to participate in a qualitative study. You will also develop your musicianship and learn about the Dalcroze philosophy and its applications. Please sign this form giving your consent to participate in the research, confirming full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Date

Signature of Participant

D.H. Davel

7.2 Annexure B: Lesson plans

Jazz Improvisation Dalcroze-inspired lesson 1

28 July 2014

Scales most used in improvisation

Purpose of this lesson: Introduce the students to the three most-used chords and their related scales: major 7th – major scale, dominant 7th – mixolydian mode and minor 7th – dorian mode (Aebersold, 2000:11).

Exercise 1 – Warm up

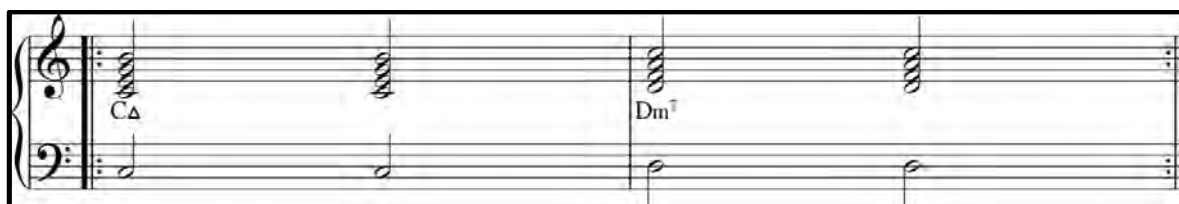


Figure 23: Basic accompaniment for warm up activity

Teacher plays at the piano – vamping the chords of C major 7th and D minor 7th respectively. Teacher can be creative with rhythms, metre, speed, chord inversions and expression.

<u>Activity</u>	<u>Purpose</u>
In a circle: students walk the pulse, while singing major scale on tonic-solfa with Kodály hand signs. Inwards – ascending scale. Outwards – descending major scale	Get familiar with major scale, major and minor 2nd intervals. To be able to sing, hear understand and play semi-tones and whole-tones.
Walk randomly around room while teacher continues with piano accompaniment. Walk and sing the major scale at own tempo and in any direction. Walking forward – ascending, walking backwards – descending.	Learn independence with the intervals and scale. Try to create simple melody within scale.

Exercise 2

<u>Activity</u>	<u>Purpose</u>
<p>In groups of 4/5 in a circle, walk whole-tones (full step) and semi-tones (half-step) respectively and sing what the leader walks.</p> <p>Alternating leadership: pass on leadership without talking.</p>	<p>Continuation of identifying, hearing and understanding semi-tones (minor 2nds) and whole-tones (major 2nds).</p> <p>Bodily communication and interaction, ability to lead and follow.</p>

Exercise 3

<u>Activity</u>	<u>Purpose</u>
<p>Build major scale on floor with platters – round mats (see figures below)</p> <p>Have students walk the scale while others sing it.</p> <p>Give everyone an opportunity to walk the scale on the platters.</p>	<p>Make visual representation of the major scale, to see where the semi-tones and whole-tones lie within the scale.</p>
<p>Build mixolydian and dorian modes next to the major scale, <i>COMPARING</i> them to one another. Walk and sing.</p>	<p>To see and identify how the scales and modes <i>COMPARE</i> to one another.</p> <p>To see which notes in the major scale need to be altered to get to the mixolydian and dorian modes.</p> <p>To get mixolydian, lower the 7th note of the major scale.</p> <p>To get the dorian mode, lower the 3rd and the 7th note of the major scale.</p>
<p>Build scales next to one another, this time showing how the mixolydian and dorian modes <i>RELATE</i> to the major scale.</p> <p>Use small arrows to indicate the scale degree.</p> <p>Walk and sing the scales.</p>	<p>To see hear and understand how the mixolydian and dorian modes <i>RELATE</i> to the major scale i.e. dorian starts on the second degree of the major scale, mixolydian starts on the fifth degree of the major scale.</p>

<p>While a student walks the respective scales and mode, have the students play the scales and modes on their instruments.</p> <p>Try to also walk the scales while playing (if the instrument played allows it)</p>	<p>To apply the knowledge to their instruments while walking the scales and modes.</p>
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Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>In groups of 3 or 4, create a four-bar progression of I^{maj7} ii⁻⁷ V⁷ I^{maj7} in any key. 1 or two can sing/play the roots of the progression while the others try to sing or play the related scale.</p> <p>Let groups illustrate to one another.</p> <p>Teacher can support and the piano at students' request.</p>	<p>To connect the scales to a chord progression, learning to apply the knowledge to music. Transfer acquired knowledge to other contexts (Vanderspar, 2005:5)</p>
<p>Repeat exercise: do not just play the scale up and down, but try different intervals and patterns. Give the students freedom to experiment.</p> <p>Let groups illustrate to one another.</p> <p>Teacher can support at the piano at students' request.</p>	<p>To develop phrases and motifs.</p>

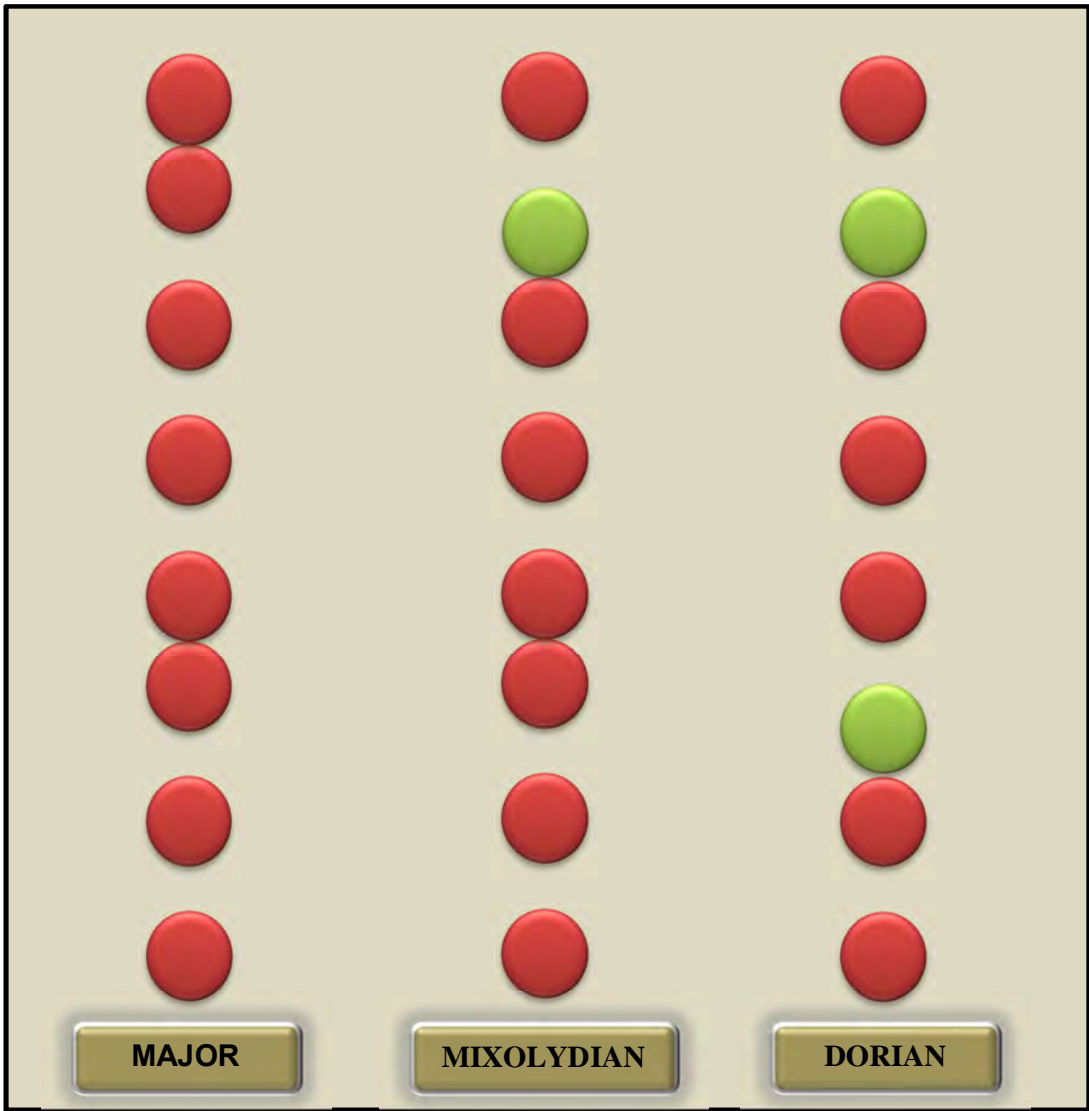


Figure 24: How the major scale, mixolydian and dorian modes compare to one another

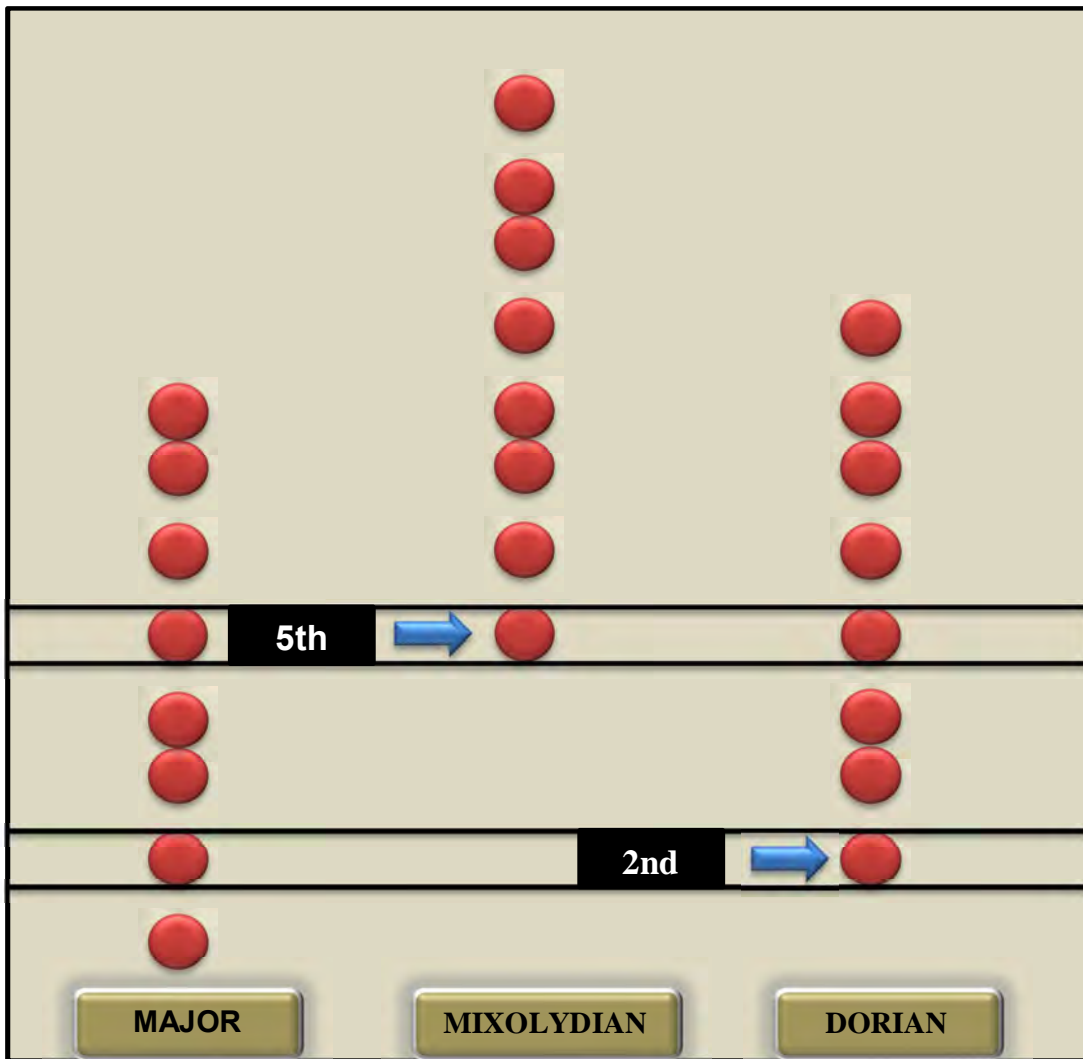


Figure 25: How the mixolydian and dorian modes relate to the major scale

Jazz Improvisation Dalcroze-inspired lesson 2

04 August 2014

Scales, 12-bar blues and mixolydian mode

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
Clapping Drill (Henke, 1993:46) Lightly clap 8 th notes at moderate tempo: a. With every set, substitute one beat with a rest starting at 8, moving down to 1 until there is only silence; b. Keep the beat going; c. Be careful not to rush; d. Swop around, start clapping again, adding a clap on each set, starting again at 8, moving down to 1 until all beats have returned; e. Now add an accent on the beat preceding the rest in every repeat.	Students learn to maintain a steady pulse, wakes up the students and it develops their rhythmic sense.

Exercise 2

<u>Activity</u>	<u>Purpose</u>
Repeat warm-up exercise, this time singing. a. Sing F major scale in 8ths notes ascending and descending without stopping or repeating tonic notes. b. On cue, students start to substitute notes with rests in similar manner as warm up exercise. Starting with the 8 th , adding a rest with every repeat until	Students learn to maintain a steady pulse and it develops their rhythmic and tonal sense. Students learn to continue singing in their minds. It develops their inner-hearing, musical awareness, concentration, alertness and reaction (Vanderspar, 2005:5).

<p>there's full silence.</p> <p>c. On cue, start substituting rests with notes again, starting at 8 and working back until the whole scale is sung again.</p> <p>d. To add a challenge, students can be asked to sing on note names.</p> <p>e. Repeat in C and B\flat major.</p>	<p>Introduction to scales and harmonies used for blues in F major.</p>
<p>Repeat exercise with instruments</p> <p>a. Play the exercise on the instrument in F, C and B\flat major.</p>	<p>Provides student with ideas to practise scales, develops reaction and adjustment. Develops instrumental technique and musical skills (Vanderspar, 2005:5).</p>
<p>Repeat exercise in all three keys with mixolydian mode:</p> <p>a. Ask students to play the same scales, lowering the 7th every time – mixolydian.</p>	<p>Explain the mixolydian mode in a different way. This develops the students' musical skills.</p>

Exercise 3

<u>Activity</u>	<u>Purpose</u>
<p>Teacher plays simple 12-bar blues at the piano (Aebersold, 1992:37):</p> <p>a. Students are required to find different body positions for every different chord they hear. A position for I⁷, IV⁷ and V⁷ respectively.</p> <p>b. After all the students are comfortable with their chosen positions and they are familiar with the chord structure, ask them to sing the roots while showing positions.</p>	<p>Learn structure, sound, chord progression of basic 12-bar blues</p>

c. Once they find the correct roots, ask them to sing it on solfège to identify the chords.	
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Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>In two groups, combine what they've learned in the lesson.</p> <p>a. All students in each group play the roots of the 12-bar blues in F while one student at a time gets an opportunity to experiment with the mixolydian modes over the given structure.</p> <p>b. Each group gets an opportunity to perform it to the other group. Encourage them to try and use the same body positions for the chord progression to visually present it to the other group.</p>	<p>Transfer acquired knowledge to other context. Develop social awareness, both group and individual (Vanderspar, 2005:5).</p>

Jazz Improvisation Dalcroze-inspired lesson 3

11 August 2014

Broken chords, 12-bar blues, mixolydian mode and voice leading (the importance and connecting of the 3^{rds} and 7^{ths})

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
Repeat clapping drill from previous lesson (Henke, 1993:46). a. Repeat whole exercise. b. Repeat exercise, this time instead of substituting the notes with rest from 8 down to one, teacher gives a cue as to what pulse should be substituted with a rest. It can be any pulse, in any order and as many pulses as the teacher indicates. c. Repeat and have students also walk the pulse while clapping. Rests should be present in the feet as well as the hands.	Students learn to maintain a steady pulse, wakes up the students and it develops their rhythmic sense. Keeps their interest and develops short and long term memory (Vanderspar, 2005:5).

Exercise 2

<u>Activity</u>	<u>Purpose</u>
Repeat warm-up exercise singing F, B \flat and C major scales. a. Eliminate any indicated pulses (on teacher's cue). b. Develop the exercise into eliminating the 2 nd , 4 th , 6 th and 8 th note, resulting in	Developing rhythmic sense, tonal sense, inner hearing and musical skills. Developing broken chords (arpeggios) of major 7 th and dominant 7 th chords. Developing awareness of changes in preparation for the 12-bar blues.

<p>students singing the major 7th arpeggio of each scale.</p> <p>c. Repeat on F, B\flat and C mixolydian modes – arpeggios of dominant 7th chords.</p>	
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Exercise 3

<u>Activity</u>	<u>Purpose</u>
<p>Recap on chord progression of 12-bar blues. While teacher plays a 12-bar blues at the piano:</p> <p>a. Students show different chords with body positions</p> <p>b. Students write down the progression on the board</p> <p>c. Determine what the 3rd and 7th tone of each chord is and write it on the board.</p> <p>d. Try to find the best way to connect the tones. Discuss and show on the board.</p>	<p>Learn 12-bar blues, voice-leading and importance of 3rds and 7ths and how to connect them.</p>

Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>Divide into groups of at least four members</p> <p>a. One member plays the root notes of the 12-bar blues progression, one member plays the line starting on the 3rd, another member plays the line starting on the 7th. The fourth member may experiment with the arpeggios of each chord. If there</p>	<p>Develop inner-hearing, musical awareness, harmonic support, voice-leading, 12-bar blues and improvisation.</p>

<p>are more members, they may decide which of the above lines to play.</p> <p>b. Alternate between lines so that everyone gets an opportunity to play all the lines (see figure below)</p>	
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Exercise 5 – Closing improvisation

<u>Activity</u>	<u>Purpose</u>
<p>All the students get an opportunity to improvise over a 12-bar blues in F.</p> <p>Everyone plays together.</p>	<p>To improvise, and listen to the ideas of others and learn to develop own ideas and express themselves.</p>

Figure 26: Connecting lines between 3rds and 7ths in basic 12-bar blues

Jazz Improvisation Dalcroze-inspired lesson 4

18 August 2014

Communication, analytical listening, phrases and interaction.

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
Teacher improvises at the piano Students move to the music, reacting to the changes in mood, tempo and nuances that they hear.	Listen, reaction, alertness. It wakes up the students.

Exercise 2

<u>Activity</u>	<u>Purpose</u>
Briefly discuss students' perception of improvising. What do they think is improvisation, what qualities do they think an improviser should have?	To listen to and understand the different perceptions of the students. Learn from each other about improvisation.

Exercise 3

<u>Activity</u>	<u>Purpose</u>
Teacher plays short phrases on the piano. a. Students should imitate the phrases by clapping if it is played in the high register. b. Students should imitate by stamping their feet, or walking the rhythm of the phrase if it is played in the lower register. c. Alternate between the register.	Develop interaction, listening, analysis, short and long term memory, dissociation and reaction. Develop phrases.

d. Develop into play both registers at the same time.	
e. Gradually lengthen the phrases	

Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>As a group, choose three notes:</p> <p>a. Each student gets the opportunity to play the three notes in any order and in any rhythm for the duration of one bar.</p> <p>b. The rest of the group tries to imitate the students.</p> <p>c. After all the students have had a turn, repeat exercise with a challenge. The imitation of the given phrase should not be in the same register. If student plays in top register, group replies in lower register and vice versa.</p>	<p>See how many different phrases can be developed.</p> <p>Start to build repertoire of ideas for improvisation.</p> <p>Development of call-and-response.</p>

Exercise 5

<u>Activity</u>	<u>Purpose</u>
<p>In groups of at least four, each member chooses any two notes:</p> <p>a. One student starts to play chosen two notes in any rhythm, vamping his/her idea.</p> <p>b. One at a time the students join in filling in the gaps. No one is allowed to play at the same time.</p> <p>As a challenge, repeat exercise and tell the students that they are not allowed to</p>	<p>Learn to listen to one another, interaction, communication, develop phrases, filling in the gaps, analysis, reaction and concentration.</p>

choose their notes before it is their turn to join in on the groove. The member starting the groove should alternate.	
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Jazz Improvisation Dalcroze-inspired lesson 5

25 August 2014

Sub-divisions of the pulse, divisions of twelve, canon, interaction, communication, phrasing

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
Music: Lambarena – Bach to Africa Students walk the pulse and clap the respective subdivisions (1,2,3,4) of the pulse on teacher's cue. On cue, swop between hands and feet, separately or together.	Warm up, get the students' attention, mental awareness. Learn about divisions of the pulse.

Exercise 2

<u>Activity</u>	<u>Purpose</u>
Students stand in circle and walk the pulse indicated by teacher. a. One at a time students start singing their names on any note(s). b. Making sure that the syllables are equal in length, the various names represent the various sub-divisions of the pulse (1 syllable names = pulse, 2-syllable names = divides the pulse in to two equal beats, 3-syllable names represent a triplet, etc.) c. Listen to one another and while singing divide into different groups. Each group representing a different division of the	Identify different divisions with the use of names (Alperson, 1995:93). Identify polyrhythms. Develop musical skills. Interaction, concentration.

