

## **CHAPTER 2: LITERATURE REVIEW**

### **Chapter 2: Literature review**

In this review of literature, I will not discuss the effectiveness and relevance of jazz improvisation teaching, but rather what some researchers regard as important to jazz improvisation and how the Dalcroze approach can contribute to jazz improvisation pedagogy. I highlight some key elements in jazz improvisation and how the Dalcroze approach relates to this.

This section of the literature review is firstly about the Dalcroze approach, the ways of teaching and learning within the approach followed by a synthesis of the literature on teaching and learning jazz improvisation. Thereafter, the connections between the teaching and learning of jazz improvisation and the teaching and learning of Dalcroze improvisation are pointed out. Lastly some phenomenological studies relating to the current study are discussed. Through this synthesis I investigate the possibility of developing a new pedagogical approach to improvisation, whether and how Dalcroze Eurhythmics can be a contributing tool to this widely discussed and practiced musical element, jazz improvisation. The network view in the figure below is a visual representation of the order in which the literature is discussed.

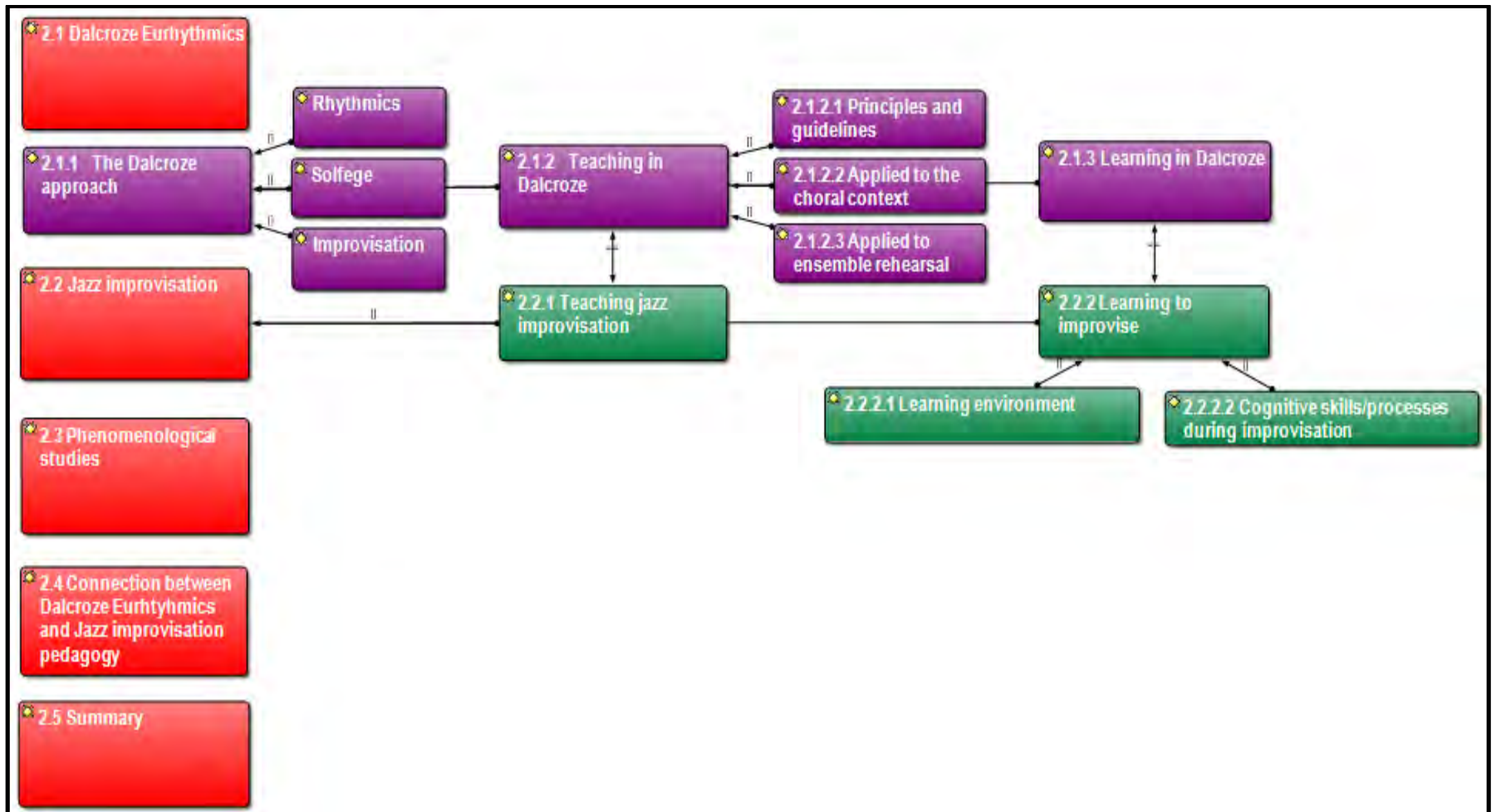


Figure 1: Literature review map

## 2.1 Dalcroze Eurhythmics

Emile Jaques-Dalcroze (1865-1950), a Swiss pedagogue, was born in Vienna and at an early age moved to Geneva. After studying in Geneva, Paris and Vienna he was appointed as Professor of Harmony in 1892 at the Geneva Conservatory. Jaques-Dalcroze was not convinced that the musicians, at the time, were educated in an adequate way. He experienced that the students were technically advanced and understood aspects of rhythm and harmony thoroughly, but they were not able to perform them with their voices and bodies, resulting in a mechanical, not musical, comprehension of the art (Anderson, 2012:27; Choksy *et al.*, 1986). This resulted in an unreliable sense of pitch, intonation and tonality.

The education the students at the conservatory received focused on training individual aptitudes without considering their connections with one another and with the students. “In other words, the aim of the training was to form means of expression, without consideration of what was to be expressed, to produce a highly trained instrument, without thought of the art whose servant it was to be ... ” (Jaques-Dalcroze, 1917:36). The students were not able to express themselves and what they had learned and experienced problems with rhythm and pitch. “Ear-training alone will not make a child love and appreciate music; the most potent element in music, and