<p>pulse.</p> <p>d. Once groups have been formed, alternate between the group to listen to the various polyrhythms that exist (2 against 3, 3 against 4).</p>	
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Exercise 3

<u>Activity</u>	<u>Purpose</u>
<p>Make big cross on the floor. Each quadrant represents different division of the pulse (see figure below, for this exercise, the pulse is a half note)</p> <p>a. Students clap the specific division of each quadrant.</p> <p>b. All first move in the same direction, walking the pulse</p> <p>c. Move in any direction, clap and stomp the indicated division in each quadrant</p> <p>d. Repeat the exercise with instruments playing the divisions on any notes. Try to listen and adapt to one another. Those students who do not have portable instruments can choose a person to follow.</p>	<p>Develop rhythmic sense, spatial awareness, polyrhythms, interaction and concentration</p>

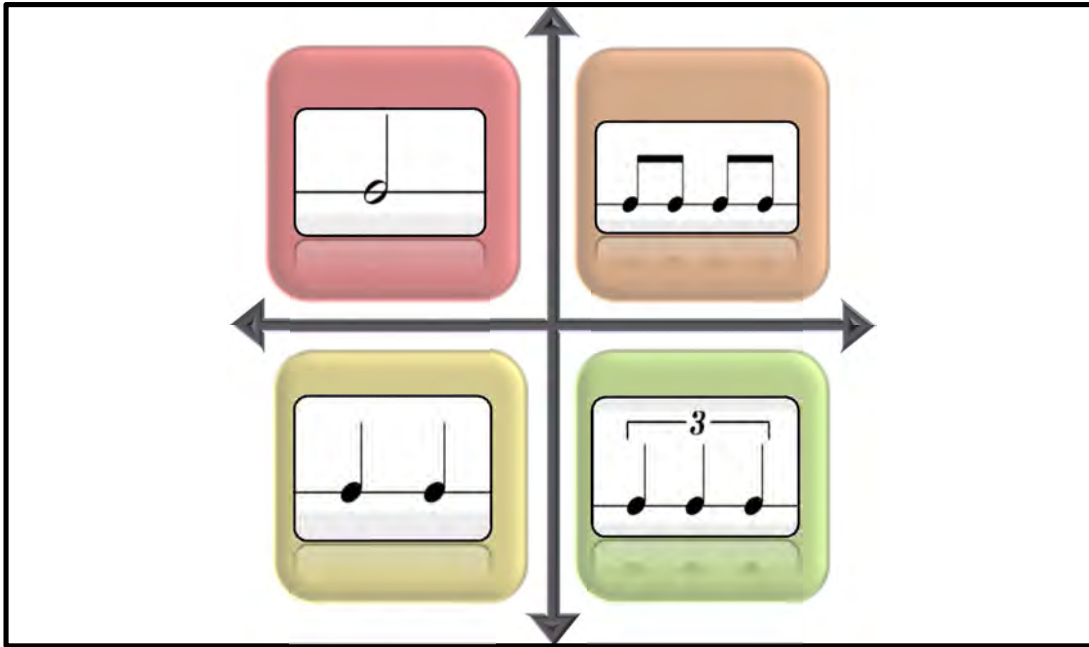


Figure 27: Cross-exercise for divisions of pulse

Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>Divisions of twelve (Choksy <i>et al.</i>, 1986:49).</p> <p>a. Keeping the <i>chronos</i> (quaver note – ♪) equal, students clap the main pulses of the various groupings after each other in the order presented in the figure below.</p> <p>b. Repeat exercise stamping the feet.</p> <p>c. Repeat in hand and feet together.</p> <p>d. Divide into two groups and repeat the exercise in canon. Once the first group reaches the second bar, the second group starts. Teacher plays at the piano to assist the students. Assign</p>	<p>Polyrhythms within a larger musical context and different meter. Study shifts of beat and meter.</p>

- | | |
|---|--|
| <p>one group to the high register and the other group to the low register.</p> <p>e. Try doing the exercise without counting but through feeling the various polyrhythms that exist.</p> <p>f. Divide into four groups and repeat the exercise in a four-part canon, this time everyone eliminates the first bar.</p> | |
|---|--|

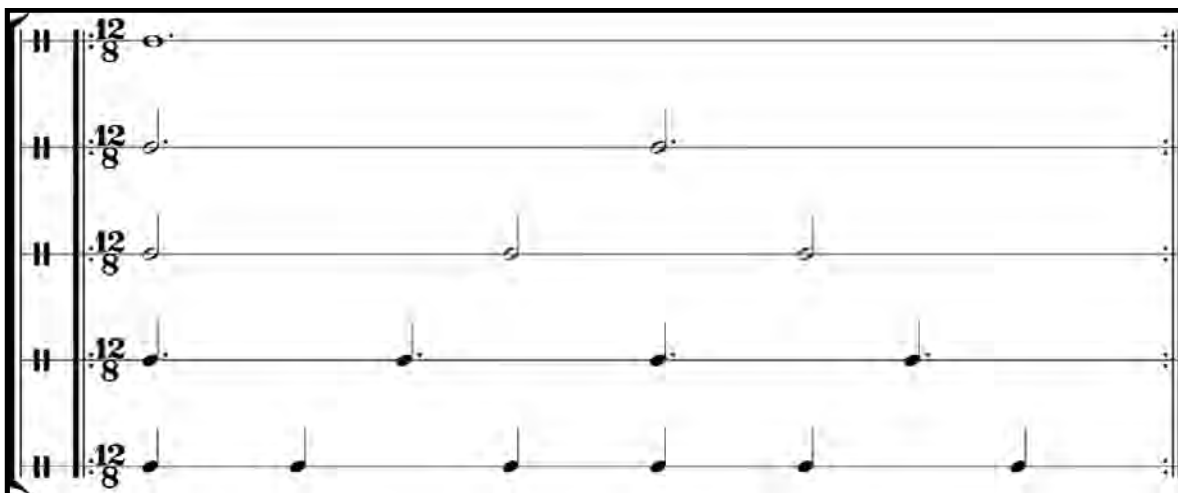


Figure 28: Divisions of twelve

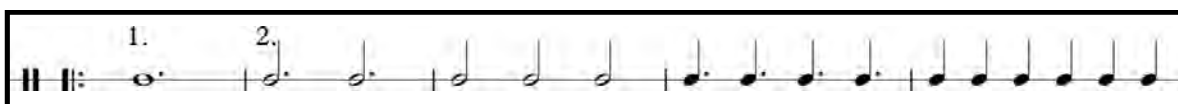


Figure 29: Two-part canon



Figure 30: Four-part canon

Exercise 5 – Final activity

<u>Activity</u>	<u>Purpose</u>
In groups of at least four members, try and make a short composition of at least four cycles, using the divisions of twelve in a similar fashion as the four-part canon. Each student can choose a maximum of three notes from the C major pentatonic scale.	Applying knowledge learnt to instruments and in practical playing. Developing creativity.

Jazz Improvisation Dalcroze-inspired lesson 6

01 September 2014

Divisions of twelve continued, blues scale, phrasing and communication

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
Divisions of twelve exercise, continued from previous lesson: a. In circle walk and clap the divisions of twelve b. Make two circles, a small circle on the inside and a bigger circle on the outside. Repeat exercise in canon and move in opposite directions.	Warm up, get the students' attention, mental awareness. Develop musical skills. Interaction, concentration. Polyrhythms within a larger musical context and different meter. Study shifts of beat and meter.

Exercise 2

<u>Activity</u>	<u>Purpose</u>
Music: adaption of Ummm – Bobby Hutcherson (Everybody knows this song, it is the warm-up song for all the ensembles) a. Teacher plays bass line of song in left hand, and improvises with the various divisions of twelve in the right hand. Students react to specific division played by clapping hands and walking in any direction b. Walk the pulse and clap the various divisions. Change walking direction if there is a change in division played.	Using divisions of twelve in a musical context. Reaction, listening, rhythmic sense, dissociation.



Figure 31: Bass line for Ummm, right hand improvising in divisions of twelve

Exercise 3

<u>Activity</u>	<u>Purpose</u>
<p>Teacher continues to play the bass line of Ummm.</p> <p>a. Students stand in a circle. One student starts with the first division, walks and claps it towards another student. Should reach the other student at the end of a bar. That student should then walk and clap the next division towards somebody else until all the divisions have been covered. Then it starts again from the top in the same way.</p>	<p>Phrasing, communication, interaction, reaction, rhythmic sense</p>

Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>Build minor blues scale on floor with platters. Show minor 3rd, whole-tone (major 2nd) and semi-tone (minor 2nd) intervals.</p> <p>a. Let one student at a time walk on the platters while the others sing the scale.</p> <p>b. Bring instruments closer and try it on the instruments</p>	<p>Learning the minor blues scale</p>

Exercise 5

<u>Activity</u>	<u>Purpose</u>
While teacher plays Uhhh at the piano, students get the opportunity to experiment with the use of the minor blues scale in combination with the divisions of twelve.	Using the minor blues scale in a musical context. Another way of working on the divisions of twelve and minor blues scale.

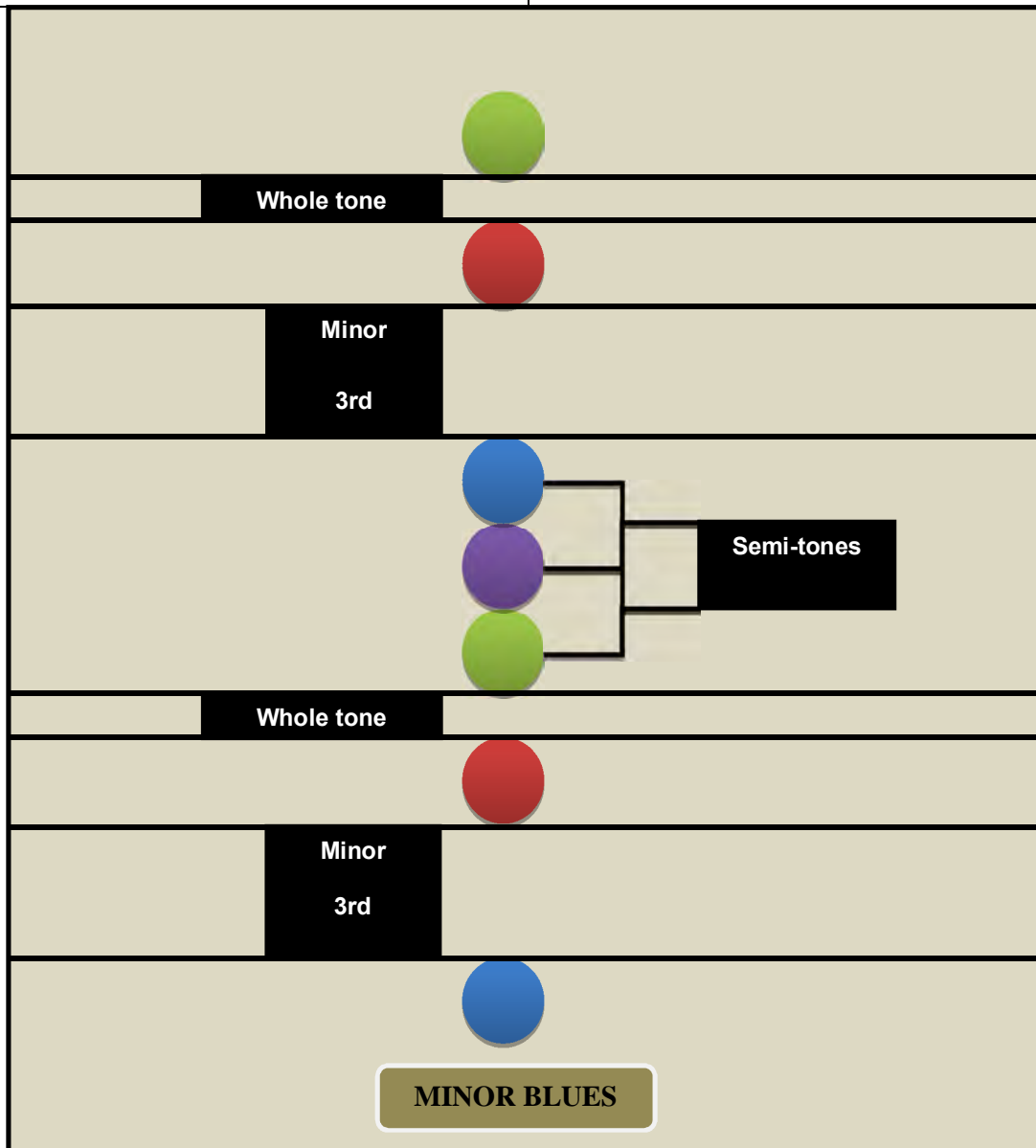


Figure 32: Visual representation of the minor blues scale

Jazz Improvisation Dalcroze-inspired lesson 7

08 September 2014

Swing feel and articulation

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
Divisions of twelve exercise, continued from previous lessons: a. Make two circles, a small circle on the inside and a bigger circle on the outside. Repeat exercise in canon and move in opposite directions. b. Each student starts on any division, moving randomly around room. On teacher's cue, go to any other division.	Warm up, get the students' attention, mental awareness. Develop musical skills. Interaction, concentration. Independence

Exercise 2 – swing

<u>Activity</u>	<u>Purpose</u>
Using the 12/8 time signature in the same way as the clapping drill. Omitting the following beats one at a time: 2, 5, 8, and 11. Eventually getting to a swing feel. a. Improvising at the piano with specific pulse: students walk the pulse and alternate between clapping the divisions of two, three and swing feel at teachers cue. b. Play Blue Rondo a la Turk – Dave Brubeck. In straight parts, let students clap the quavers and walk the pulse to experience the	To learn about swing. Feel the difference between straight and swing feel. Musical skills. Rhythmic transformation (Choksy <i>et al.</i> , 1986:48-49).

<p>rhythmic transformation. In swing parts alternate between divisions of two, three and swing.</p> <p>c. Give students the opportunity to experiment with the changes and different divisions and swing feel on their own.</p>	
---	--

Exercise 3 – reading rhythms

<u>Activity</u>	<u>Purpose</u>
<p>Write various rhythms on the board.</p> <p>a. While walking or stamping the beat, students clap the rhythms indicated by the teacher. Alternating between the various rhythms, and between swing and straight feel. With right hand indicate rhythm to be executed, with left hand indicate swing or straight feel.</p> <p>b. Try executing the rhythms with body percussion of choice. Try adding some articulations</p> <p>c. On instruments try to play these rhythmic patterns using short scalar motifs, alternate between straight and swing. Encourage the students, if possible, to continue stamping the beat with their feet.</p>	<p>Music reading and motivic ideas, Articulation and rhythmic sense. Straight, swing.</p>



Figure 33: Jazz rhythms for exercise 3 (Aebersold, 2000:28)

Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>Recap on the 12-blues structure</p> <p>Have the rhythm section players start it in F, Let the students experiment with the rhythms and articulations learned. Keep the amount of notes limited to three at first.</p> <p>Increase the number of notes when students are successfully playing the rhythms and articulation.</p>	<p>Improvisation, rhythmic sense, interaction communication.</p>

Exercise 5 - listening

<u>Activity</u>	<u>Purpose</u>
<p>Listen to various recordings. Listen to articulations, swing feel, straight feel, rhythms, phrases and motifs.</p> <p>E.g.: Scapple from the apple and Donna Lee by Charlie Parker, Sonnymoon for two by Sonny Rollins, Ramblin' by Ornette Coleman</p>	<p>Listening, observing and analysing</p>

Jazz Improvisation Dalcroze-inspired lesson 8

15 September 2014

Blues variation and rhythms

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
With pulse, teacher improvising at the piano, students alternate between division of two, three, straight and swing.	Listen, reaction, alertness. It wakes up the students.

Exercise 2

<u>Activity</u>	<u>Purpose</u>
<p>Teacher plays the basic 12-bar blues learnt previously.</p> <ol style="list-style-type: none">Student should find body positions again to show the chord progression.Ask students to work together and write it on the board.Play a variation of the 12-bar blues (see figure below). Students should use body positions for the new chords.Ask them to identify the chords that were changed. They should indicate it on the board.To help them, they can sing the root tones, also on solfège to determine the changed chords.	Recap the 12-bar blues and learn a variation thereof.

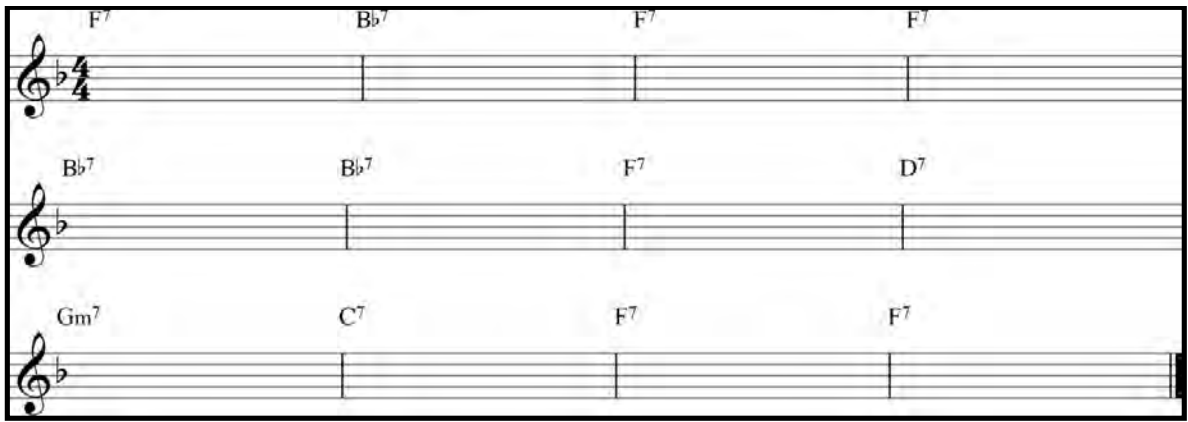


Figure 34: First variation of the 12-bar blues

Exercise 3

<u>Activity</u>	<u>Purpose</u>
<p>Each student receives five papers with the different chords. While teacher plays the variation of the 12-bar blues, the students should arrange them on the floor in a way to easily move from one to the other. They stand on the paper that indicates the chord being played. After they complete this talk about how they connected the chords and have them show it to the class. Two suggested lay-outs are presented in the figures below.</p>	

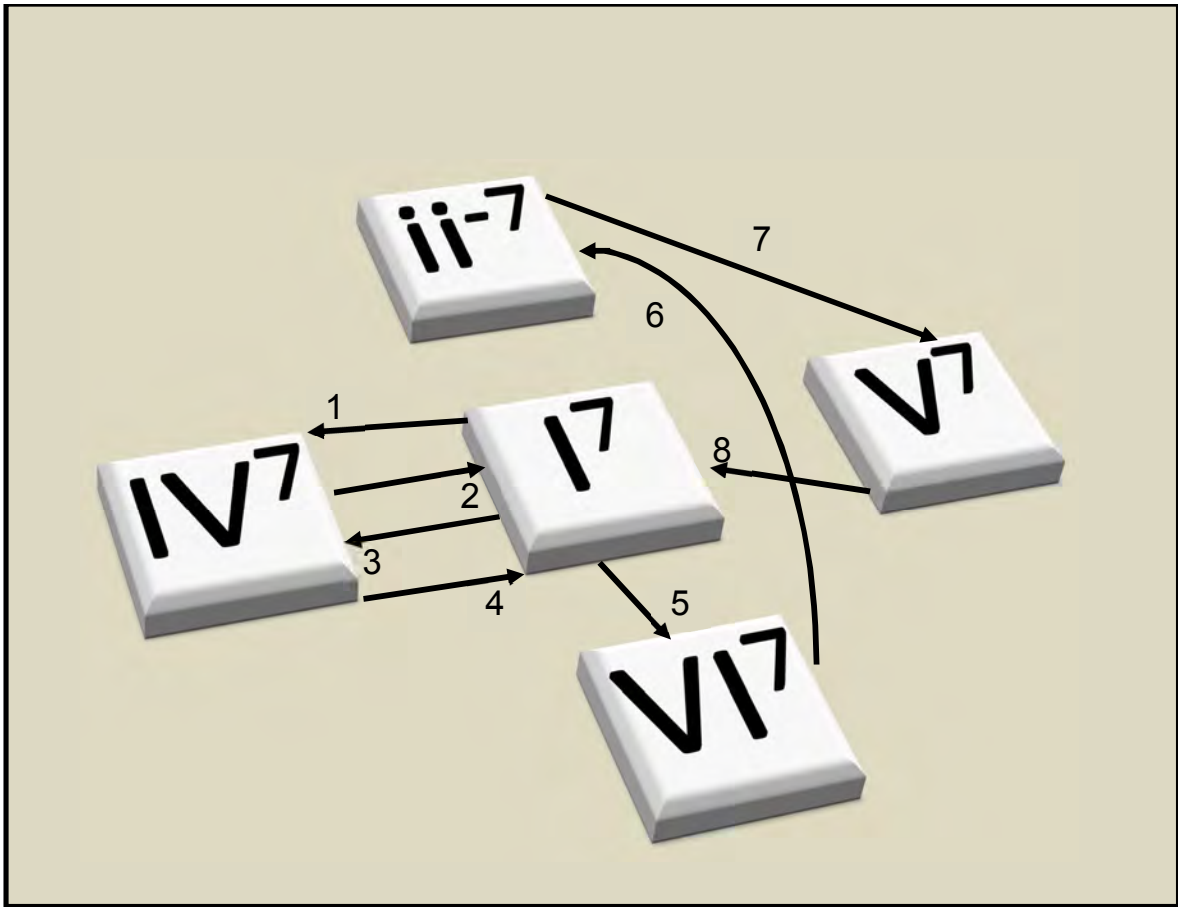


Figure 35: First suggested layout and walking directions for 12-bar blues variation, keeping the primary chords in a horizontal straight line.

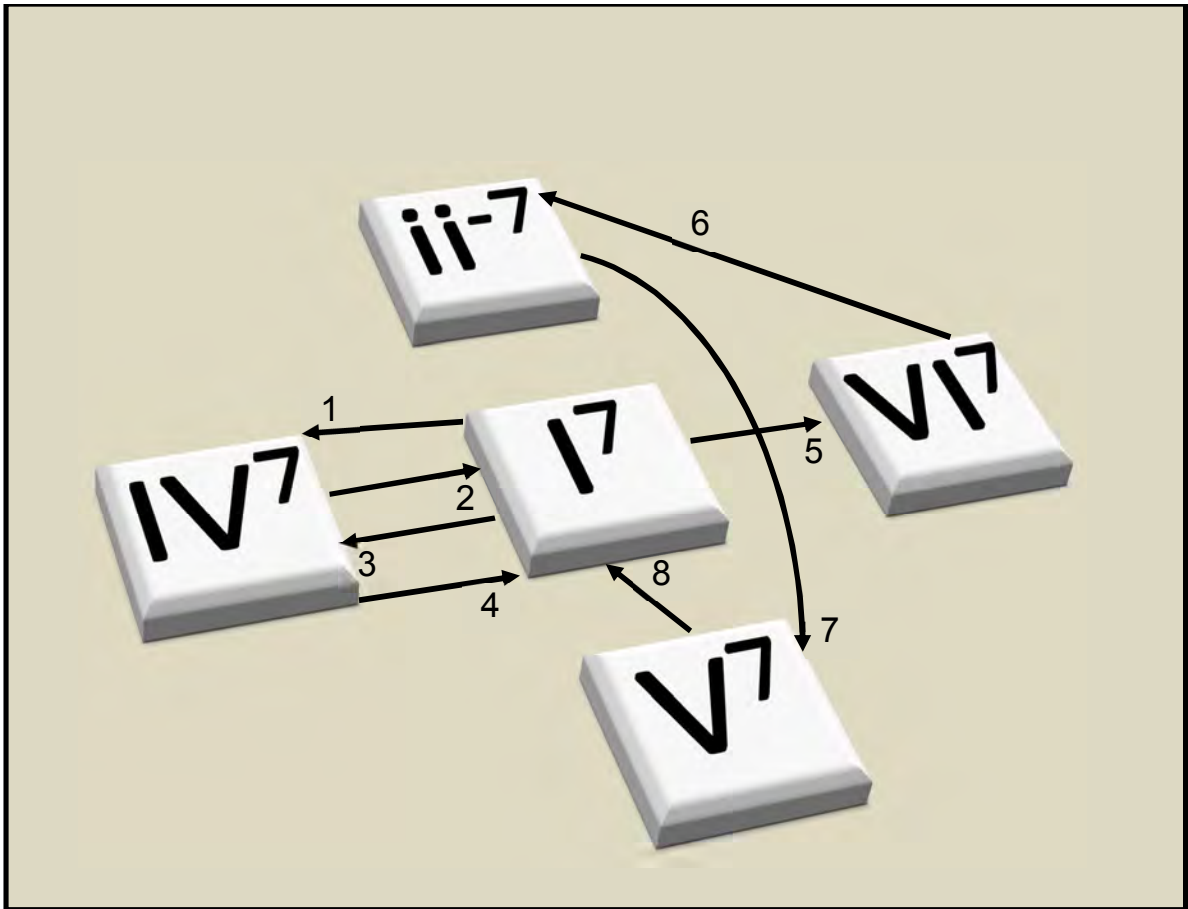


Figure 36: Second suggested layout and walking directions for 12-bar blues variation. Keeping the ii-V-I progression in a straight vertical line

Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>As a group, determine the 3rds and 7ths of the chords. Write it on the board.</p> <p>a. Divide into three groups. One group plays the roots, the second group plays the line starting on the 3rd and the third group plays the line starting on the 7th.</p> <p>b. Continue playing while walking the chord progression on the papers.</p>	<p>Voice leading, musical skills, communication. The importance of the 3rd and 7th.</p>

<p>c. Give students the opportunity to experiment with rhythms from previous lessons over blues variation, and improvise.</p>	
---	--

The musical score is in 4/4 time and consists of three systems of four measures each. The first system (measures 1-4) features chords F7, Bb7, F7, and F7. The second system (measures 5-8) features chords Bb7, Bb7, F7, and D7. The third system (measures 9-12) features chords Gm7, C7, F7, and F7. An alternative voicing for the 3rd and 7th of the final chord is shown in measure 8.

Figure 37: Lines connecting 3rds and 7ths

Jazz Improvisation Dalcroze-inspired lesson 9

22 September 2014

Time and feeling, importance of 1st and 3rd beat, rhythms

Exercise 1 – Warm up

<u>Activity</u>	<u>Purpose</u>
five crotchets and quavers a. Students walk the given pulse in a circle. Clap 5 crotchets followed by 5 quavers, then 4 crotchets and 4 quavers, then 3 crotchets and 3 quavers, then 2 crotchets and 2 quavers, then 1 crotchets and 1 quaver. Repeat the set again until the second round is complete. b. Repeat until it's comfortable.	Rhythmic sense.

Exercise 2

<u>Activity</u>	<u>Purpose</u>
a. Once students comfortably get the exercise, repeat the exercise with the instruments, while walking the pulse. Firstly just one note, gradually increase the amount of notes. b. Incorporate using the different scales learnt. Major, mixolydian and dorian, in various familiar keys.	Rhythmic and melodic sense

Exercise 3

<u>Activity</u>	<u>Purpose</u>
<p>Note placement relative to the beat (Aebersold, 1992:43). Write three different patterns on the board. While walking the pulse, have the students clap the respective patterns indicated by the teacher. Also execute it in the feet. Ask students how they experience the difference and you they would describe it.</p>	<p>Learning the different possible placements of the notes relative to the beat. Provides more options for expression.</p>

Exercise 4

<u>Activity</u>	<u>Purpose</u>
<p>Recap the 3rds and the 7ths of the 12-bar blues variation dealt with in the previous lesson.</p> <ol style="list-style-type: none">a. While teacher plays the blues at the piano, students must try to play either the 3rd or the 7th on the 1st and 3rd beat of each bar. Start off simple, just two notes per bar.b. Next, play one note before each 1st and 3rd beat, either a semi-tone or whole tone above or below. Approach the 3rd and the 7th tone.c. Recap on jazz rhythms previously learnt. Try and combine them with this exercise.	<p>Blues, rhythms, 1st and 3rd beat, 3rd and 7th tones, reading, approach tones and improvising.</p>

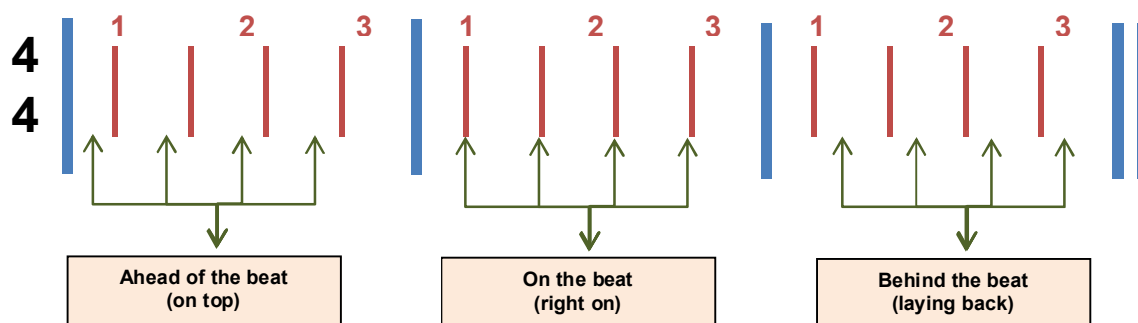


Figure 38: Note placements relative to the beat as illustrated by Aebersold (1992:43).

The musical notation illustrates three patterns for note placements relative to the beat in 4/4 time, each on a treble clef staff:

- RIGHT ON/ON THE BEAT:** Shows a sequence of four quarter notes, each starting exactly on a beat line.
- BEHIND THE BEAT/LAYING BACK (DELAY?):** Shows a sequence of four quarter notes, each starting after the beat line.
- AHEAD OF THE BEAT/ON TOP (ANTICIPATION):** Shows a sequence of four quarter notes, each starting before the beat line.

Figure 39: Patterns to illustrate note placements relative to the beat

7.3 Annexure C: Two examples of my personal reflections

Personal reflection

Lesson 1 – 28 July 2014

1. What went well?

The warm-up worked very well, the students showed an understanding of what they were doing. Some of the students who were not familiar with the exercise got assistance from the other students. There was a good flow.

The whole-tone/half-tone exercise went well.

2. What did not go so well?

The students were familiar with the major scale exercise, therefore there was no challenge.

On the other hand, the mixolydian and dorian modes were perhaps too difficult to grasp so early. Trying to show them how the scales and modes RELATE and COMPARE to one another seems to have confused them a little. Some showed an understanding but not all.

The final exercise also proved to be too hard. They are not accustomed to the respective modes and their applications.

3. Are there alternative solutions?

Work on the individual modes separately and from a different perspective. Let them feel and sing the modes more before trying to explain it.

4. How can we move on?

Go back to basics and rudiments. They need to have more physical experience before expanding intellectually. Start off more simply and add a challenge once they clearly understand and execute the given task.

Personal reflection

Lesson 2 – 04 August 2014

1. What went well?

The clapping drill was a very good start to the lesson. The students clearly enjoyed it and found it challenging. When adding the accents, you could see how the students used their whole body to feel the accents, not just the hands. Singing the scale in the same manner was also very challenging. At first they did not get it right, but you could see the joy once they got it right. It was a fun exercise. When they played the same exercise on their instruments, they got it right much more quickly. When they repeated the exercise on the mixolydian mode, it took some time again to get used to it. Through this exercise, the students seemed to understand the mixolydian mode better. Finding the body positions for the 12-bar blues also went well. They got that quickly. They seemed to be very excited to know the structure of a blues. They did not know this before.

2. What did not go so well?

The final exercise once again seemed to be too challenging. To think about the whole scale was too much. The students are not familiar with the use of scales in improvisation.

3. Are there alternative solutions?

Give the students fewer notes to experiment with, instead of the whole scale.

4. How can we move on?

Perhaps work with the chord tones first, not the whole scale, so that they can get a feel of the chords and harmony instead of thinking in scales. Stick to mixolydian and major for now. Continue with the blues, and incorporate arpeggios or broken chords to highlight the chord tones.

7.4 Annexure D: Student reflection sheet

What did we train?	
MUSICAL	PHYSICAL
PERSONAL	SOCIAL

7.5 Annexure E: Interview questions, adapted from Habron *et al.* (2012:57)

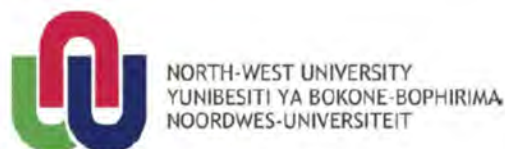
- What were your experiences during the sessions?
- How did you experience learning jazz improvisation through the use of Dalcroze-inspired activities?
- What have you learnt from participating?
- How did it feel to “move” in the session/ use your body?
- How did learning by using the body affect your learning?
- Was this way of learning relevant to learning jazz improvisation?
- How did the interaction between each other affect your learning?
- How did you feel about learning jazz improvisation in this way?
- What did it mean to you?
- How well facilitated was the project?
- Did you enjoy the sessions?
- To what extent did the movement affect your jazz improvisational skills/processes?
- To what extent did the movement contribute to your understanding of jazz improvisation?
- Any other comments or thoughts?

7.6 Annexure F: Compact disc

The inserted CD contains the interview transcripts, student reflection essays as well as my personal reflections used for data analysis. The video recordings are not included and the participants' names on the reflection sheets have been covered in order to ensure their anonymity. The complete code list is also included as well as the member checking reflections. The codes assigned to the various quotes can be seen in the right margin of the respective documents. The files included on the disc are:

- A. Code list;
- B. Interview transcripts;
- C. Participant reflection essays;
- D. Personal reflections;
- E. Member checking.

7.7 Annexure G: Ethics approval



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Ethics Committee

Tel +27 18 299 4849
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ETHICS APPROVAL OF PROJECT

The North-West University Research Ethics Regulatory Committee (NWU-RERC) hereby approves your project as indicated below. This implies that the NWU-RERC grants its permission that provided the special conditions specified below are met and pending any other authorisation that may be necessary, the project may be initiated, using the ethics number below.

Project title: Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: A hermeneutic phenomenology																															
Project Leader:	Dr L van der Merwe																														
Student:	H Davel																														
Ethics number:	<table border="1"><tr><td>N</td><td>W</td><td>U</td><td>-</td><td>0</td><td>0</td><td>3</td><td>2</td><td>7</td><td>-</td><td>1</td><td>4</td><td>-</td><td>A</td><td>7</td></tr><tr><td colspan="3">Institution</td><td colspan="6">Project Number</td><td colspan="2">Year</td><td colspan="4">Status</td></tr></table> <small>Status: S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation</small>	N	W	U	-	0	0	3	2	7	-	1	4	-	A	7	Institution			Project Number						Year		Status			
N	W	U	-	0	0	3	2	7	-	1	4	-	A	7																	
Institution			Project Number						Year		Status																				
Approval date:	2014-11-17																														
Expiry date:	2019-11-16																														

Special conditions of the approval (if any): None

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, please note the following:

- The project leader (principle investigator) must report in the prescribed format to the NWU-RERC:
 - annually (or as otherwise requested) on the progress of the project,
 - without any delay in case of any adverse event (or any matter that interrupts sound ethical principles) during the course of the project.
- The approval applies strictly to the protocol as stipulated in the application form. Would any changes to the protocol be deemed necessary during the course of the project, the project leader must apply for approval of these changes at the NWU-RERC. Would there be deviated from the project protocol without the necessary approval of such changes, the ethics approval is immediately and automatically forfeited.
- The date of approval indicates the first date that the project may be started. Would the project have to continue after the expiry date, a new application must be made to the NWU-RERC and new approval received before or on the expiry date.
- In the interest of ethical responsibility the NWU-RERC retains the right to:
 - request access to any information or data at any time during the course or after completion of the project;
 - withdraw or postpone approval if:
 - any unethical principles or practices of the project are revealed or suspected,
 - it becomes apparent that any relevant information was withheld from the NWU-RERC or that information has been false or misrepresented,
 - the required annual report and reporting of adverse events was not done timely and accurately,
 - new institutional rules, national legislation or international conventions deem it necessary.

The Ethics Committee would like to remain at your service as scientist and researcher, and wishes you well with your project. Please do not hesitate to contact the Ethics Committee for any further enquiries or requests for assistance.

Yours sincerely

Linda du Plessis
Digitally signed by Linda du Plessis
DN: cn=Linda du Plessis, o=NWU,
Vaal Triangle Campus, ou=Vice-
Rector: Academic,
email=linda.duplessis@nwu.ac.za,
c=US
Date: 2014.12.03 17:25:09 +02'00'

Prof Linda du Plessis

Chair NWU Research Ethics Regulatory Committee (RERC)

Code-Filter: All

HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.

File: [...]Improvisation through Dalcroze inspired activities 13 November with...]

Edited by: Super

Date/Time: 2014-11-13 08:49:04

- 1. FEELING THE MUSIC IN MY BODY**
- 2. SUPPORTS DEVELOPMENT AS JAZZ MUSICIAN**
- 3. BUILDS CHARACTER**
- 4. BUILDS RELATIONSHIPS**
- 5. STIMULATING AND MOTIVATING LEARNING**

Add something

Amazement

Appreciation

Become free

Can't feel without the movement

Challenging but stimulating activities

Concentration

Confidence

Creates balance between each other

Creates personal awareness

Develop accuracy

Develop ideas from others

Develop musical expression

Develop skill

Disagree

Discoveries

Do it more

Easier learning

Educational

EMERGING THEMES

Encouragement

Feel the beats & rhythms inside

Feel the music

Feeling facilitates understanding

Feeling means remembering

Follow others

Fun

Group learning

Happiness

Helps when tired

Improves musicality and improvisation

Improvisation: Creativity

Improvisation: Interaction

Improvisation: Makes it interesting

Improvisation: Phrasing

Improvisation: Rhythms and beat

Independence

Interact physically

Interaction

Interesting

Listen to others
Listen with the body
MEMBER CHECKING
Musical communication
NCA_Not the best for all
Personal attributes
Respect one another
Sense of belonging
Show with body
Something left out
Trust yourself
Understand Better
Understand correctly
Understanding others better
Unite as one group
While practicing

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By: Super

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HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 17

Memos: 0

Quotations: 30

Families: <none>

Comment: <none>

001


002 Improvisation through Dalcroze-inspired activities in
beginner student jazz ensembles: a hermeneutic
phenomenology: Interview 1

003 I: So this is not at all a formal interview, this is more of a
conversation...

004 P: Ok.

005 I: ... that I want you to... I would like you to explain to me,
or talk, talk about it, tell me what was your experiences,
what, was there something that stood out, out of the 8
weeks of the sessions, ..mm.. what it means to you, that
we used movement to learn jazz improvisation, what was
your experiences and any highlights?

006 P: yeah, like all of these things, I've noticed that they *do*
help, like... uhm... musically

 Develop musical expression

007 I: Ja

008 P: ja... from my side, jazz helps you, and every genre, it's
not just jazz only, you can use it in any particular genre,
and probably compose something, make music,

009 I: Ja

010 P: ja, unlike classic, classic is for me it's... it's sticking on
one thing...

011 I: Uhuh

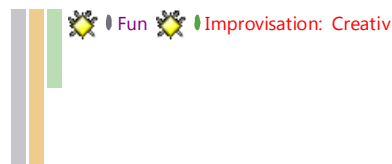
012 P: but jazz, you can open new doors, and you can create
new things you know.

013 I: Ja, ja

014 P: ja... Unlike playing other peoples stuff, you can,
you can even maybe like, add on top of peoples stuff,
peoples music,

015 I: Uhuh

016 P: Be creative, be more creative, make things more fun,
more interesting,



017 I: Ja, ja

018 P: so those classes helped in that way

019 I: Ok

020 P: ja

021 I: was there any thing that, any experiences that, that
stands out as, that you can remember, that you've
experienced as... that's memorable, any memorable

022 P: I can say that, the first lesson

023 I: ja

024 P: With the scales

025 I: ja

026 P: the locrian, and the... cause when I tried it out,

027 I: ja

028 P: at our session,

029 I: ja

030 P: trying out the mixolydian, it worked

031 I: ja

032 P: I was, I was shocked, wow

033 I: ja (laughter)

034 P: it was so easy. Ja. And, the twelve, the twelve counts

035 I: ja

036 P: ja, it...

037 I: oh, working with those polyrhythms?

038 P: pardon?

039 I: the polyrhythms

040 P: ja those polyrhythms, they help in... they're kind of weird but,

041 I: ja



042 P: they are, but there's something about them, and, this thing that I don't understand but it's interesting

043 I: ja

044 P: I'd like to learn more about it

045 I: ja

046 P: this... ja I find that interesting. And knowing the

 Amazement  Educational
 Easier learning

 Interesting

 Do it more

 Amazement

accents, wow, where they put the accents and stuff ja

047 I: ok

048 P: that's very interesting

049 I: so, so that... those experiences were the ones that you remember, you remember the most

050 P: ja

051 I: or value the most

052 P: yes, yes, yes, yes

053 I: (coughing) but what do you think, do you think that using the movement and the exercises we did in the class, do they contribute to your musical knowing, in general and to your jazz knowing and to, to jazz improvisation, and do you think it helped you with that?

054 P: well yes, cause as we were doing that... mmm... those rhythms yesterday

055 I: yes

056 P: if you can't figure out where the first and the third beat is...

 Independence

057 I: ja

058 P: you won't know how to switch from the... uh... that rhythm... that second rhythm..

059 I: ja, delay

060 P: ja and

061 I: and anticipation

062 P: anticipation, ja we won't know when to change

063 I: ja

064 P: ja

065 I: ja

066 P: so with movement and, finding that.. uhm... the do..
the downbeat.

067 I: the downbeat ja

068 P: ja, ja,

069 I: ja

070 P: it becomes much easier

071 I: ok, uhm, so do you, so in that case do you think it's
relevant for us to use movement..

072 P: yes it is relevant

073 I: in jazz improvisation

074 P: it is, it is relevant, otherwise, if you give us like notes,
just writing there, you can't feel it. I, I feel that we must
feel it...

075 I: ja

076 P: before... eh... taking it out

 Easier learning

 Can't feel without the movement

077 I: yes, yes yes

078 P: you must feel it, and then you can make other people feel it

079 I: mm (in agreement), but talking about other people, making other people feel it. How do you think the interactive processes, or not the processes, the interaction between you and your fellow students, how did that contribute to your learning?

080 P: well, you, you can see that sometimes like, other people know better than you know, like, you tend to respect them

081 I: ja

082 P: ja you tknow that that guy I respect him cause he did this and I'd like to do it too

083 I: ja

084 P: ja, so it brings respect

085 I: ja, ok

086 P: between us

087 I: do you think, also think it helps you to get to know each other?

088 P: ja. It does

089 I: do you know your students your fellow students better

 Group learning

 Respect one another

 Understanding others better

now?

090 P: better now ja

091 I: than..

092 P: than I did before, ja because we laugh together

093 I: ja

094 P: in the class you see so when we laugh together then,
we open to each other

095 I: yes, yes, yes

096 P: ja

097 I: and do you feel that the, the whole... did you enjoy,
did... there was a joyful element right through the session

098 P: yes there was, even though, you know, we were tired,
like throughout these eight weeks

099 I: mmm

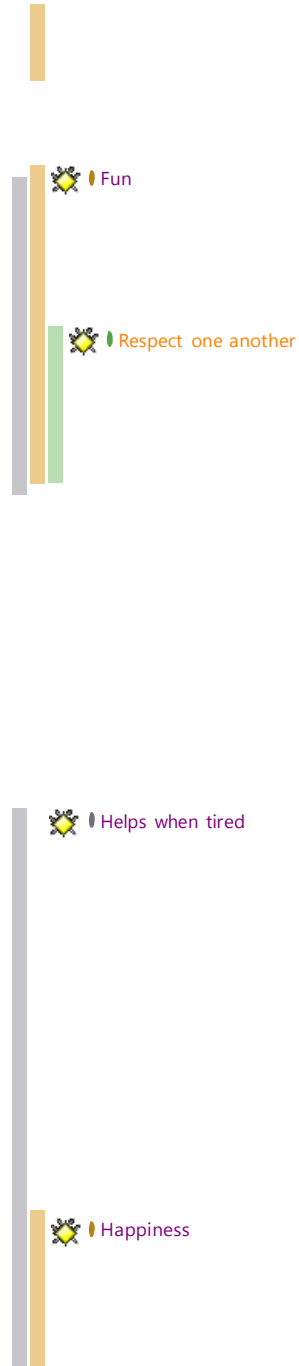
100 P: we come from... eh... the campus

101 I: ja

102 P: but when we get there...you know, it becomes that
feeling that, good feeling

103 I: oh, so, so you saying generally when you get there on
a Monday afternoon you...

104 P: ja



105 I: you tired, you don't really...

106 P: it makes my day, otherwise

107 I: ja

108 P: ja

109 I: it makes your day?

110 P: ja it makes my day

111 I: oh!

112 P: it just completes it

113 I: that's nice to hear (laughter)

114 P: ja

115 I: why?

116 P: cause I love jazz

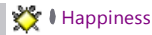
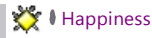
117 I: oh, ok, (laughter) that's cool... so... how well do you think was the whole, session and the eight weeks, was it facilitated or planned or organized? Do you think it...

118 P: ja it was, cause even though I, I, I,.. I think we were going step by step

119 I: mm

120 P: ja I think it was organized

121 I: so do you think with in the... do you see the bigger picture of what we did? In the eight weeks and how every little thing we did...



122 P: contribute...

123 I: contributed to your...

124 P: ja (shaking head in approval) I see it, I see it cause,
you... you can't think of one thing

125 I:ja?

126 P: (inaudible)... like you won't get to that point where you
want to get... you have to think about all of these
aspects...

127 I: ja

128 P: ja, the, the polyrhythms, the accents, the... everything

129 I: mm

130 P: that you taught us, like if you don't think about that
then... I know there are other routes but those...

131 I: ja

132 P: they, they... are able to build you.

133 I: ok

134 P: as a player

135 I: that's nice. And uhm... what was the other question...
uhm... did you... ja, no, that's about basically the whole
th... everything that I can think about, what... have you
got any other thoughts or comments or experiences...
that you...



136 P: no

137 I: nothing?

138 P: nothing



139 I: (laughing), so you, you'd say that using the body was a good and a pleasant experience for you to learn?

140 P: yes, cause I've never done it before

 Discoveries

141 I: mm.

142 P: so ja, it was a first time experience and a... a good one too.

 Discoveries
 Happiness

143 I: and do you think it's app... its very applicable to the jazz improvisation?

144 P: yes, cause you see some jazz artist doing some movements, you ask them... you ask yourself "why are they doing movement?"

145 I: ja

146 P: it helps them too I think

147 I: ja

148 P:ja

149 I: or it's... maybe it's a natural thing

150 P: it's a natural thing (shaking head in agreement)

151 I: it's because we always move

152 P: ja

153 I: and we... especially in Africa, we love to move to music

154 P: yes, if you feel it you must move,

 Can't feel without the movement

155 I: ja (laughing)

156 P: ja (laughing)

157 I: ok, thank you very much

158 P: ok

159 I: I appreciate it, and I'll keep your name a secret, don't worry I won't mention it.

160 P: (laughing) ok thank you sir

161 I: thanks, appreciate it.

162

163

164

165

P 2: Interview 2 Mavis.docx

Path: Managed in My Library -> C:\Users\loob\Desktop\Skripsie\...\Interview 2 Mavis.docx
Media: RICHTEXT

Printed: 2014-11-13T08:33:42
By: Super

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 24

Memos: 0

Quotations: 43

Families: <none>

Comment: <none>

001

002 Improvisation through Dalcroze-inspired activities in
beginner student jazz ensembles: a hermeneutic
phenomenology: Interview 2

003 I: I want you to explain to me what your experiences
were, how you've experienced it, what you found
memorable, what you... what stood out to you, out of the
eight weeks, you know, what was nice, what was good,
what wasn't good and how you've experienced it and did
it contribute to your learning and etcetera. So the floor is
yours. It's very informal, very informal.

004 P: the first... ok firstly... uhm... starting to learn the blues
and knowing what you... eh... doing..

005 I: ja

006 P: in your improvisation, it's just like you don't take... ok
let me start o... you don't tackle improvisation like, like
you always did...

007 I: mm

008 P: before we... uhm... started with this eight weeks of
theory class of...

009 I: yes... with the Dalcroze activities, ja

010 P: ja, so like... when, when you tackle the improvisation
you know what more to focus on and, I mean to stay in
the scale...

 Discoveries

 Concentration

011 I: yes

012 P: and stuff like that. Eh, things that stand out for me, eh,
like...joh it's a lot (sighing), there's a lot of things (little
laughter)

013 I: but then go for it then, we've got time

014 P: ehm...

015 I: I would love to hear it.

016 P: eh, I mean... the... the songs that you chose, ah, it's
nice

017 I: ja

018 P: it was nice, like it wasn't a whole other genre...

019 I: yes, yes, yes

020 P: that, that, that we has to adapt to in jazz, I mean, ok
jazz is one genre, but I mean you get different styles in
the genre...

021 I: mm, oh ja

022 P: it's like you chose like our type, what we would like
and stuff, that, that stood out for me like...

023 I: are, are you talking about specifically for the...

024 P: ja

025 I: for the ensembles?

026 P: for the ensembles yes.

027 I: ok, ja

028 P: that stood out, and like... you teaching us to, to, to...
to like, how can I say now? Uhm...

029 I: don't you wanna... jy kan Afrikaans ook praat as jy wil.

030 P: ja

031 I: maak nie saak nie

032 P: I started with English

033 I: it doesn't matter, maak glad nie saak nie, (laughter)

034 P: ok, so... I mean, your, your, your, your, your tea...
your teaching style to your, your, your theoretical... that
how you teach, taught us...

035 I: the theoretical aspects, ja

036 P: ja, how, how you taught us

037 I: ja

038 P: I mean that went in, and we could... practical... uhm,
development in ourselves and...

039 I: ja

040 P: like you can, we could do it

041 I: so would you, when you say it went *in*, do you, is it
like...

042 P: ja, it went in so when we sees that stuff, ok that's one

Feeling facilitates understanding

Confidence

Feel the beats & rhythms inside

two three four five six (while clapping hands) whatever

043 I: ja

044 P: ja

045 I: so you feel it much better?

046 P: you feel it ja

047 I: you experience it, you understand it as well

048 P: yes

049 I: ok

050 P: that's the, that's the thing... and uhm... sjo it's a lot...

051 I: (laughter)

052 P: uhm... what can I think of?

053 I: any f... any particular event in the eight weeks of the classes that you've felt, wow this has really meant a lot to me, for the learning, or

054 P: I mean the, the, the, the... there where we go, went like the five four against the... two...

055 I: o ja, the polyrhythms

056 P: I mean, ja the polyrhythms, that was quite interesting for me, like

057 I: ja

058 P: I never did that before

 Challenging but stimulating activi

 Discoveries

059 I: ja

060 P: ja that was, it was hard at first to find (inaudible and
laughter)

061 I: (laughter)

062 P: but it was, after a while if you get it right then it's...

063 I: it's actually like... it's actually quite nice when you
eventually get it right

064 P: ja it's nice

065 I: it's a sense... it gives you a sense accomplishment

066 P: I think, and it makes musical sense also

067 I: mm (in agreement)

068 P: like you can incorporate it in your playing...

069 I: ja

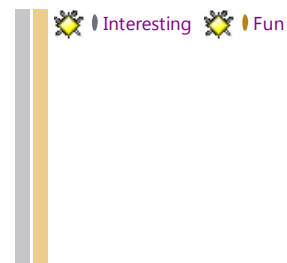
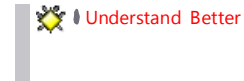
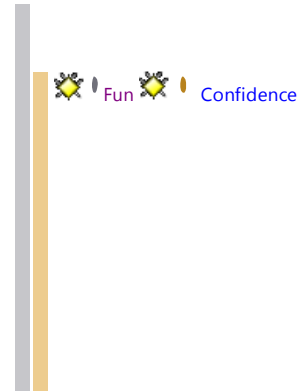
070 P: and stuff like that

071 I: ja wherever, and...

072 P: but for me personally, ag, it was just nice this eight
weeks, because teaching like the, the Dalcroze method
into jazz, I mean not just sitting there and whatever
learning on the board...

073 I: ja, ja (laughter)

074 P: I mean, you, you, you, gonna get something, but I
mean you're not going to practically do it for yourself..



075 I: mmm (in agreement)

076 P: who's gonna go, ok I must do this at home, but now
you have classes, but I think... uhm... people are
different, people, some people learn it from... ,
because...

077 I: ja, ja, ja

078 P: there is great musicians that...

079 I: ja?

080 P: that didn't do the Dalcroze...

081 I: ja, no absolutely

082 P: and is brilliant

083 I: mm, absolutely

084 P: but I think it's better to do it the Dalcroze way.

085 I: why? It's interesting that you say that.

086 P: oh, why? Well...

087 I: why do you feel so?

088 P: ... because, you, you, your, your body movement...
uhm... how can I say your body movement lets you feel
stuff, feel different kind of vibes...

089 I: ja, ja, ja

090 P: you know stuff like that, so when you get used to your
body movement your feel is gonna be more appr... more

 Feel the music

 Creates personal awareness

 Improves musicality and improvisation

better to approach your, your musical...

091 I: mm, mm, ok

092 P: your musical, uhm, ok let's say improvisation like...
like how we were taught now...

093 I: ja

094 P: and... I mean, the, the, the, that stand for me like... I
could go to the piano and say ok like this is a blues

095 I: ja

096 P: 12 bar blues and what, and I ga, I can play it like that
play it like that and I tried it and it worked

097 I: ja, ok

098 P: so

099 I: I'm glad it worked (laughter)

100 P: it must, it must work, I'm so glad, but I'm trying to get
others also, but...


101 I: ok

102 P: the eight weeks was fun for me, it was fun.


103 I: ok so, so you would say that the, the using your body
and the Dalcroze eurhythmics, and the movement really
aided you in...

104 P: ok I wouldn't say it's top, the top and I wouldn't say it's

 Independence

 Educational

 Fun

 NCA_Not the best for all

the... like the best... ok it is the best but (laughing)

105 I: (laughter)



106 P: but I wouldn't say it's like really, for all people now

107 I: ja?

108 P: it, it would work, I wouldn't say that, but...

109 I: ja?

110 P: but for me personally Dalcroze is a better way to learn music.

 Do it more
 Understand Better

111 I: but, so you say, but when it comes to the jazz improvisation do you think it helped you personally with your ways of thinking, eh... for jazz improvisation and for your playing, for the...

112 P: ja, because you can, ah... I mean you can approach it from different... (showing angles with hands)

 Discoveries

113 I: ja?

114 P: eh...

115 I: angles?

116 P: angles, ja.

117 I: ja

118 P: you can approach it from different angles like, like we did now, uhm, yesterday in the jazz...

119 I: mm?

120 P: that... you said ok right you, you, you start on a do and
we must start on a la, whatever...

121 I: ja

122 P: or me...

123 I: ja

124 P: and I mean that sounded perfectly sense, that made
perfectly, when we played it, it made sense.



125 I: ja, ja

126 P: for me, I, that's what I heard.

127 I: ja

128 P: it made sense for me.

129 I: no, that absolutely made a lot of sense, it was...

130 P: I mean and like... structures, you all know that ok that
I must do in that structure and that I must do in that
structure...

131 I: mm?

132 P: that I must do in... and now you can approach it in
that... uhm... structure.

133 I: ja, ja, ja

134 P: so, (sighing), and the improvisation, like the
rhythms...

135 I: ja

136 P: now we know the rhythms like, pa (imitating the
rhythms), like to help you...

137 I: ja, ja, ja

138 P: to, to, to get like the accents and what, we didn't know
that first.

139 I: ja

140 P: so... the... that rhythms helped us like, maybe you can
have a improvisation not just playing running notes and
stuff...

 Improvisation: Phrasing

141 I: mm

142 P: we can use, we can use

143 I: ja if it helps you to create, mm...

144 P: ja

145 I: to have...

146 P: musical sense

147 I: like the musical grammar...

148 P: ja

149 I: you know with the punctuation marks, with the
exclamation marks...

150 P: ja

151 I: with the question mark, the articulations ja.

152 P: and it can help you to have more structure in your
improvisation

 Improvisation: Phrasing

153 I: ja ok

154 P: not just running notes and whatever. You will evens
not now what you playing and doing.

155 I; ja, ja.

156 P: so...ja

157 I: ok. That sounds... anything else that you, that stands
out in an experience that you thought, wow, this was
amazing or neh, this should not have been part of the
class.

158 P: ha,

159 I: or,

160 P: ok, eh, for me improvisation is amazing.

161 I: ok

162 P: ja

163 I: so the whole process of the improvisation was...

164 P: improvisation is just... like how... how can like, like
classical wise ok it's straight, straight, straight away

165 I: ja?

166 P: you can just learn it in a straight way, there is no other
way to classical (laughing)

167 I: (laughing)

168 P: but jazz there's like different (making wave like
motions with hands and arms), I mean, ways you can
approach jazz and, it's amazing, it's, it's just...

169 I: ok

170 P: on our instrument, you don't even, he didn't evens
know your instrument can do that,

171 I: ja, ja

172 P: or, or stuff like that

173 I: ok (laughter) or you didn't even know *you* can do stuff
like that

174 P: jaaaa!!

175 I: or with your instrument ja

176 P: I mean and what, and what the, I experienced that, ja,
what I experienced was... mmm... thinking out of the
box.

177 I: mm?

178 P: but not too out of the box just thinking...

179 I: ja?

180 P: out of the box

181 I: so like a little bit of sense of freedom but within
boundaries

182 P: ja, within boundaries

183 I: ja

184 P: there we go

185 I: (laughing)

186 P: ja

187 I: ok, that's interesting, but also do you, so you think, like
you mentioned, do you think it is relevant for jazz
improvisation using movement and Dalcroze-inspired
activities and stuff? It's relevant to use within jazz
improvisation teaching? It helps?

188 P: it, it helps, but it depends on the people also.

189 I: ok

190 P: If they want it to help them

191 I: ja of course, if, if anything can help you if you want it to
help you so,

192 P: ja

193 I: it's about the mind-set probably.

194 P: ja

195 I: then...

196 P: but I think it's the best way to learn jazz, through body
movement

197 I: ok

198 P: mm (nodding head up and down)

199 I: ja, interesting. And how do you think the interaction
between you and the fellow other students or your... and
everybody else...

200 P: like...

201 I: with me in the class? How did that influence you?

202 P: It's nice, because we didn't know each other before.

 Understanding others better

203 I: mm

204 P: and now, it's funny how jazz music can bring us like,
(putting hands together)

205 I: ja

206 P: I mean we interacting and we like, ja, ja, play that, play
whatever whatever,

 Improvisation: Interaction

207 I: ja ja ja

208 P: and we like, uhm, maybe solos, give solos over,

209 I: mm

210 P: solo, solo, solo, and it's nice, then we complement
each other, ah you did this (inaudible) whatever,

 Respect one another

211 I: ja, ja, but do you, but do you see a link between the

interaction within the class setting with, with the activities that we do, the way we interact there...

212 P: I think people...

213 I: with the jazz improvisation. Do you see the link? Do you find a link between the two?

214 P: I think our confidence is the link.

 Confidence

215 I: ok.

216 P: people, people got more, eh, eh, confident around other students that they met only this year.

 Confidence

217 I: ja

218 P: I mean, and, and we all are at different levels in jazz

219 I: ja

220 P: not in jazz I mean, in the jazz class we all are in different levels...

 Unite as one group

221 I: mm?

222 P: and I mean, do unite as one group and to, to, like, how can I say now... like you said the link, to link us together is confidence

223 I: ja, ok

224 P: yes, we all gained confidence, that's what I can...

 Confidence

225 I: ja

226 P: ja

227 I: (laughter), thanks. Uhm, what was, uhmmmm, what,
how well facilitated do you think was the whole eight
weeks, the project, and the sessions and do you think it
was well facilitated?

228 P: uhm, yes, I think so. Fairly, fairly.

229 I: Fairly?

230 P: fairly ja

231 I: fairly, ok

232 P: so, but, aahm, uhm.

233 I: what would you have changed?

234 P: like how do you mean by facilitated?

235 I: facilitated? How well was it organized, how well was the
classes planned, how well...?

236 P: I mean, the classes was, was planned well, because I
mean we all knew for every class what's the next step, ok
we all gonna start with that...

237 I: ja

238 P: then we gonna start with that, we always gonna start
with the clapping (clapping hands), and walking around
whatever, but it was nice planned and it worked up to the
eight weeks and everybody knew what, what...

239 I: ja

240 P: what to do, and what, but I think it's, it's brilliant
planned, I... ja.

241 I: ok. And did you say, but did you at least enjoy it? Was
it... can you elaborate?

242 P: I mean I had fun, I had fun.

 Fun

243 I: eh?

244 P: I had fun ja.

 Interaction

245 I: it what way? How?

246 P: eh... improvisation, improve way, I mean interacting
with your peers,

247 I: ja?

248 P: I mean, what, what they got to say, what they got to
say about this, what... I mean, you don't get that
everyday (laughter)

249 I: ja, ja

250 P: I mean to work together in a jazz group, or an
ensemble and stuff.

 Unite as one group

251 I: mm

252 P: hearing what other people or what the le, or what level
are they on, or what can they play, what, where are they
in the...

253 I: mm


254 P: ... really in mm... like in the jazz level or so.

255 I: ja, ja, ja. Ok. And then, uhm, to what extent do you think
the movement that we used, the exercises, did it
contribute to your musical understanding? I think we have
touched a little bit on this, uhm, but...

256 P: mm

257 I: but do you think it really contributed to the way you
understand music, the way you understand jazz?

258 P: yes, because its uhm, it let me listen to the music, like
and feel it like, ok,

 Feel the music

259 I: ja

260 P: whatever you did that there.

261 I: yes

262 P: what you said yesterday you did that there, and it lets
me move like, ok I can do the twelve here or I can do the
four, the five, here or so

263 I: yes, yes. Ok

264 P: that, that, that's how I feel like... ja

265 I:ok

266 P: am I not answering the question or what?

267 I: no, you are, no, you are absolutely

268 P: oh ok

269 I: ja, no its, there's no right or wrong answer to a question

270 P: oh

271 I: if you answer it in any way then...

272 P: ja

273 I: it says nothing. Uhm, anything else? Any thoughts or experiences or comments? Or something?

274 P: ah, no...

275 I: that you think it...

276 P: ah no comment, experiences, woah experience a lot.

277 I: ja?

278 P: ah, the body movement is one experience that I never did,

 Discoveries

279 I: mm?

280 P: did in my life before, I mean learning jazz in that way, joh, it just gives you a other approach

 Discoveries

281 I: ja

282 P: you check. And... there's... no that's all ja

283 I: ok

284 P: that's basically all

285 I: thank you very much for your time, I appreciate it, and I can assure your name will not be mentioned

286 P: ja it's cool

287 I: (laughter)

P 3: Interview 3 Muza.docx

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Quotations: 14

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001

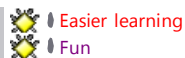
002 Improvisation through Dalcroze-inspired activities in
beginner student jazz ensembles: a hermeneutic
phenomenology: Interview 3

003 I: ok, anyway. I just want to, this is not a interview such
like, uhm, what did you do or you know? It is not,

004 P: Like a interview, interview on a tv like.

005 I: Ja, no it's not. It's very chilled, it's more, I wanna find out
from you how you experienced it. How you experienced
learning the jazz through the Dalcroze- inspired activities.
So I want, it's more like a conversation.
You must tell me what experienced.

006 P: I experienced it was it was easy, fun and easy to
understand.



007 I: ja?

008 P: it's like killing two birds with one stone.

009 I: Ok

010 P: Yes

011 I: That's nice

012 P: (clap hands together) unlike when you practice, you
have to think about the rhythm and keeping the beat
while playing.

013 I: Ja

014 P: your, your method, doing everything at once (bringing
hands together as if putting things together)

 Easier learning

015 I: Ok, so it helps you to concentrate, or not to
concentrate, to find, find it easier to understand?

016 P: Yes

017 I: Ok. So is that, you say that was your experiences of
the

018 P: yes

019 I: So, but how did you experience learning the jazz
improvisation, specifically talking about jazz
improvisation.

020 P: Yes

021 I: through the Dalcroze-inspired activities? Through the
movement.

022 P: I found it easier also.

 Understand Better

023 I: mm

024 P: But I'm getting there.

025 I: Ja, ja, ja. So, but does it, does it help you to understand
the concepts of, of jazz improvisation.

026 P: Yes, because me at first I was just improvising, playing
random notes.

027 I: Yes?

028 P: These eight weeks

029 I: Ja?

030 P: of your class, now I understand, when you improvise
you are telling a story.

031 I: Ja. Ok that's very nice, so you're telling a story?

032 P: A story yes.

033 I: But you say the movement helped you with telling the
story or learning how to find your story.

034 P: Yes.

035 I: Ok, that's very nice, uhm, but what else did you learn
from participating in this, in the eight weeks with the
others and...?

036 P: I learned...

037 I: If you can think of something.

038 P: (laughing) I learned lot, lots of things.

039 I: Ja?

040 P: I learned lots of things.

041 I: Such as? If you can give me an example.

042 P: Like improvising, using the, the twelve structure blues,

043 I: Ja, ja, ja

044 P: and how the three, the thirds and the sevenths are
important.

045 I: Yes, yes, yes

046 P: in improvising

047 I: Ok. And how did, but so you enjoyed the moving in the
sessions?



048 P: Yes

049 I: Did, do you find, and do you find that the moving and
working interactively with the others, how did you find
that? How did you experience with the, working with the
other students in the class?

050 P: It was fun, because I learn from them because
everyone had his own idea and everyone has his own
id..., own thing to do the (showings hand towards each
other)



051 I: Yes

052 P: Yes

053 I: Ok. And do you get, do you take from their ideas, do
they give you ideas, do you?

054 P: Yes.

055 I: Do you also learn from them?

056 P: I learn from them and I take, I take it and I just turn it



(showing a turning motion with hand) just a little.

057 I: Yes, turn, turn it around? What do you mean to turn it around?

058 P: Like when you teach me something you say you must do it, I'm (inaudible) going to do it other way around

059 I: Ok?

060 P: But your way.

061 I: Ok, ok. So how do you think the interaction between you and the other students affected your learning? Or of the jazz improvisation?

062 P: (inaudible sounds, clearly searching for words)
(laughing) ... engilsh...

063 I: (laughter) don't worry about it, this is not, this is not a problem at all

064 P: I, it, it, it, affect me i..i..i..i in a way that I must practice more and...

065 I: Ja?

066 P: ... become better musician.

067 I: So, so the interaction with the others, do you think it helped you, uhm, you saying it helped you to practice to become a better musician, but do you think you've, you learned from the other students, do you think you, by

taking part with them did that affect your...

068 P: I learned a lot.

069 I: eh? From the others as well?

070 P: From the others (shaking head in agreement)

071 I: Ja ,I think, I think it's, one can learn so much from other students, sometimes you can learn more from your fellow students than you learn from the teacher.

072 P: Yes

073 I: That's my experience sometimes.

074 P: Like I said everyone has his own ideas,

075 I: Yes

076 P: and everyone has their own i... own idea to (inaudible)

077 I: Mm, mm, and I think that's important especially in in jazz improvisation where you, where you have the opportunity to express your own ideas and then you hear something from somebody else and then they or, it's different ideas that you get that you can maybe use to or you interpret his idea differently and then that creates a whole new idea within you. So I think it's very nice, I think it's very nice to work with other students and people around you.

078 P: Unlike working on your own.

079 I: Mm, yes.

080 P: Reading.



Group learning

081 I: Mm, ja, that's boring in any way for me. Uhm, but how
do you feel about learning jazz improvisation like we did
it? Do you think it's a good thing? Do you think it's a bad
thing? Do you think?

082 P: It's a good thing.

083 I: (laughter)

084 P: Definitely a good thing (with a smile)

085 I: Why? Why do you think so?

086 P: Because, to express yourself and telling a story.

 Develop musical expression

087 I: Ja? And, but I mean with the, I'm specifically talking
about the movement now.


088 P: the movement?

089 I: yes the movement that we used. Do you think the
learning jazz improvisation through that is good?

090 P: yes.

091 I: Did it definitely help you?

092 P: it helped me, like when you improvising, you must
keep the beat (keeping the beat with fist on table).

 Improvisation: Rhythms and beat

093 I: Mm, mm

094 P: Unlike playing random notes, playing blah ,blah, blah,
blah, blah, blah, blah, blah.

095 I: (laughing) ja, ja, ja

096 P: And you don't listen to the bass how the bass goes.

097 I: Yes

098 P: and the movement helps you to, to listen and listening
to others, listening to yourself and others.

 Listen to others

099 I: Mm, mm, yes

100 P: to (bringing hands together again as if trying to show
unity)

101 I: Yes, ok. Uhm, so if, if I can ju, it's like a, it might be a
little difficult question. What does it mean to you? To
have learnt jazz improvisation the way we did it? What, if
you had to take away something for yourself, what does it
mean to you as a person?

102 P: As a person, oh. (slightly confused)

103 I: Just like, for, for me uhm, what does it mean to me?
It's, I've, personally I've I've grown into being a better
musician or I've learned this about myself that I le.. with
other people this, Or anything what you, what it means to
you.

104 P: What it means to me because at first playing, playing
is, I, I, I know how to play or not to play but with jazz,

105 I: Ja?

106 P: I learned that to express myself.

 Develop musical expression

107 I: Uhm?

108 P: and, and, and, and in a way (closing eyes as if
struggling to find the words) how can I put it?

109 I: any way, it doesn't matter, any way. It, it, any way you
want to.

110 P: (laughing) for me that, that what, what, what I can take
is... ah... working with, with others.

111 I: uhm?

112 P: helped me also.

113 I: ok.

114 P: Yes

115 I: ok, uhm, just a few more questions then we're finished.
How well facilitated do you think we, was the project? Not
the project the process? And this classes and the
planning and everything.

116 P: ah, it was well, well, well.

117 I: Do you think so?

118 P: Yes, because.

119 I: Really?

120 P: Yes, because, I have, I have learned something

121 I: Ok.

122 P: Things that, uh, I didn't know, now I know, it's like
playing X!# (making click sound with tongue) oh, (a
reaction of suddenly grasping a concept, or



understanding something) that is what Hattingh was trying to say... (inaudible)

123 I: Ok, yes, yes, yes, ok that's nice. And did you enjoy it?
It's... Did you enjoy the session?

124 P: Yes absolutely.

125 I: Ok

126 P: Because I was there from the start. I didn't miss one class. (proud laughter)

127 I: Ja, ja, ja, ja, ja. No, I'm glad, that's very important to, the only way you grow, is to attend all the sessions because you could, if you attended two sessions, it's easy to, to not learn anything because to you maybe the first or the second session might feel like a waste of time, but it is because you don't understand what we've done previously, prior to it and everything. So it is very good to come to all the sessions and uhm, and then any other co, comments or thoughts from your side?

128 P: Keep it up (smiling and laughing)

129 I: Thanks (laughter), thanks and thank you for, for, for, it is so early in the morning spending some time...

130 P: I hope I hope I've helped you a lot.

131 I: No you definitely, definitely did and ah, you, ah you will be, it will be anonymous, don't have to worry about that.

132 P: Thanks

133 1: Thanks.

134

P 4: Interview 4 Maestro.docx

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001

002 Improvisation through Dalcroze-inspired activities in
beginner student jazz ensembles: a hermeneutic
phenomenology: Interview 4

003 I: This is not a, it's not like a formal interview where I am
gonna ask you a bunch of questions, it's more like a
conversation. I want to, I want you to tell the story. I want
to find out from you what, how did you experience the
eight weeks of, of learning jazz improvisation through the
movements that we used and the exercises and what you
felt was good and what you felt was not good and if there
are specific events that stood out for you, that meant a lot
to you, that were special, or something like that. If there's
something.

004 P: Ok, uhm, to start off with, uhm, for me it was eh, very,
very different from any other experience that I've ever
had.

005 I: Ja?

006 P: Because eh, in my all the that I've been playing
music...

007 I: mm?

008 P: I've never learnt ah, to do stuff in that way.

009 I: Ja?, is that now through the body, through the
movements and the..

010 P: Ja, not through that. I have, I have met with, with eh



other musicians

011 I: mm

012 P: That also employ eh clapping

013 I: Ja?

014 P: And and singing

015 I: Ja?

016 P: uhm, and also ja, tapping the, the rhythms in, in
(inaudible)

017 I: mm?

018 P: but not the movement.

019 I: ok?

020 P: Yes so, so for me it, it, it made everything so, so
easier.

021 I: Ok

022 P: Yes it made everything so easy and plus uhm I can
feel

023 I: Ja?


024 P: when I'm walking that no ok this is the beat

025 I: Ja?

026 P: in my feet, and this is the rhythm



027 I: Ja?

 Easier learning

 Feel the music

 Feeling facilitates understanding

028 P: see, so it also helped me to, to kind of work out on my
other stuff.

 Improves musicality and improvisat
 Independence

029 I: Mm

030 P: On my other music. Cause if I, if I struggle with a
rhythm

031 I: Yes?

032 P: and then I just go (clapping a rhythm on lap) and then
walk the beat (stomping the foot) here and there and then
it becomes so, so easier.

033 I: mm?

034 P: and then when it comes to, to, to jazz I'd, I didn't know
that, the proper way.

035 I: Ja?

036 P: I wou... I only know, knew that improvising things you
know just playing a bunch of notes

037 I: Ja? (laughter)

038 P: and stuff and (laughter) that's how I grew up doing it.

039 I: Ja, ja, ja

040 P: and that's how I learnt it from other people but now,
there it was like no this is how you supposed to do it.

041 I: Ja?

042 P: Ja, you supposed to, to follow the, the, the chord
progressions

043 I: Ja?

044 P: And the scales, the k, the scales, I didn't know about
them

045 I: Ja?

046 P: Ja. I learned them here also which was, which was a
good thing and it, it gave me ah, a broader
understanding.



047 I: Mm?

048 P: about how, what jazz is all about and how it is, how,
how different it is from classic.

049 I: Ja, ja, ja

050 P: Because I, I grew up playing classic.

051 I: Ja

052 P: for a long, long time. I didn't like it even.

053 I: (laughter)

054 P: But, while I was growing as a musician

055 I: Mm mm

056 P: I began to like it.

057 I: Mm

058 P: Uhm....

059 I: What other experiences do you, was, was, stand out for you? What, what did you learn that you felt, ok you said now the scales and the chord progressions and stuff, but from the experiences, from using the movement, how do you think did it contribute to your understanding or your playing of the jazz improvisation?

060 Long silence

061 I: (subtle laughter)

062 P: Ahg, just don't know how to say it.

063 I: There's no wrong or right. So you can (coughing) sorry.

064 P: Well uhm, was that all I could say?

065 I: (laughing loudly)

066 P: (laughing)

067 I: No, how did you experience the uhm, how do you think your experiences of using movement can contribute to your jazz improvisation? How do you, how it makes, how did? How do I ask this. Uhm, to what extent did the movement that you used or that we employed in the class, contribute to your jazz improvisation?

068 P: Well uhm, it, it it gave me her, more, more ideas in fact uhm.

 Improvisation: Creativity

069 I: Mm?

070 P: From, from what I use to do, before.

071 I: Ja?

072 P: eh, in terms of, of, of improvising and you know all the,
the, the, the, the the delays.

073 I: Mm

074 P: and the anticipations. I never knew, I never listened to
jazz in that way.

075 I: Mm?

076 P: You know, of to, to, to notice all the other stuff that
you, you have taught us.

 Understand Better

077 I: Ja?

078 P: And eh, like I say, it, it, it, it brought that
understanding.

079 I: Do you think, do you think the movements that we used
and the way we did it was useful in your, in specifically
jazz improvisation learning? Do you think that was a
useful approach to, to teaching you the jazz
improvisation? Or do you feel that I, it, even if I didn't
incorporate the movements you would still understand or
be able to do the things?

080 P: No. I, I, I feel that it, it contributed a lot.

081 I: Mm?

082 P: Mm, because the movement themselves they, they,
they made everything so, so much easier.

 Easier learning

083 I: Mm?

084 P: Makes it so much easier, to understand.

085 I: To understand?

086 P: Yes. To understand what is expected of me.

087 I: Ja?

088 P: When improvising or when playing.

089 I: And when it, when you, when it goes to the instrument
how do you think that, ehm, help you with the instrument?
I know, you know you understand it now, but does the
movement help you when it comes to your physical
playing on the instrument?

090 P: Well, mm, basically for me it, I feel, I feel that it's
some, some of the things for me they take time for me to,
to kind of get used to

091 I: Mm?

092 P: Until I, I get it on, I get to do it on a daily basis.

093 I: Yes.

094 P: You see, if I do it more and then the understanding
becomes much more broader.

095 I: Ja, ja, ja


096 P: So, I feel that it was, it was too little.

097 I: Ja?

098 P: So ja it was a bit too little for, for, for the eight weeks

099 I: ja?

100 P: But I feel that if you could do, do it more

 Do it more

101 I: Ja?

102 P: I cou, it could work.

103 I: Oh, so you would say, you would, you would hope that we have got more of these sessions?


104 P: Yes.

105 I: to... Ok. Ja, I think it would be nice to have an extended uhm, time, like either two lessons a week for ten weeks, where we can focus a lot on the improvisation aspect when using it. And I think it would be very nice. Uhm, how did the interaction between you and the other students, how do you think that affected your learning and your own playing and your own...

106 P: Well for me, uhm, while I'd improvise I would just improvise the way I feel.

107 I: Ja?

108 P: ja, that works for me but, when I'm playing with other people, someone is playing one motif and then I'm like "wow, that's something I could, I could also use." It's like you, I learn something from each and every person.

 Develop ideas from others
 Group learning

109 I: Ja

110 P: that's there, because we're all different and everyone

does something different and I feel that I can learn, I learn something from them that I can use for myself.

111 I: Mm. Ja.

112 P: In the future. In my improvising.

113 I: Ja. So it's also in a way, you, you evaluate what they're doing and then you, or you listen to what they're doing and then also, in, in a way the music makes sense.

114 P: Ja

115 I: or what you're supposed to learn, it also makes sense because like, ok, but that's not quite necessarily on the right time but, so ja, I think it's a interesting, the interaction aspect between each other. And, what did, what did the eight sessions mean to you?

116 P: In what way?

117 I: In any way. Personally, do you think you've grown, confidence and everything or in any way.

118 P: Ok, for eh, in terms of, in terms of confidence, yes I'm, I'm a person that's very uhm, critical when it comes to my own playing and the, I feel like "if I play this, ah, maybe they're gonna feel like they don't like it or I'm playing

119 I: Ja, ja?

120 P: Something else you know that they don't understand"

121 I: Mm



Confidence

122 P: So, I, I kind of hold back,

123 I: Ja?

124 P: So, but it, it was like when you say “no just, just play,
anything that comes to you, your mind

125 I: Mm

126 P: just, don't eh, think of using a lot of notes.

127 I: Ja

128 P: just try these two notes.” And eh, play, being around
eh, eh, eh, the other guys,

129 I: Ja?

130 P: You know, I kind of get rid of that nervousness

131 I: Ja

132 P: and I just become free, because I know whatever,
whatever I do we, eh, no one will, will judge it.

133 I: Ja.


134 P:

135 I: Ja, there's no judgement within the classes, ja.
Because there is also no wrong or right.

136 P: Ja

137 I: It's everything is actually right, because it's a, it's like,
it's more, is it like a free, you've got freedom but within

 Become free  Confidence

 Sense of belonging

 Become free

borders.

138 P: Yes

139 I: That guide you to, to break free. Ja.

140 P: Ja they also guide you in the right direction

141 I: Ja

142 P: To be able to understand

143 I: Ok

144 P: as a jazz musician, what other jazz musicians do.

145 I: Ja

146 P: So I could also incorporate, incorporate it within my,
my playing

147 I: Mm. Ok. And did you, did you enjoy learning in this
way? Of course you said now you want, you would like to
do it more, but do you, do you think, did you enjoy it, did
you, was it?

148 P: Ja I, I, I, I enjoyed it. I'm, I'm a person that really
doesn't like sitting like that (acting like sitting behind a
desk and writing) and "no this is how you write a dorian
scale (acting like teacher tells students how they should
write the scale down) this is how..."

149 I: Ja

150 P: Because in that way (sitting back again), yes I can
know how to write the dorian scale

 Understand Better

 Interesting  Fun

151 I: ja

152 P: but it will only end there (showing firmly with both
hands open on the table)

153 I: Ja

154 P: for me to incorporate it into my playing it's gonna be
difficult.

155 I: Mm, mm, mm

156 P: because, ja, they, you, after learning something, now,
and then I have to do it immediately on the instrument.

157 I: Ja.

158 P: I mean, I immediately understand, "ok this is how I do
it". Even though yesterday or some other time when I
have to play while moving.

159 I: ja?

160 P: eh, it's very tricky but

161 I: (laughter)

162 P: I know with time and practice it gets, it gets better

163 I: Ja

164 P: I would say that I enjoyed every session even though
sometimes I feel like (staring up in the corner) "what is
this guy talking about?"

165 I: (laughter)



Understand Better



Challenging but stimulating activi





Challenging but stimulating activi



Fun

166 P: And then ja, when I look around, and look around and
see, “ok, this is how it works”, and I also try to figure it out
myself (pointing with both hands to the body) I don’t just
go with everyone, just clapping and...

 Independence
 Show with body

167 I: Ja, ja, ja.

168 P: but, I, I try to, to understand what am I doing.

169 I: Ja, and what you doing wrong.

170 P: ja and what am I doing wrong and...

171 I: or not wrong, but, what’s, what’s hindering you from
getting it right.

172 P: ja

173 I: Ja, that’s good and then sometimes in a way that’s also
where the interaction comes in. where you can see what
the others are doing, to help yourself to, to guide you to,
to... and if you’re like asking” what is this guy doing”
(laughing) you must tell me what, if you think that way.

174 P: but you know I, I feel that because they, they’re saying
that here you, everything, as a lecturer you, you, you
teach me something up until this point (indicating with
both hands to a specific point on the table)

175 I: Ja

176 P: and then I have to, to, to broaden it up for myself.

 Challenging but stimulating activitie

177 I: Ja

178 P: and I have to try other different ways of, of, of doing it
SO...

179 I: Mm

180 P: I, I try to challenge myself

181 I: Ja

182 P: even though I don't understand that properly what's
going on

183 I: ja?

184 P: I try to, to find a way "is it this way, is it that way?" and
then sometimes I get to the point whereby (clapping hand
together in achievement) I get it right



185 I: Ja

186 P: on my own

187 I: ja, that's nice. Ja, so you, are you, you would say that
these, these sessions would, provided you with ideas and
ways of figuring stuff out yourself?

188 P: yes

189 I: To, to go, and if you got a challenge outside of the
session, in another class, it provides you with the skills
and the knowledge to musically sort it out?

190 P: Ja. Like, like you said the other day when I was
practicing and then you asked "what are you practicing?"
I was like "no, I'm practicing scales" and you were like

“don’t just play them straight, just try something else”

191 I: Ja?

192 P: and then I, I took that into consideration and when I
playing, when I’m playing my scales I play it in a different
time or I add a bunch of rhythms

193 I: ja?

194 P: in there and then I try to play in thirds

195 I: Ja?

196 P: Or in any other different way and actually it, actually it
works.

197 I: Ja?

198 P: because I got to understand that scales much more
better

199 I: Ja, ja and the intervals and in the way they move and
the way they connect

200 P: Ja

201 I: Ja, that’s cool. I’m glad, I’m glad it helped, very glad
(laughter).

202 P: I’m still gonna do it so.

203 I: Ok, and any other to, thoughts on how the movement
contributed to the jazz improvisation? Or any other
comments or any other... experiences that jumps to mind

or...?

204 P: Mm, all I can say is that eh, it is, it is very different
from any other thing that I've, that I've learned.


 Discoveries

205 I: Ja?

206 P: I didn't really know that (inaudible, maybe you can do
it?). like the way you thought about it like, taking the
Dalcroze and the jazz.

207 I: Ja?

208 P: it, it works. It works, even though it, it, it takes like I
said for me it, it's still gonna take time to...

 Challenging but stimulating activitie

209 I: Mm?

210 P: to, to get used to that, to the way of, of, of, that way of,
of, of doing things.

211 I: Ja?

212 P: Uhm, I'm really bad at remembering stuff, so I try to go
back and remember some other stuff.

213 I: ja, no

214 P: that we've done so.

215 I: Ja, so you say it works, do you, in your experience it's a
nice, it's a pleasant way of, of learning to improvise?

216 P: Yes, yes

217 I: a more, accepting way.

218 P: Ja.

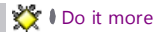
219 I: Mm, not accepting as in I accept that we do it that way more that you feel comfortable in what you are doing. And in your own learning, and there's that, if you sit there and learn about jazz improvisation there's no wrong or right, there's no, there's no, you learn about what you have to do but in a easy and in a comfortable way.

220 P: ja, in a fun and playful way, also



221 I: Mm. Ok. Anything else? Any other comments, thoughts?

222 P: I just think that we, we should uhm, do it more, we should just do more of it, and I know that it, it's gonna make good jazz musicians out of us.



223 I: I hope so. I hope so and I'm looking forward to seeing where this goes. I think next year can be very interesting. Thank you. Appreciate it and I won't mention your name.

224 P: (laughter)

225 I: (laughter) I appreciate it.

P 5: Interview 5 Ndlovu.docx

Path: Managed in My Library -> C:\Users\loob\Desktop\Skripsie\...\Interview 5 Ndlovu.docx
Media: RICHTEXT

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From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 23

Memos: 0

Quotations: 28

Families: <none>

Comment: <none>

001 Improvisation through Dalcroze-inspired activities in
beginner student jazz ensembles: a hermeneutic
phenomenology: Interview 5

002 I: Ok, this is not a, a formal interview...

003 P: (coughing)

004 I: where there's a right or a wrong answer, it's just basically,
it's a conversation. Ok, I want you to, I want to hear from you
what was your experiences out of the past eight weeks, of the
sessions that we've conducted and learning the jazz
improvisation through the use of movement. How did it help
you? How did it contribute to your learning? And, what was
memorable? What stood out for you?

005 P: What stood out was the amphi performance.

006 I: Ja?

007 P: But then, uhm, I, I learnt a lot of things (scratching cheek
bone), cause uhm, from my personal view of improvising I just
thought that people just go there blobloelbobeboeboble
(imitating a trumpet playing a lot of fast notes), the whole time.

008 I: Ja?

009 P: but then again I, I, I saw that as, as, as we went to every
session that this goes with rhythm and everything.

010 I: Mm?

011 P: So, o ja at first when, when, when you wrote the things on
the board and we were still warming up and pack, unpacking
our instruments I'd go like "oh" (nervous face expression) "am I
gonna get this or what's gonna happen?"

012 I: ja?

013 P: But then, when you explained everything and when we did the things, and sometimes I'd just feel like "ah, I can't do it," but seeing my fellow uh, uh, uh, uh, uh, students doing it and failing but just still having fun, I'd say "who cares. If I'm wrong, I'm wrong (clapping hands and stomping feet imitating exercises in the class) if I'm right, I'm right."

 Fun

014 I: Ja

015 P: And then, I, I, I learnt to also (coughing) like, for me, every time I would get a scale for, for, let's say, uhm, for my practical

016 I: Ja?

017 P: I would, I would play it and it would be difficult but since I started jazz I would learn to play with the, with the different notes from the 3rd to the 7th

018 I: Mm?

019 P: to the 8th to the what what and for me still now I, I, I, I think if I get a scale today and I can improvise on it that means I know the scale

020 I: ja

021 P: it gives me confidence that I, I went this way and I was actually given that way so it means if I can go the left and I was appointed to the right that means I can do both.

 Confidence

022 I: Ja

023 P: So it has been very easy for, for, it was, it has been a thing that, that makes it easy for, for, for us

 Develop musical expression

024 I: ja?

025 P: to learn, ok for me to learn.

026 I: Ja

027 P: And then again I, I think, uhm, uhm, it, it, it actually
intrigued, uhm, a part of me that I didn't understand. I just
wanted to be a gospel musician and what what

028 I: Ja?

029 P: but then I, I started inquiring information and I, and I heard
that there was gospel according to jazz that made it, you
know.

030 I: Ja?

031 P: it's both things that I love, and I, ok I grew up with gospel
but now I can put some jazz and make it feel nice.

032 I: Ja

033 P: And then I, I've checked from uh, the improvement of my
improvisation of the videos of last year before I came here and
uh, this year in March when we were still starting with the jazz
and the thing.

034 I: ja?

035 P: I mean it's a, it's a, it's a shocking gap that I've opened from
then till now.

036 I: Ja

037 P: So it gave me that thing even if I'd, I'd rather be late than

don't come at all to jazz, ja.

038 I: Ja, ja. Ok I'm very happy to hear that. And, but out, from the, when we did the ses, on the Monday afternoon sessions now. Were there, was there anything that stood out from your experiences there? From the learning?

039 P: (chewing nails) Ja, as I said, uhm, especially the, the, the, the improvisation thing,

040 I: Mm?

041 P: I, I, I, I, I learnt that you can do it on different rhythms.

042 I: Mm?

043 P: and then again, uhm, you introduced the locrian and the mixo, mixolydian and what what,

044 I: (laughter) the what, what.

045 P: So the big names were like, whoooo. "What's gonna happen, now I hear mixolydian and what", but when, when you started putting the, the things well and, and, and, and, and, eh, and putting the circles (indicating putting circles on the floor)

046 I: Yes?

047 P: I learnt to, to see with, with a different eh, view I mean

048 I: Mm?

049 P: Every, everything was indicated in a different colour for me so, ok, now I see, ok, the red, the two reds are the semitones and the what what

050 I: Yes



Discoveries

Show with body

051 P: so it was a bit easy for me to actually identify, ok, “ ah, if he
said this happens this way, then it should be this way”



052 I: Mm

053 P: And then I'll, I went on the internet and I checked how, how
they improvised using that.

054 I: ja?

055 P: And it was like, it was really, it was really cool (scratching
side of nose) to, to...

056 I: ja?

057 P: To get that this person is teaching me something that I've
been watching on you tube

058 I: Ja

059 P: But I didn't, I didn't actually understand what I was, what it
did, what it was

060 I: ja

061 P: it was just jazz, nice feeling, oh he's improvising good
(lifting hands in a praising manner)

062 I: (laughter) Ja, ja

063 P: But then now, I get what, what he's doing and, and how,
how he's doing it and why he's doing it

064 I: Ja?

065 P: he, he changed, (scratching top lip) they changed things
because they don't wanna have the same line, or maybe the

identical lines, (indicating lines with right hand on table) of improvisation every time

066 I: Mm, mm, mm

067 P: Ja, and I, I've learned again to, to, to, to build up to what I have like say I'd get uhm, [Maestro] as a, as a, as a employ, eh, (making click sound with tongue indicating a mistake in word choice while scratching forehead), co-improviser in the jazz band

068 I: Mm

069 P: I, I, I was scared at first, I was like, "yoh, did, does Hattingh know what he's doing?"

070 I: huh (in a laughing manner)

071 P: "yoh, how can he mix me with such a bull, it's just like taking a goat and, and letting it fight with a bull"




072 I: Ja?

073 P: "He's just gonna crush me" but then as, as time went, you, you, you would, you would actually make me feel open, if, if I don't feel like improvising today you make it skip, but then you'd always remind me, it's not that he's perfect or everything...

074 I: Ja?

075 P: It's just that you, we have to learn to, to, even if you see ok, this obstacle is big...

076 I: Ja?

 Confidence
 Respect one another
 Sense of belonging

 Confidence

077 P: But, try if you can't get over it just move it away.

078 I: Ja?

079 P: and then I moved my fear and I was able to perform and
now I would actually say ok, I seen, I've seen the weak points
and the good points and I've learnt to, to, to work on the weak
points (tapping right hand with fingers together on palm of left
hand)

080 I: Ja?

081 P: Of my opponent so that I can get stronger where he's weak

082 I: yes

083 P: and, and a bit stronger where I'm strong

084 I: ja

085 P; so that's what eh, eh these lessons have actually taught
me, ja.

086 I: Ok. But how, now that you talk about the other p, students,
uhm, do you, how do you think the interactive part of the
lessons have contributed to what you've learnt?

087 P: Uh, the interactive meaning?

088 I: Inter, interaction between you and the other students where
you've, if you had to do, do something where you talk to one
another, where you work something out together, where you
play against each other, the call-and-response you know?

089 P: uhm, it, it...

090 I: That kind of interaction.

091 P: At first it was, it, it was more of a verbal thing, like, "what are

 Creates personal awareness

gonna do? Ok, let's do this and do that." But now that we were exposed to these eh, afternoon classes on Monday

092 I: Mm?

093 P: We, there was a point, there, there was a point where you'd give us a task and you wouldn't even say a thing. Ok, he'll play what he thinks is right, he will play what he thinks is right and then we mix it then we talk after, "do we want it to be this way?"

 Musical communication



094 I: Ja, ja, ja

095 P: Ja, so it, it, it was now much more easier for us to communicate without even talking.

 Musical communication

096 I: Ja

097 P: And if you don't like something we didn't oppress you, "ok, now this is the best way, we stick to this" (pressing with finger tips on key holder on the table), no we would all hear each other's views and come out of there without a scratch.

 Listen to others
 Understanding others better

098 I: Ja

099 P: And everything would be done in time.

100 I: ja

101 P: So, I think it also helped, this was a jazz thing but it, it also helped Pioneer Brass.

102 I: Ja?

103 P: In ways that I knew in the, in the, in the Pioneer brass there were like seven trumpets (indicating seven with hands)

104 I: Mm?

105 P: seven trumpeters of which two (pointing to two fingers on left hand) where the shining improvisers (making quotation marks with hands) oh, oh, this person this, this, there's no way I'm gonna get a piece to, to improvise on if they are this good.

106 I: Ja

107 P: but then after some time (placing hand on their side on the table) we learnt that ok, ok let's give each other eh, eh, eh, uhm, what you call this eh?

108 I: Opportunity?

109 P: Chances, ja

110 I: Ja

111 P: and though, there was a point at the amphi-theatre where I got about six to seven eh, s, songs that I had to improvise on. So it came as shock to me because it, in the beginning of the year I was like no I, no I'm never gonna improvise in front of these guys

112 I: (little laughter)

113 P: I know solfa and they have their grade 8's and grade 9's and what what so I, I was, I was more of a, of an ant

114 I: ja?

115 P: around a stampede of eliphants.

116 I: ja?

117 P: So I was gonna get crushed any time but now I see that I now have the confidence when they say "ok here's a new

song. Do you, who wants to improvise?" I'll raise my hand
(raising left hand) anytime.

118 I: Ja

119 P: Because I've seen it's, it's not a matter of going wrong, it's a
matter of expressing your feelings.



Confidence

Develop musical expression

120 I: Mm?

121 P: in the, in the correct way but there's actually no correct way
that's where we say "music does not actually have a right or a
wrong, a true or false"

122 I: Ja?

123 P: that's what I learnt in this eh, in these Monday lessons.

124 I: Mm?

125 P: Because I have both eh, Monday lessons I mean I have eh,
the ten o'clock in the day, during the day

126 I: Mm?

127 P: and then I have the six, so Monday's are always, ok they
are blue but

128 I: (laughter)



129 P: Because there's jazz im like, " haai, I'm gonna wake up
anyways"

130 I: Ja, ja, ja

131 P: I'll be late but 'm gonna wake up anyway, because,

132 I: ja

133 P: you get that on Monday we like, the classes end late and then after english we use to ok leave, go home, do whatever you do, but now we know that after english, ok though it is late, but then after English, at least you happy to, to, to go there, he tea, you teach us, eh, things for like 30 to 45 minutes, then the rest we spend improvising. It's good because you, you, even if, ok you see we, we, we see you on Monday.

 Happiness
 Helps when tired

134 I: Mm?

135 P: But trust me the whole week (pointing to all five fingers of the left hand that is open and facing up) the, the four, the four to five days that are left,

 Discoveries

136 I: Ja?

137 P: people will always go to the eh, eh, eh computer lab, go to, go listen to studio jams,

138 I: Ja?

139 P: get new ideas so that next week if you ask us the same thing the we know "ok, I'm gonna do this because last week I learnt this"

140 I: Mm, mm

141 P: and I, I then saw this on studio jams, so I'm gonna eh, eh, eh, fusion this with that so that I can impress Hattingh and the ones around me.

142 I: Ja?

143 P: so it's it, it, it makes you grow,

144 I: ja

145 P: It makes you grow a lot, ja.

146 I: That's good. I'm glad to hear that. And do, how do you think
the movement, like, mm, we briefly touched it, mm, helped with
your knowing, the movements we used?

147 P: The movements have helped a lot because, ja I, I, I'm a
player but I was never used to dancing.



148 I: Ja, ja

149 P: and I was never used to the thing of rhythm and, and, and,
and anticipation and...

150 I: Ja?

151 P: Syncopation. So, when you started with that I got clue,
clueless, I was like " oh, a xho, you expecting a xhosa guy who
never danced to dance, it's just like asking a white guy to
dance for, for, for a, a, a deep house song.

152 I: Ja?

153 P: he's gonna do like this, (moving hands in front of face with
two fingers open on both hands)

154 I: (laughing)

155 P: but then, you, you guys are used to the doe toe, doe toe
(stamping feet and clapping hands)

156 I: Ja?

157 P: and then, you, I mean it's just like expecting you to, to

dance bodjoa (??? inaudible).

158 I: Ja?

159 P: it's, it's gonna be funny at first, but then as time goes, I'm gonna learn ok now, "this is what happens" (clap and stomp).

 Understand Better

160 I: Ja?


161 P: this is what happens (clap and stomp again) so I, I, I've also learnt to, to, to, to use the same rhythms even if sometimes I'd not put them exactly as I was taught.

162 I: Mm, mm.

163 P: Then again, this is jazz, if you learn it you can do it in, in a million ways.

164 I: Ja, ja, ja.

165 P: so, it, it has actually helped me to get, if I get a solo I know I'm not gonna start from the beginning diglidgidlgidlig (imitating a trumpeter), I get those moments now, now I just wanna listen to everything that's happening.

 Feel the music

166 I: ja

167 P: feel it.

168 I: ja

169 P: so, the moment you feel it is the moment you remember, ok, while I'm playing, (with eyes closed as if playing the trumpet) "Hatingh said I must not play the whole thing so, stop, do this, do that." And I'll get, like, eh, eh, eh, eh comments from my friends like, "yoooooh bra (putting hand in front of mouth in awe) you really knocked it off".

 Feeling means remembering

170 I: Ja

171 P: "what did you smoke? What did you drink??"

172 I: (laughter)

173 P: I'm like "neh, nothing it was just one of the, those moments where you just become one with your instrument"

174 I: Ja

175 P: ja

176 I: ok

177 P: so, that's actually what I've learnt. I've learnt to appreciate eh, eh, eh, eh, eh the music and the instrument because then again at the end of the day it's, it's, it's not just you it's, it's, it's how, how close you get with your instrument.

 | [Appreciation](#)

178 I: mm

179 P: And this, this jazz thing just made me get even more time eh, eh with my instrument because I'll go upstairs and practice and I'll actually forget that I had to practice my pieces and I have a lesson tomorrow. I'll spend the whole hour improvising cause I hear [Mavis] next door (indicating to the right) is also improvising.

180 I: ja

181 P: and [Rodger] next door (showing to the other side) is also improvising

182 I: ja

183 P: so we would actually be competing with each other without even telling each other. I'll hear toektoektoektoekoetoekoetoeko (indicating from the right) and

in front here (indicating to the left) he's doing something, I'll be like "no, I'm not gonna let these guys just grow (inaudible) over me."

184 I: (laughing)

185 P: I'm improvising also (picking hand up as if playing the trumpet). Then tomorrow morning we're like "bra, we didn't practice yesterday. What happened? Ha, it's you. You started improvising." Ja so it's, it's something that, that, that has, has been happening like that and we, we love it. We, we would actually be glad if it goes on even more.

186 I: Ja, absolutely.

187 P: Because we, we, we, we understand now that, the, the, the, the growth and, and, and the process that it, that it took to get us where we are right now.

188 I: Mm, mm.

189 P: and we appreciate each and everything. That's why you'd get that every time I, I walk out of the, the, the, the, the practice room I would say "Hattingh, thank you." You'd ask "why?". I'll just say "nah, thank you."

190 I: ja.

191 P: ja, it's because I appreciate what, what you, what, what you did. It was not like "ok guys I'm, I'm, I'm, I'm gonna have a new jazz what what. So you guys give me 900 each" (pulling face in a confused reaction). You know?

192 I: Ja


193 P: we, we would think "haai lo dagiwe lo.900?"

194 I: Ja?

195 P: "Joh, hai, hai hai hai. I'd rather stick to not knowing this."

196 I: Ja?

197 P: You see? But you, you, you were able to sacrifice time and, and, and the strength and then again I would be the one who comes and says "ah, Hattings I didn't practice your music" and you'd go like (with big eyes) "you know, you?" but you wouldn't be that, that, that eh, angry or whatever. You'd say "ok now you gonna learn it in here."

 Sense of belonging

198 I: Ja?

199 P: So it showed me that you have patience and you really like what you're doing.

200 I: Ja, ja, ja

201 P: and also pushes you at a time to, even if I do not practice it from the sheet.

202 I: Mm?

203 P: yes, i most of the time I lie, I say I practiced it but I actually listened to it.

204 I: ja.

205 P: so...

206 I: But that's also a form of practicing?

207 P: Ja it, it, it, it, it, it, it has went to a place where I would even if I don't practice it, go the eh, eh, computer like download it, listen to it, come back, play it and then learn... you see?

208 I: Yes, yes

209 P: and you'll get that whatever I did, if the next guy practice it
from sheet, I would get an advantage of knowing it better and
faster because I listened

210 I: Ja

211 P: And he is still looking "oh f-sharp, f what what." I just get
there, listen to it. If I press the wrong button I know I'll start
again and press the right button.

212 I: ja, ja

213 P: it has teached me to widen my, my, my listening eh, eh, eh,
a lot.

 Listen with the body

214 I: Ok. I'm glad that, that has helped. So you say, you saying
the movements, or I'm asking if, did the movements also then
help with your jazz understanding?

215 P: Yes. It did, it did.

216 I: And, in, in what way? And to what extent?

217 P: In, in a way that, if, if, if you did it in a formal way and said,
ok, this this this (writing on a imaginary board)

 Interesting

218 I: Ja?

219 P: This this that. And then you sit down, "ok guys you must go
and practice these things."

220 I: Ja?

221 P: it, it, it would have been, pshh, "ok, yes sir we're gonna
pratice it" and then we come the next week, you say "ok, I'm

gonna have a video here, let's just check what you've learned." You'll get that we don't know anything.

222 I: Ja

223 P: But then the, the way you did it, we were also able to, to go back home, even if we're not formally practicing it. While we're going back home we like, uh te te, uh te te, uh te (clapping hand and stomping feet, imitating exercises from the class)

 While practicing

224 I: ja

225 P: And, automatically it gets instilled in, installed in you.

 Feeling facilitates understanding

226 I: Mm

227 P: and when you also improvise you, you learn to, even if you don't clap your hands while you're doing it...

 Improvisation: Rhythms and beat

228 I: ja, ja, ja

229 P: but you go (stomping feet) dibidipdibdidi uhm ts ts (imitating improvising)

230 I: Ja, ja, ja

231 P: So it helps you a lot.

232 I: I'm glad to hear that.

233 P: that it gets in you.

234 I: and, uhm, any other thoughts or comments or experiences that, that stood out for you that you?

235 P: Uhm, the experiences was (coughing) was when we were at the amphi.

236 I: Ja?

237 P: Uhm, (cleaning throat) I, I, I, I, I saw that, uhm, mos at that time we, we were not exposed to the other groups that were playing.

238 I: o ja

239 P: But I, I, I learnt, I saw that we, we, if you teach a person in the formal way, ok, if you eat grass then you eat it this way.

240 I: Ja?

241 P: you don't eat it that way. A person starts to, you know, I eat grass this way and I don't eat it that way, but then the way you have, have helped us.

242 I: Ja?

243 P: it, it, it, it was in a way that, you, you, I, I, I could put it like this. You taught us, you taught us how, you taught us how to be men or better people in five minutes. Let me just put it that way.



Confidence

244 I: Mm, ja?

245 P: ja. Like, I don't know if, if I'm speaking riddles or whatever, it, it, you took a big task and you made it a small, a, a, a small game.

246 I: Ja?

247 P: and I, I, I was shocked when I saw [Mavis] playing the bass guitar cause he just said it, a, a few months ago and I was like, "mwhh (lip sound) I know him, he always says I wanna learn saxophone but he never does it."

248 I: Ja?

249 P: So, when I saw it I was like “ whooo, now Hattingh is really serious about this.”

250 I: Ja

251 P: because he, he learnt it in such a short period of time and the guys learnt to improvise in such a period, short period of time.

252 I; ja?

253 P: So I, I, I was shocked and I, I was grateful that we, we, we like our, our, our growth has, has expanded that fast ja.

254 I: Ja, that...

255 P: That's what I experienced.

256 I: Thanks, and that's a very nice, a, nice thoughts. Uhm, ja, anything else that, what did it mean to you but you said quite a lot so its...

257 P: ja, I'm a, I'm a really, (laughing) good speaker. I talk a lot, but then, uhm, I'm still gonna put an emphasis on this. Jazz should be a formal module here.

258 I: ja, we will get there. We'll hopefully get there soon.

259 P: Ja

260 I: ja. Thanks. I won't mention your name.

261 P: Hahaha (laughing) But they are gonna see me.

262

P 7: Reflection 4 August.pdf

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Media: PDF

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HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 23

Memos: 0

Quotations: 42



Families: <none>

Comment: <none>

4 Aug

Analysis of the lesson




What did we train?	
Musical It is a good thing that I have learned a song with note names without even recognizing the other thing is that I have learned how the blues scale is made of, how it can be used on the ensemble, singing blues scales in tempo helped a lot because I was not sure about my tempo.	Physical It put a smile on my face and happiness to enjoy what I do in class.
Personal Doing the scales help how I should behave and respect each other.	Social It help to communicate with the other ensemble members.

-  Fun
-  Happiness
-  Understand Better

-  Musical communication
-  Personal attributes
-  Respect one another

Analysis of the lesson

What did we train?	
<p>Musical</p> <p>-The 12 bar blues -Different chord names -Also learnt how to work out chords prescribed on a song How scales work when improvising</p>	<p>Physical</p> <p>Involving Movement in my music everytime i practice or perform helps me make it easier to formalise myself with the different chords.</p>
<p>Personal</p> <p>I love jazz actually Am falling for it. Please lets make it grow!</p>	<p>Social</p> <p>Meeting other musicians like myself Fun to work with you loud and clear when you teaching keep it up!!</p>

-  Feeling facilitates understanding
-  While practicing
-  Easier learning
-  Understand Better

-  Understanding others better

-  Fun

Analysis of the lesson

What did we train?	
<p>Musical</p> <p>Knowledge of Solfa Knowledge of note names Pitch 12 Bar blues structure 7th Chords. rests accents beat</p>	<p>Physical</p> <p>Learning through movement Co-ordination Aesthetics.</p>
<p>Personal</p> <p>Singing the chords on note names (on the right notes & keeping time & emitting certain beats) was challenging, but a <u>very</u> good exercise.</p>	<p>Social</p> <p>Participation Time keeping in a group listening to others interaction</p>

☀ Feeling facilitates understanding

☀ Unite as one group

☀ Educational

☀ Group learning

☀ Interaction




☀ Listen to others

☀ Challenging but stimulating activities

Analysis of the lesson

What did we train?	
Musical We trained our self how to build up a 12 bars blues structure using different keys	Physical → Body movements to differentiate between keys and different cords
Personal → I have learned how to be creative in a short period of time	Social → Interacting with other students during the activities that have been done in class

 Feeling facilitates understanding

 Improvisation: Creativity
 Understand Better
 Inter

Analysis of the lesson

What did we train?	
Musical 12 bar blues structure different chords improvisation,	Physical
Personal	Social How to work with a group: listening to one other



Group learning





Listen to others

Analysis of the lesson

What did we train?	
Musical <ul style="list-style-type: none">• Chord Progression of 7 blues Scale• Singing Chords in salsa and Noble Names• Aerial training	Physical <ul style="list-style-type: none">• Use our body to show the Chord changes.• Voice and pitch brain (singing the correct pitch of notes (intonation)).
Personal <ul style="list-style-type: none">•	Social <ul style="list-style-type: none">• Effective Communication with the Ensemble.• Work as team and listen to each other.

 Show with body

 Musical communication

 Listen to others
 Unite as one group



Analysis of the lesson

What did we train?	
<p>Musical Intervals Singing tonic chords in Arpeggio learned basic chord structure of an 12 bar blues The easiest chord structure in JAZZ!</p>	<p>Physical movement in showing the chords like showing by movement what is the tonic and subdominant and dominant chord...</p>
<p>Personal learned how to sing in Intervals and Identified the flat seventh and how to work out on my improves. Yeah!!</p>	<p>Social Interact with my fellow students by showing movements.</p>



Show with body

Interaction

Independence

~~_____~~  Analysis of the lesson



What did we train? Chord changes in 12 bar blues.	
Musical - Learned chord changes and how they change in the 12 bar structure	Physical - We learned how to recognise the changes through the body, which helps to notice the changes.
Personal - I kind of feel the idea of chords sinking into me and realising the scales to use when improvising and as the chords change.	Social

 Feeling facilitates understanding
 Show with body

 Understand Better

Analysis of the lesson

What did we train?	
<p>Musical</p> <p>Jazz scales, the theoretical side of improvisation as a way to better our understanding. We can incorporate into our jazz playing</p> <p>(I⁷-b7⁹)</p>	<p>Physical</p> <p>movements according to the chord structures.</p>
<p>Personal</p> <p>Through singing we were able to get a 'feel' where the chords structures 'sit'. Type of vocal 'feel'</p>	<p>Social</p> <ul style="list-style-type: none"> Interaction between the other students - One can steal with their eyes, most students have a better grip of jazz

 Understand Better
 Show with body

 Interaction
 Feel the music
 Musical communication
 Understanding others better

Analysis of the lesson

What did we train?	
Musical Toonlere Tonic 7th 12-maat Blues	Physical Ritme (Hande klap) 12-maat Blues gewys met beweging
Personal Leg inval by toonleer (waer rote skip) Intensie Eers eie beweging, self 12-maat Blues uitgefigure.	Social Saam gesing as groep Groepie v. 2 saamgewerk



Group learning

Unite as one group

Analysis of the lesson



What did we train?	
Musical 12 bar Blues write - how to sing, write & recognise	Physical Recognise the rhythms, clap it
Personal Learn to trust what you know about progressions & apply it.	Social Not trust the group but do the exercise exercise yourself. figure it out first

Trust yourself
Independence
Trust yourself



Analysis of the lesson

What did we train?	
Musical Taalre (sing) Tonic seventh (sing) 12 Bar Blues	Physical Rime (hand klap)
Personal Hoe om akkoorde met hulle sewendes te sing. Hoe om kop te hou gedurende 'interessante' ritmes.	Social Saamwerk om akkoorde te herken anders

-  Show with body
-  Unite as one group



Analysis of the lesson

What did we train?	
<p>Musical</p> <ul style="list-style-type: none">- Aural training- Ensemble playing- 7th Chords (Bb7, F7 & C7)- Arpeggios- F Blues scale- 12 Blues	<p>Physical</p> <ul style="list-style-type: none">- Anticipating whats to come when we sing or clap during different musical activitites (i.e. anticipating physically)
<p>Personal</p>	<p>Social</p> <ul style="list-style-type: none">- Some will catch on faster than the other

Analysis of the lesson

What did we train?	
Musical Different cord structures Jazz structure	Physical To listen with the body
Personal Patience	Social listening to the group, if you are wrong

 Listen with the body

 Listen to others  Personal attri



Analysis of the lesson

What did we train? Chord changes in 1 4 5	
Musical I learned about chord changes today and the 12 bar blues, in 3 different keys.	Physical
Personal I personally think, it's going to help me improve and get better when I improvise.	Social

 Improves musicality and improvisatio



Analysis of the lesson

What did we train?	
Musical to listen to the chord production	Physical movements according to the chord changes
Personal I learnt a few ways on which lines to use in which scales.	Social interacting with others and getting to know their views.

Show with body

Interaction Listen to others
 Understanding others better

P 9: Reflections 18 August.pdf

Path: Managed in My Library -> C:\Users\loob\Desktop\Skrpsi...\Reflections 18 August.pdf
Media: PDF

Printed: 2014-11-13T08:34:44
By: Super

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 20

Memos: 0

Quotations: 42

Families: <none>

Comment: <none>

18 Aug.

Analysis of the lesson

What did we train?	
Musical The qualities of a improviser.	Physical To move to the different phrases
Personal I've grown musical to learn the different chord progressions.	Social The ability to interact with other Musicians despite our difference.


Unite as one group
Interaction

Analysis of the lesson

What did we train?	
Musical Improvisation * Good communication when playing in an ensemble * listening to one another	Physical * Being creative
Personal * Know scales by heart * Expressing my feelings through improvisation	Social * Interaction and composing on the spot/Go

 Improvisation: Creativity

 Listen to others

 Develop musical expression

Analysis of the lesson

What did we train?	
Musical Filling Empty spaces using two note which is not so easy Learned More about being Improvisation	Physical Using My body to Copy Rhythms where.
Personal I have realised that my interest in jazz is growing and iam yearning for More	Social Communication with other students as fellow band Member

Feel the beats & rhythms inside
Show with body

Musical communication

Analysis of the lesson

What did we train?	
Musical → Creating a melody using only 2 notes → Call and response → Filling up the gaps using different rhythms and notes	Physical → Interacting with other students/members of the Jazz group/ensemble
Personal → Knowing qualities of being a professional jazz player and ways of improvisation	Social → Knowing each other better everyday → Sharing of ideas

 Interact physically
 Interaction

 Understanding others better

 Develop ideas from others



Analysis of the lesson

What did we train?	
Musical Improvisation on 2 used notes How to accompany someone when he/she is playing	Physical
Personal Confidence	Social Communication with one other in a group

- Confidence
- Musical communication
- Unite as one group



Analysis of the lesson

What did we train? Listening and trying to Skills	
Musical - Trying to stay in the meter while playing what your neighbour has played.	Physical - Interpreting the rhythms played on piano through hands and feet.
Personal - Qualities of improvising and the responsibilities of a musician in order to improvising	Social -

 Feel the beats & rhythms inside



Analysis of the lesson

What did we train?	
Musical Ear training, listening to others and developing motives from it.	Physical Incorporating body movement to rhythms. Better understanding.
Personal • Musical training for oneself in jazz improvisation • Being creative.	Social • Interaction not only through speaking but also a sense of instruments/ interaction.



- Develop ideas from others
- Listen to others
- Understand Better

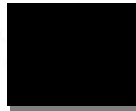
- Musical communication
- Interaction
- Improvisation: Creativity

Analysis of the lesson

What did we train?	
Musical To be accurate on scale and improvisation	Physical The qualities that I have and that needs to be developed
Personal To be able to manage my scales and to know awareness to me	Social Playing and filling up gaps were needed helped me to communicate with my fellow players

 Develop accuracy

 Musical communication
 Creates personal awareness



Analysis of the lesson

What did we train?	
Musical listen & communication	Physical listen &
Personal Patience	Social To be part.

- Listen with the body
- Musical communication

- Personal attributes
- Sense of belonging
- Unite as one group



Analysis of the lesson

What did we train? <i>Improvisation</i>	
Musical <i>Rhythm</i> <i>Playing various melodies</i>	Physical <i>Applying rhythms:</i> <i>Clapping/stamping.</i>
Personal <i>To listen more critically</i>	Social <i>Playing in a large ensemble,</i> <i>listening to others.</i>



Listen with the body



Listen to others

Analysis of the lesson

What did we train?	
Musical <ul style="list-style-type: none">- Follow before you can lead.- Disassociation.- An intro to craftsmanship.	Physical <hr/>
Personal <hr/>	Social <ul style="list-style-type: none">- Sometimes you just have to wait for your part to come.- Hear what others have to say (musically).

 Follow others

 Listen to others




Analysis of the lesson


What did we train?	
Musical <ul style="list-style-type: none">• How to be Creative• How to Improvise (Basic skills)• Qualities of being a Musician	Physical <ul style="list-style-type: none">• How to express your emotion• Communication
Personal <ul style="list-style-type: none">• Technique i can use to be a good improviser	Social

- Improvisation: Creativity
- Musical communication

Analysis of the lesson

What did we train?	
Musical Grilled and top Is your thinking of (8/18) Rhythmic patterns	Physical Movement of stamping feet and clapping by community follows
Personal I like to play and cooperate	Social Interacting with the of the community

 Show with body

 Interaction
 Musical communication



Analysis of the lesson

What did we train? <i>Improvisation - listening skills.</i>	
Musical <i>listening to each other</i>	Physical <i>applying rhythm and listening. clapping & stamping feet in rhythm after listening</i>
Personal <i>learning to listen carefully not apply what you hear.</i>	Social <i>group work is vital. If you don't <u>listen</u> it won't sound like a band working together</i>

Listen to others

Show with body

Unite as one group

Listen with the body

P10: Reflections 25 Augustus.pdf

Path: Managed in My Library -> C:\Users\loob\Desktop\Skip...\Reflections 25 Augustus.pdf
Media: PDF

Printed: 2014-11-13T08:35:00
By: Super

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 28

Memos: 0

Quotations: 48

Families: <none>

Comment: <none>

25 August 2014

1. What did we train today?

Musically


Physically

Personally

Socially

2. How did you experience the session?

3. How can you incorporate what you learnt today into your playing or in the ensemble?

 Feel the beats & rhythms inside

 Interaction

 Concentration



25 August 2014

1. What did we train today?

Musically

Rhythm, Improvisation

Physically

Feeling, Clapping rhythms.

Personally

How to combine different rhythms.

Socially

Listening to what others are doing while you are playing.

2. How did you experience the session?

I found that the session helped me to understand how different rhythms worked together. It gave me a way to practice various rhythms in session.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

I can now practice the rhythms as I have some complex rhythms in some of my pieces. I can incorporate this in the ensemble by using more rhythms for improvisation, and keeping note of the rhythms being used by other members in the ensemble.

Listen to others

Feeling facilitates understanding
 While practicing
 While practicing

While practicing

25 August 2014

1. What did we train today?

Musically

Composing a song by using the given structure

Physically

Personally



Socially

Interacting with other members of the Jazz ensemble

 Interaction

2. How did you experience the session?

It was more interesting especially when we work as a group or when we do practical works, such as playing

 Interesting
 Unite as one group

3. How can you incorporate what you learnt today into your playing or in the ensemble?

I can use this stuff for improvising



25 August 2014

1. What did we train today?

Musically

Physically

Personally

Socially

2. How did you experience the session?

Full of discoveries. I listened to the other players more than myself and as a result it enhanced ~~my~~ my playing because I could feel them or what they were playing (very hard to explain what I mean)

3. How can you incorporate what you learnt today into your playing or in the ensemble?

I can play around with ~~the~~ different ~~approach~~ types of rhythms combination to support while others improvise as well as in my improvisations, in the ensemble and solo

 Develop musical expression 
 Musical communication 



25 August 2014

1. What did we train today?

Musically to feel the beats to play accurately within the improvisation

Develop accuracy

Physically to walk the subdivisions and to clap them walking on the beat of the music

Personally to hear the beats to help with the musicality of improvisation

Improves musicality and improvisation

Socially to interact with the other musicians to create a balance between one - another's playing

Creates balance between each other
Interaction

2. How did you experience the session?

It was interesting, nothing experienced before - I hope this type of activity can be done often, because it brings understanding between one - another

Do it more
Interesting

Understanding others better

3. How can you incorporate what you learnt today into your playing or in the ensemble?

To interact physically with the others improvisation by supporting them through harmony and in their rhythm to make them stand out more.

Interact physically
Respect one another

25 August 2014

1. What did we train today?

Musically It develops skill and to listen to other fellow players

Physically To do a fast rhythm on t-ba is difficult and if i were to play it on a triple fast beat will not be good for my grip

Personally It is nice to learn some other new stuff and interesting how you can do music simple

Socially listening to fellow players helps alot

Listen to others
Develop skill

Easier learning
Fun
Interesting
Listen to others

2. How did you experience the session?

3. How can you incorporate what you learnt today into your playing or in the ensemble?

25 August 2014

1. What did we train today?

Musically

Careful listening to one another.

Physically

Dutty movement into musical aspects helps with phrasing the beat more carefully

Personally

Concentration with beats going against each other

Socially

Interactions with others through movements

2. How did you experience the session?

This session was different from the others. Being able to use both the physical movements and ear training at the same time.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

Being able to keep your part of the ensemble steady, musically. Helps when playing against others beats and rhythms of your fellow ensemble players.

 Listen to others

 Develop accuracy

 Concentration

 Interact physically

 Challenging but stimulating activities

25 August 2014

1. What did we train today?

Musically To keep meter while playing on different
divisions. To add your own accent in a song
keeping to the Metre
Physically To multitask the brain.

Personally

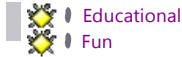
Socially

2. How did you experience the session?

Fun, informative, helpful and educational.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

To add different accents to a song while
still keeping to tempo and rhythm and Metre of
the song.





25 August 2014

1. What did we train today?

Musically: How to count

Physically: Being about to divide the beats



Personally: This session was based on count skills and they have improved.

Socially: to be able to work with each other.

 Unite as one group

2. How did you experience the session?

I learnt a lot and it was fun.

 Fun
 Educational

3. How can you incorporate what you learnt today into your playing or in the ensemble?

It helped my counting style a lot.



25 August 2014

1. What did we train today?

Musically

Keeping the beat even when you are playing with a group

Physically

Personally

Socially


working with others



2. How did you experience the session?

Interesting and fun I had fun and learnt at the same time

3. How can you incorporate what you learnt today into your playing or in the ensemble?

When improvising I must know when and how to enter into the music or I get a solo.

 Unite as one group

 Educational
 Fun

25 August 2014

1. What did we train today?

Musically

Blend in and listen to one another

Physically

Personally

Socially



Creates balance between each other
Listen to others

2. How did you experience the session?

The session was great and difficult on the other side when it came to writing.



Challenging but stimulating activitie
Happiness

3. How can you incorporate what you learnt today into your playing or in the ensemble?

By practising / applying what I have learned through my craft.



25 August 2014

1. What did we train today?

Musically

Different rhythm division

Physically

Personally

Socially

2. How did you experience the session?

It was interesting and helpful at the same time in terms of recognising division and trying to be creative and improvising using them.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

By practicing what I learnt everyday and try to complement it.

Improvisation: Creativity
Improvisation: Rhythms and beat



25 August 2014

1. What did we train today?

Musically Subdividing

Physically Feeling the beat while subdividing

Personally Training myself on how to figure out rhythm

Socially Trying to stick to one pulse as a group.


2. How did you experience the session?

It was very interesting especially dividing 12 beats that was very awesome.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

Improvising using different rhythms and making them to cooperate.

 Independence

 Unite as one group

 Amazement
 Interesting

P 6: Reflection 1st September.pdf

Path: Managed in My Library -> C:\Users\loob\Desktop\Skri...\Reflection 1st September.pdf
Media: PDF

Printed: 2014-11-13T08:33:56
By: Super

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 22

Memos: 0

Quotations: 53

Families: <none>

Comment: <none>



Reflection on session

01 September 2014

What did we work on today?

12 beat cycle in canon and improv

What did you learn?

Musically To listen to the other musicians and to find beats against another

Physically to feel beats

Personally to enjoy the music once the beats/form has been discovered

Socially to interact / communicate with the other musicians while improv.

Do you think today's session can contribute to your improvisation? Yes/No and please motivate. Yes to keep an open ear and eyes on the music and people

Musical communication

Feel the beats & rhythms inside

Discoveries
Fun

Interaction
Musical communication

Musical communication



Reflection on session

01 September 2014

What did we work on today?

Learned a blue scale
Division of beats while walking the main

What did you learn?

Musically

Learned a forgotten Blue scale mainly G blues
Scale

Physically

I can use my body to practice My music

Personally jazz is not easy especially improvising
with certain given instruction
or being limited to a specific instruction

Socially

Do you think today's session can contribute to your improvisation? Yes/No and please
motivate. Yes. We use different Rhythms when improvising
To make music interesting

While practicing

Challenging but stimulating activities

Improvisation: Rhythms and beat

Improvisation: Makes it interesting

Reflection on session [redacted] 01 September 2014

What did we work on today?

Rhythm - four against each other (6 4-3-2)
Improvisation
I concert blues major

What did you learn?

Musically
I blues major scale

Physically
Rhythm (hands + feet)

Personally
Improvisation


Socially
Improvisation what others play
Different rhythms against each other

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Yes, it's easier in a bigger group also with different rhythms and checking what others are playing and build on that.

 Feel the beats & rhythms inside


 Musical communication

  Group learning
 Improvisation: Rhythms and b
 Develop ideas from others

Reflection on session 01 September 2014

What did we work on today?


listening, and rhythm

 Listen with the body

What did you learn?

Musically

Phrasing and listening to each other, how to improvise using two rhythmic patterns

 Listen to others
 Musical communication  Impro

Physically

Personally

Socially

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Yes it can contribute towards my improvisation, because we were able to use and listen to different patterns while playing

 Improvisation: Rhythms and beat



Reflection on session

01 September 2014

What did we work on today?

I learnt how to make use of syncopated rhythms in music and how to apply them in improvising.

☀ | Improvisation: Rhythms and beat

What did you learn?

Musically : Syncopated Rhythms

Physically : Feeling the beats inside

☀ | Feel the beats & rhythms inside

Personally : I managed to feel the rhythms inside at last.

☀ | Confidence
☀ | Feel the beats & rhythms inside

Socially : Feeling the beat inside and trying to do everything without counting.

☀ | Feel the beats & rhythms inside

Do you think today's session can contribute to your improvisation? Yes/No and please motivate. YES!!!!

It can help interns of phrasing and making comprehensive solos

☀ | Improvisation: Phrasing



Reflection on session

01 September 2014

What did we work on today?

How to improvise using different subdivisions "12, 6, 4, 8 & 2"

What did you learn?

Musically

- Improvising using different subdivisions
- 4- Blues Shuffle

Physically

Personally

Socially

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

- Yes, being creative in terms of improvising not only with club of note but only one note using different subdivisions.



Improvisation: Creativity



Reflection on session

01 September 2014

What did we work on today?

Exaggeration and how to improve on different rhythms.

What did you learn?

Musically = How to deal with rhythmic changes

Physically = learning to count using the your Feet


Personally = to improve in different rhythm.

Socially = learnt to ask around when you feel your wrong

Do you think today's session can contribute to your improvisation? Yes/No and please motivate. It was a bit difficult -

 Feel the beats & rhythms inside

 Group learning

 Challenging but stimulating activities

Reflection on session [redacted] 01 September 2014

What did we work on today?

- Syncopation
- Communicating with one another rhythmically.
- Sub division in 7 bar phrases.

 Musical communication

What did you learn?

Musically



Physically

Personally

Socially

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Yes. Because of the sub-division, ~~we have a~~ ^{we have a} feel for and way to play around with different rhythm combinations. Using the 12 bar blues structure ~~was~~ ^{was} also ~~was~~ ^{was} a good start.

 Feel the beats & rhythms inside
 Improvisation: Creativity



Reflection on session 01 September 2014

What did we work on today?

on the F ^{Blue} scale we work on the 12 bar metre pattern and the different times in the B.V. subdivision

What did you learn?

Musically

Scale

Physically

how to walk on the metre and beat by clapping and stomping feet.

Personally

how to improvise using different subdivision in a 12 bar metre bar.

Socially

interaction yeah!

Feel the beats & rhythms inside

Interaction

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Yes, by using different subdivision and only in the scale that you playing in.

Q



Reflection on session

01 September 2014

What did we work on today?

Different division

What did you learn?

Musically

Improvisation on different division

Physically

Personally

I have learned a blues scale and know that it will be beneficial in helping me to improvise.

Socially

To interact with others through improvisation

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Scales are very important, if you do not know your scale you cannot play or improvise



Improves musicality and improvisation



Improvisation: Interaction
Interaction



Reflection on session

01 September 2014

What did we work on today?

Subdivision & Canon

What did you learn?

Musically

listen & play together ~~listen~~ while understanding.

Physically

Counting, stepping & clapping

Personally

Contractions in counting and clapping 1 2/4 4/3 etc

Socially

Working as a group but also apart. You can't do it
line ~~can't~~ listening to the others as well as yourself

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Yes.
Subdivision helps in improvisation, helps you find some
creative ways of expressing ~~more~~ the bodies.

Musical communication

Feel the beats & rhythms inside

Feeling facilitates understanding

Listen to others
 Group learning
 Interaction

Improvisation: Creativity



Reflection on session

01 September 2014

What did we work on today?

Subdivision, rhythm, combining rhythms

What did you learn?

Musically

To combine rhythms with music.

Physically

Embedding the various rhythms

Personally

How to concentrate more intently on rhythms.

Socially

Listening to the various rhythms of the other people surrounding me.

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Yes. It would help make my improvisations more interesting. It made me feel more relaxed about my improvisation.

Feel the beats & rhythms inside

Concentration

Develop ideas from others
Interaction
Listen to others

Improvisation: Makes it interesting
Confidence



Reflection on session

01 September 2014

What did we work on today?

Keeping the next and learning the F scale
scale

What did you learn?

Musically

more improvising in phrase and make musical
since

Physically

Personally

i learn the notes scale and improvising
on it

Socially

working with others in a group and following
each other

Improvisation: Phrasing

Follow others
 Group learning

Do you think today's session can contribute to your improvisation? Yes/No and please
motivate.

Yes, if I can learn all my scales

P 8: Reflections 8 September.pdf

Path: Managed in My Library -> C:\Users\loob\Desktop\Skip...\Reflections 8 September.pdf
Media: PDF

Printed: 2014-11-13T08:34:32
By: Super

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 16

Memos: 0

Quotations: 26

Families: <none>

Comment: <none>

Prof: Snukane

Reflection – 08 September 2014

1. What did you learn today?

Different type of what rhythms and how to use them when improvising.

2. Why do you it (what you have learned today) is important?


Because these are the elements that are being used in jazz and they will help me in future if I take jazz as a core study

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes it is because you feel what you are about to apply in ~~the~~ piece of music

4. Did you enjoy the session?

Yes I am looking forward to the next one

 Feel the music



Reflection – 08 September 2014

1. What did you learn today?

$\frac{1}{3}$ $\frac{1}{2}$ to clap, play and count
rhythms as written above. Also to listen for those rhythms.

2. Why do you think (what you have learned today) is important?

It helps with improvisation, and also to play or know
how to play Jazz music better

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes. If you can clap and listen before playing
it helps to memorize in your music. If your body and
ears know the rhythms, it's easy to play it.

4. Did you enjoy the session?

Yes. It was challenging but fun. Brain gymnastics

- Develop musical expression
- Easier learning
- Understand Better

- Challenging but stimulating activities
- Fun



Reflection – 08 September 2014

1. What did you learn today?



Definitely playing the jazz improvisation correction
recent plus on the 10-26 rhythm.

2. Why do you it (what you have learned today) is important?

To learn important improv structure and
to have the exact tone rather to your
improvisation.

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes, I do to feel the parts and place
the accents on the correct note.

 Develop accuracy
 Feel the beats & rhythms inside

4. Did you enjoy the session?

Yes was very helpful for improve
rhythm structure.

 Develop accuracy



Reflection – 08 September 2014

1. What did you learn today?

Different rhythms (Jazz Rhythms) that i can use to play on
up my improvisation

2. Why do you it (what you have learned today) is important?

To improve my jazz play skills and Creativity

Develop skill
 Improvisation: Creativity

3. Do you think the use of movement is helpful for learning improvisation? Why?

yes, It helps in terms of knowing different Time signatures and
Identify different rhythms.

Understand Better

4. Did you enjoy the session?

alot, It was interesting and fun

Fun
 Interesting



Reflection – 08 September 2014

1. What did you learn today?

- Rhythm changes for improvising
- Learning of basic swing characteristic.
- Improvisation: blues through swing style.

2. Why do you think it (what you have learned today) is important?



Helps us get to grips of what is expected to do in certain styles of music especially swing

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes we can't practice intricate rhythms by studying still

4. Did you enjoy the session?

Yes was fun and theoretical as well ... Interesting

 Feeling facilitates understanding
 While practicing

 Fun
 Interesting



Reflection – 08 September 2014

1. What did you learn today?

we learnt the notes of jazz and the feel of singing



2. Why do you think (what you have learned today) is important?

It completely takes the classical rule away and creates a new feel of music - the blues feel

 Discoveries

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes, it helps keep tempo and also helps feel the off beat in the jazz mood.

 Feel the beats & rhythms inside
 Feel the music

4. Did you enjoy the session?

yes, it is helpful with the jazz feeling of mood and improv.

 Develop musical expression



Reflection – 08 September 2014

1. What did you learn today?

New different confusing but Playable rhythms
(swing)

 Challenging but stimulating activities

2. Why do you ^{think} it (what you have learned today) is important?

for improvising in different rhythms

3. Do you think the use of movement is helpful for learning improvisation? Why?

The rhythm gets physically installed in

 Feel the beats & rhythms inside

4. Did you enjoy the session?

Yes but we should improvise more
Please Please Please

Reflection – 08 September 2014

1. What did you learn today?
Jazz rhythms, finding out what swing is and how it's formulated.

2. Why do you it (what you have learned today) is important?
It can be used in improvising at anytime.

3. Do you think the use of movement is helpful for learning improvisation? Why?
Yes it is important, it can be helpful to internalise the rhythms if you practising the movements.

4. Did you enjoy the session?
I enjoyed very much, I enjoy every session because I learn something new everyday.

 Feel the beats & rhythms inside

 Discoveries



Reflection – 08 September 2014

1. What did you learn today?

Improvising and using jazz rhythms on the spot, using accents when I improvise in jazz

2. Why do you it (what you have learned today) is important?

Learned how to improvise, and jazz rhythms. I think its important to use jazz rhythms when you improvise, they add colour to your solo.

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes it is, because everytime I play I hear improvement on my solos, even though its hard.

4. Did you enjoy the session?

Of course I did



Challenging but stimulating activitie
Develop skill

Reflection – 08 September 2014

1. What did you learn today?

We learned about swing, ~~how~~ the rhythmic aspect of swing. The ~~correct~~ articulation that makes a swing.

2. Why do you it (what you have learned today) is important?

Because it gives us way of improvising with the correct way of ~~articulating~~ articulating when we play a swing as well as for making our improvisation interesting in general.



3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes. ~~It~~ Through movement, one can connect emotions with what is being created on the move

 Develop musical expression

4. Did you enjoy the session?

Besides the hard parts, yes I did. Gave us ~~an~~ ^{an in depth} knowledge on swing.

 Educational
 Challenging but stimulating activitie

Reflection – 08 September 2014

1. What did you learn today?

the flow and the structure from the new team to the next

2. Why do you it (what you have learned today) is important?

Because it is the structure so we will have the same structure in all future courses

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes, it is very helpful for learning improvisation because it helps to understand the concepts

 Develop skill

4. Did you enjoy the session?

Yes, I did so each day and something new that will help in future

 Discoveries

Reflection – 08 September 2014

1. What did you learn today?

different types of events and the characteristics of music

2. Why do you think (what you have learned today) is important?

To understand ~~from~~ carefully

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes to know where you have to play and it helps for keeping the beat

4. Did you enjoy the session?

Yes I did



Develop accuracy

Improvisation: Rhythms and beat

P13: Reflections 15 September.pdf

Path: Managed in My Library -> C:\Users\loob\Desktop\Skri...\Reflections 15 September.pdf
Media: PDF

Printed: 2014-11-13T08:35:22
By: Super

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HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 21

Memos: 0

Quotations: 34

Families: <none>

Comment: <none>

Reflection 15 September 2014

1. What did you experience in the session today?

improvising using the 12 blues chord

2. How did the movement contribute towards your understanding of the content?

Counting and keeping the beat

3. What did you learn/what did you train?

MUSICALLY	PERSONALLY
learn to count and keeping the beat	
PHYSICALLY	SOCIALLY
	working the others



NAME: Muza
SECRET NAME: (For use in thesis) [REDACTED]

Reflection 15 September 2014



1. What did you experience in the session today?

Integrating rhythms, and embodying them.

 Feel the beats & rhythms inside




2. How did the movement contribute towards your understanding of the content?

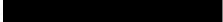
How different rhythms feel combined, as well as how harmonies move with the 12-bar blues.

 Feel the beats & rhythms inside
 Feel the music

3. What did you learn/what did you train?

<p>MUSICALLY <i>rhythm 12-bar blues. -recognising harmonies.</i></p>	<p>PERSONALLY <i>Integrating harmonies (Blues scale) and rhythms into my practical work.</i></p>
<p>PHYSICALLY <i>embodying rhythms embodying harmonies.</i></p>	<p>SOCIALLY <i>Clapping rhythms in canon, listening to the people around me.</i></p>

 Feel the beats & rhythms inside
 Feel the music
 Listen to others

NAME: 
SECRET NAME: (For use in thesis) *Jason Smith.*

Reflection 15 September 2014

1. What did you experience in the session today?

A lot of new discoveries about the 12 bar blues structure



2. How did the movement contribute towards your understanding of the content?

Helped with improvisation.

3. What did you learn/what did you train?

<p>MUSICALLY</p> <ul style="list-style-type: none"> - Articulation - How to spice up the 12 bar blues structure. 	<p>PERSONALLY</p>
<p>PHYSICALLY</p>	<p>SOCIALLY</p>

NAME: [Redacted] SECRET NAME: (For use in thesis) Bukemeso

Reflection 15 September 2014

1. What did you experience in the session today?

I experience the '05 a session to think about what you really playing and to get any structure of playing

☀ Feeling facilitates understanding

2. How did the movement contribute towards your understanding of the content?

helped us to keep counting

3. What did you learn/what did you train?

<p>MUSICALLY Chords nice blues Structure, singing out loud</p>	<p>PERSONALLY Interaction</p>
<p>PHYSICALLY movement on beats</p>	<p>SOCIALLY Interaction with peers</p>

☀ Interaction

☀ Interaction

NAME: [Redacted]

SECRET NAME: (For use in thesis) Mevis

Reflection 15 September 2014

1. What did you experience in the session today?

Structure in blues isn't just chords but different colour



2. How did the movement contribute towards your understanding of the content?

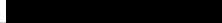
Helped me to memorise better

 Feeling means remembering

3. What did you learn/what did you train?

<p>MUSICALLY</p> <p>Rhythmical aspects</p>	<p>PERSONALLY</p> <p>difference in colours in blues structure.</p>
<p>PHYSICALLY</p> <p>feel the beat/rhythm</p>	<p>SOCIALLY</p> <p>to listen</p>

 Feel the beats & rhythms inside
 Listen with the body

NAME: 
SECRET NAME: (For use in thesis) Sugar

Reflection 15 September 2014

1. What did you experience in the session today?

playing blues scale, understanding chords and structure

 Understand Better



2. How did the movement contribute towards your understanding of the content?



It helps with memorising chord structure

 Feeling means remembering

3. What did you learn/what did you train?

MUSICALLY	PERSONALLY
It grows my experiences as an artist	I forget some other stuff but repetition of this session helps a lot.
PHYSICALLY	SOCIALLY
	Communication between each other listening to each other when playing

 Discoveries
 Feeling means remembering

 Listen to others
 Musical communication

NAME: [REDACTED]

SECRET NAME: (For use in thesis) k gosi

Reflection 15 September 2014

1. What did you experience in the session today?

The importance of using the 3rd and 4th to improvise in jazz music and the usage for poly rhythms.

2. How did the movement contribute towards your understanding of the content?

It help me in term of being creative and use certain notes to make my improvising interesting

3. What did you learn/what did you train?

<p>MUSICALLY</p> <ul style="list-style-type: none"> • That the important beat in jazz are the first and 3rd Beats • That 3rd and 4th notes flavour and gives colour to your improvisation. 	<p>PERSONALLY</p>
<p>PHYSICALLY</p> <p>To train both my hands and feet to do the 12 beats division.</p>	<p>SOCIALLY</p>

- ☀ Improvisation: Creativity
- ☀ Improvisation: Makes it interesting

- ☀ Feel the beats & rhythms inside

NAME: [redacted]
SECRET NAME: (For use in thesis) 1/33

Reflection 15 September 2014

1. What did you experience in the session today?

Way of expressing your feelings using the given cord structure.

☀️ Develop musical expression

2. How did the movement contribute towards your understanding of the content?

It helped in understanding the concept of the structure that was given.

☀️ Feeling facilitates understanding

3. What did you learn/what did you train?

MUSICALLY Playing the blues pattern using the given cord structure.	PERSONALLY Knowing how to blend with others by playing the solos
PHYSICALLY	SOCIALLY

NAME: [Redacted]
SECRET NAME: (For use in thesis)

Mabena / Fazil

Reflection 15 September 2014

1. What did you experience in the session today?

Different ways to approach the Blues progression, the relation of the change in the chords. And the importance of 3rd and 7th

2. How did the movement contribute towards your understanding of the content?


It made the blues to be much clear especially on improvising. I can now figure out what kind of patterns I can formulate to land on the 3rd and 7th

 Understand Better

 Independence

3. What did you learn/what did you train?



<p>MUSICALLY</p> <p>* Learning how to say the change in chords.</p>	<p>PERSONALLY</p> <p>*</p>
<p>PHYSICALLY</p> <p>*</p>	<p>SOCIALLY</p> <p>*</p>

NAME: 


SECRET NAME: (For use in thesis) MZAMANE

Reflection 15 September 2014

1. What did you experience in the session today?
 How blues structure work and how i can use it to create and make music funny and interesting

 Fun
 Interesting

2. How did the movement contribute towards your understanding of the content?
 They're difficult to do, but it helps me to understand Rhythms

 Challenging but stimulating activitie

3. What did you learn/what did you train?

<p>MUSICALLY</p> <p>How to work out a blues structure and How i can use it</p>	<p>PERSONALLY</p>
<p>PHYSICALLY</p> <p>It is possible to use my Voice, feet, and hands at the same time.</p>	<p>SOCIALLY</p>

NAME: [REDACTED]
 SECRET NAME: (For use in thesis) Maestro

Reflection 15 September 2014

1. What did you experience in the session today?

2. How did the movement contribute towards your understanding of the content?

It was fun. Using papers on the floor was useful and is a good way to learn progressions and remember them.

3. What did you learn/what did you train?

<p>MUSICALLY</p> <ul style="list-style-type: none"> * To sing on different pitches without the assistance of a piano * Different rhythms to play with my hands 	<p>PERSONALLY</p> <ul style="list-style-type: none"> * Persistence
<p>PHYSICALLY</p> <ul style="list-style-type: none"> * Flexibility in my hands & fingers. 	<p>SOCIALLY</p>

Fun Educational Feeling means

Personal attributes

NAME _____
SECRET NAME: (For use in thesis) Stranger.

Reflection 15 September 2014

1. What did you experience in the session today?

that improvising can be done in a lot of rhythms

2. How did the movement contribute towards your understanding of the content?



It made it easier.

 Easier learning

3. What did you learn/what did you train?

<p>MUSICALLY</p> <p>rhythms</p>	<p>PERSONALLY</p> <p>Understanding the different chords</p>
<p>PHYSICALLY</p> <p>Understand the different rhythms through movement.</p>	<p>SOCIALLY</p> <p>to learn Learn to work together</p>

 Understand Better

 Unite as one group
 Feeling facilitates understanding

NAME: [REDACTED]
SECRET NAME: (For use in thesis)

"NDLOUY" /
Putra

P23: Personal Reflection - Lesson 1

28 July

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Media: RICHTEXT

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Codes: 1

Memos: 0

Quotations: 1

Families: <none>

Comment: <none>

Personal Reflection

Lesson 1 – 28 July 2014

1. What went well?

The warm up worked very well, the students showed an understanding of what they are doing. Some of the students who were not familiar with the exercise got assistance from the other students. There was a good flow.



Group learning

The whole-tone/half-tone exercise went well.

2. What did not go so well?

The students were familiar with the major scale exercise, therefore there was no challenge.

On the other hand, the mixolydian and dorian scales were perhaps too difficult to grasp so early. Trying to show them how the scales RELATE and COMPARE to one another seems to have confused them a little. Some showed an understanding but not all.

The final exercise also proved to be too hard. They are not accustomed to the respective modes and its applications.

3. Are there alternative solutions?

Work on the individual modes separately and from a different perspective. Let them feel and sing them more before trying to explain it.

4. How can we move on?

Go back to basics and rudiments. They need to have more physical experience before expanding intellectually.

Start of simpler and add a challenge once they clearly understand and execute the given task.

P24: Personal Reflection - Lesson 2

04 August

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Media: RICHTEXT

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Codes: 5

Memos: 0

Quotations: 6

Families: <none>

Comment: <none>

Personal Reflection

Lesson 2 – 04 August 2014

1. What went well?

04 The clapping drill was a very good start to the lesson. The students clearly enjoyed it and found it challenging. When adding the accents, you could see how the students use their whole body to feel the accents, not just the hands.

 Fun Feel the beats & rhythms inside

05 Singing the scale in the same manner was also very challenging. At first they did not get it right, but you could see the joy once they got it right. It was a fun exercise. When they played the same exercise on their instruments, they got it right much quicker.

 Confidence  Fun

06 When they repeated the exercise on the mixolydian scale, it took some time again to get used to it. Through this exercise, the students seemed to understand the mixolydian scale better.

 Understand Better

07 Finding the body positions for the 12-bar blues also went well. They got that quickly. They seemed to be very excited to know the structure of a blues. They did not know this before.

2. What did not go so well?

09 The final exercise once again seemed to be too challenging. To think about the whole scale was too much. The students are not familiar with the use of scales in improvisation.

3. Are there alternative solutions?

11 Give the students less notes to experiment with, instead of the whole scale.

12 **4. How can we move on?**

13 Perhaps work with the chord tones first, not the whole scale, so that they can get a feel of the chords and harmony instead of thinking in scales. Stick to mixolydian and major for now. Continue with the blues, and incorporate arpeggios or broken chords to highlight the chord tones.

P25: Personal Reflection - Lesson 3

11 August

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Media: RICHTEXT

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Codes: 2

Memos: 0

Quotations: 2

Families: <none>

Comment: <none>

Personal Reflection

01

Lesson 3 – 11 August 2014

02

1. What went well?

03

04 The students really seemed to have enjoyed the new challenge to the clapping drill.

 Challenging but stimulating activitie

05 When they had to sing the scales with the eliminated notes, it seemed like they started to understand what arpeggios/broken chords are.

06 When applying the broken chords to the 12-bar blues, you could see the focus on their faces. It really seems like the students are starting to know the basic 12-bar blues.

 Concentration

2. What did not go so well?

07

08 Adding the rests in the feet and the hands was a big challenge. Identifying the 3rds and 7ths were also difficult, perhaps because they do not have a strong theory background.

09 The voice leading exercise was also slightly difficult. Their reading skills are also not that good yet.

3. Are there alternative solutions?

10

11 Work on the ear training a bit more.

4. How can we move on?

12

13 Perhaps work on phrasing to start creating ideas with the broken chords/arpeggios, and work on different ways of expression: rhythms, phrases, registers, etc.

P26: Personal Reflection - Lesson 4

18 August

Path: Managed in My Library -> C:\User...\Personal Reflection - Lesson 4 - 18 August.docx
Media: RICHTEXT

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Codes: 6

Memos: 0

Quotations: 4

Families: <none>

Comment: <none>

Personal Reflection



Lesson 4 – 18 August 2014

1. What went well?



01
02
03
04 The warm up exercise was very interesting. The students, at first, were not sure how to interpret, or move to what they hear. From observing each other you could see how they draw from each other's ideas. From lightly running to heavy stomping, clapping hands and waving arms.

 Discoveries Follow others
 Interact physically

05 The imitation exercise was also good. At first it was easy, but as I started combining the registers, you could see the joyful struggling, as well as the sense of achievement once they get it right.

 Challenging but stimulating activity
 Happiness

06 Filling the gaps was a very exciting exercise. It was clear how the students indicate to each other, with their bodies, where the remaining gaps were, assisting those who fall in later. It was also wonderful to see how they listen to each other to create a groove.

 Interact physically
 Unite as one group

2. What did not go so well?

07
08 Imitating each other's ideas on the instruments proved to be slightly harder due to the big difference in technical skills as well as instrumental range. Although you could see how they assist each other. The percussionists also had a difficult time to stay interested.

3. Are there alternative solutions?

09
10 Group instrumentalist according to range and timbre. Try incorporating the drummers in some way.

4. How can we move on?

11
12 Have the drummers provide a groove for some the exercises. Provide the students with ideas of creating

rhythmic patterns with few notes.

P27: Personal Reflection - Lesson 5

25 August

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Media: RICHTEXT

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Codes: 3

Memos: 0

Quotations: 1

Families: <none>

Comment: <none>

Personal Reflection

01

Lesson 5 – 25 August 2014

02

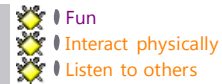
1. What went well?

03

04 Associating their own names with the various subdivisions
of the pulse was very interesting. Singing their names
interactively with one another was also fun to observe.

05

The exercise with the cross on the floor was very joyful.
The students interacted in a playful manner with each
other on the floor, creating collaborative rhythms within
the bigger group.



06

The students who were not able to walk with their
instruments could not create their own rhythms; however,
it worked well to choose someone to watch while playing.

07

2. What did not go so well?

08

09 The divisions of twelve exercise was difficult at first,
especially when they had to do it in canon. Assisting
them at the piano worked very well. Then they started
to get it right.

10

Trying to incorporate it on the instruments also
seemed to be very difficult to do.

11

3. Are there alternative solutions?

12

I don't think it has to be done alternatively, with repetition
they will get used to it and get it right.

13

4. How can we move on?

14

Continue with the divisions of twelve. Maybe try to use it
with a song they all know.

P28: Personal Reflection - Lesson 6

01 September

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Media: RICHTEXT

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Codes: 0

Memos: 0

Quotations: 0

Families: <none>

Comment: <none>

Personal Reflection

01

Lesson 6 – 01 September 2014

02

1. What went well?

03

04 Warming up with the divisions of 12 exercise was good.

The students enjoyed it, although they still don't always get it right. Combining it with a song they all know also worked well. It gave them something to relate the rhythms to.

05 Learning the blues scale with the platters worked well,

most of the students did not know about the scale and its construction. They welcomed this new scale.

2. What did not go so well?

06

07 Standing in a circle and walking the respective pulses towards someone else was difficult, it clearly needs some more work.

08 Singing the blues scale was fine, but on the instruments,

the students had a hard time playing it. Some of the students got it right quickly, but others really struggled to find the right notes.

3. Are there alternative solutions?

09

10 I think the more we do it and work with these rhythms and subdivisions, the better it will be, the student just need to keep going at it. They like and enjoy it.

4. How can we move on?

11

12 Go on to us the 12/8 time signature as preparation for the swing feel and incorporate some articulations. Also try to use the blues scale with a 12-bar blues.

P29: Personal Reflection - Lesson 7

08 September

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Media: RICHTEXT

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Codes: 3

Memos: 0

Quotations: 2

Families: <none>

Comment: <none>

Personal Reflection

01

Lesson 7 – 08 September 2014

02

1. What went well?



03

04 Using the 12/8 as preparation for swing worked well, the students quickly grasped the feeling of it. Alternating between the division of two and three, and between straight and swing was a fun exercise. It was visible in their bodies when they change from straight to swing or other way around. They really enjoyed that.

 Show with body

05 Reading the rhythms was also good, but it was clear some students relied on what they hear from the other students, because their music reading is not that good.

06 Playing the blues and experimenting with the various rhythms worked, it showed that they are developing their ideas and creativity, they are not afraid to try things out, they are not self-conscious any more as they use to be.

 Confidence
 Improvisation: Creativity

2. What did not go so well?

07

08 Playing the given rhythm on the instruments was difficult, we had to decrease the tempo and limit the amount of notes to be used.

3. Are there alternative solutions?

09

10 When the students are confronted with using a lot of notes for a simple exercise, they don't get it right, but when I limit the amount of notes to be used to 2/3, they get it right much quicker, therefore limit the notes to be used and encourage them to try various different combinations.

4. How can we move on?

11

12 Provide more opportunities for them to try out what they

have learned so far.

P30: Personal Reflection - Lesson 8

15 September

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Media: RICHTEXT

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Codes: 0

Memos: 0

Quotations: 0

Families: <none>

Comment: <none>

Personal Reflection

01

Lesson 8 – 15 September 2014

02

1. What went well?

03

04 The students really seem to have a good understanding of
the various divisions of the pulse, straight and swing feel.
Finding body positions for the variation of the 12-bar blues
went very well. The students really enjoyed that as well as
determining where the progression changed from the
previously learnt structure. The students also had some
creative ideas for packing the papers on the floor. The
students also seemed to enjoy playing while walking the
chords on the papers.

05

2. What did not go so well?

06

Determining and playing the 3rds and 7ths is still very
challenging for most of the students.

07

3. Are there alternative solutions?

08

Maybe more time is needed on the rudiments and
developing their harmonic sense. Work on the 3rds and
7ths independently.

09

4. How can we move on?

10

Work on the 3rds and 7ths independently in combination
with a rhythmical exercise, perhaps some articulations.

P31: Personal Reflection - Lesson 9 – 22 September

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Media: RICHTEXT

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Codes: 0

Memos: 0

Quotations: 0

Families: <none>

Comment: <none>

Personal Reflection

01

Lesson 9 – 22 September 2014

02

1. What went well?

03

04 The new warm up exercise was very enjoyable. The students loved the new challenge. Adding the instruments was an even harder challenge. I could see the focus and concentration on their faces. The different placements of the note, relative to the beat, was also very interesting. The students showed great interest and joy in the changes. They expressed how the 1st and 3rd beat guide them to feeling the various placements. Playing the 3rds and 7ths only on the 1st and 3rd beat also helped the students in determining and remembering the 3rds and 7ths.

05

2. What did not go so well?

06

The students are still not totally comfortable with the various modes (mixolydian and dorian), and the 3rds and 7ths of each chord in the 12-bar blues.

07

3. Are there alternative solutions?

08

Go back to the rudiments.

09

4. How can we move on?

10

11 Don't try and go too fast. The students need time to grasp the various concepts dealt with. Because they are beginners and have very little theory background, some of these concepts are still hard to conceptualize. With time it will become clearer in their thinking and playing.

P139: Member checking.pdf

Path: Managed in My Library -> C:\Users\loob\Desktop\Skripsie\4. ...Member checking.pdf
Media: PDF

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By: Super

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 4

Memos: 0

Quotations: 52

Families: <none>

Comment: <none>

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes It was interesting seeing the whole
groups perspective over the analysis & writing
of it all

 Understand correctly

2. Did I leave something out?

No: Nothing comes to mind

 Something left out

3. Do you want to add something?

No. Everything positive & ~~is~~ work was
clear & all

 Add something

4. Is there something you do not agree with?

No This was a very good and interesting
experience

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes, I like the way you wrote it, Quoting Exactly
What was said by each of the participants, it give
that sense of true feeling experienced by them

☀ Understand correctly

2. Did I leave something out?

From what I read I think there is nothing
left out.

☀ Something left out

3. Do you want to add something?

No, I do think of something I will
contact you Asap.

☀ Add something

4. Is there something you do not agree with?

No, I basically think that every word ment
is true.

☀ Disagree

Good luck & keep up the good work

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes, I feel that you have understood me correctly

 Understand correctly

2. Did I leave something out?

No, you have taught enough for the 17th week time. There is still a lot to learn but it can't be done overnight. I'm just looking forward to learning more and more next year.

 Something left out

3. Do you want to add something?

I think a big band should be opened so that we can also compete with other universities like UCT and then.

 Add something

4. Is there something you do not agree with?

I agree with everything except that jazz hasn't been made a module yet.

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes, all the key aspects were covered but we enquired about.

 Understand correctly

2. Did I leave something out?

No, as a developing jazz musician, all the aspects that I wanted to know about have been covered.

 Something left out

3. Do you want to add something?

I think we can incorporate some jazz jamming sessions

 Add something

4. Is there something you do not agree with?

No. If unsure we do ask questions and all questions can be answered.

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Partly understood but mostly correct assumptions
by partly I mean the notation was fairly
taught to us.

 Understand correctly

2. Did I leave something out?

No. Not that I can think of.
There is one thing that I never
understood about approaching the certain
Jazz techniques and the notation I
didn't understand it correctly everytime I approach
to improvise.

 Something left out

3. Do you want to add something?

at the moment No.

 Add something

4. Is there something you do not agree with?

I agree with everything that was thought to
me throughout this year, Jazz is nice to
listen to but for me playing it does not
~~not~~ fit to my ability. Jazz is nice
to learn also.

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

yes you did!

 Understand correctly

2. Did I leave something out?

No you did not

 Something left out

3. Do you want to add something?

NO everything was said

 Add something

4. Is there something you do not agree with?

NO there is nothing

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

I was understood correctly, nothing was misinterpreted.

 Understand correctly

2. Did I leave something out?

The information shown was complete, nothing was left out.

 Something left out

3. Do you want to add something?

The information is complete and I have nothing further to add.

 Add something

4. Is there something you do not agree with?

I agree with what we were shown, and have not found any discrepancies.

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes, you understood me correctly, the sessions boosted my self confidence in terms of playing my instrument.

 Understand correctly

2. Did I leave something out?

No, I think you've mentioned everything.

 Something left out

3. Do you want to add something?

Please make ~~the~~ Jazz a module

 Add something

4. Is there something you do not agree with?

No

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes

 Understand correctly

2. Did I leave something out?

no you were that you talk about
everything that we wanted to know
about improving how to work with
play and what add flowers to the music

 Something left out

3. Do you want to add something?

 Add something

4. Is there something you do not agree with?

no what you did is probably was
probably that to understand I agree with
everything

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes, and when you didn't you made an effort

 Understand correctly

2. Did I leave something out?

~~Nothing~~ ^{Nothing} that I know of

 Something left out

3. Do you want to add something?

We learnt to be a musical family made
of 96% male & 4% female

 Add something

4. Is there something you do not agree with?

No

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes -> Perfectly understanding especially this
the thing that I am new in
staff notated music playing

 Understand correctly

2. Did I leave something out?

No

 Something left out

3. Do you want to add something?

No

 Add something

4. Is there something you do not agree with?

No

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes. Everything we've found you explained well and you understood
our reflections

 Understand correctly

2. Did I leave something out?

No

 Something left out

3. Do you want to add something?

No

 Add something

4. Is there something you do not agree with?

No

 Disagree

Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Perfectly.

 Understand correctly

2. Did I leave something out?

Not really everything seems to be met throughout the sessions we've had.

 Something left out

3. Do you want to add something?

A very helpful initiative, Big UPZ on the sessions. They were helpful!

 Add something

4. Is there something you do not agree with?

Not at this stage.

 Disagree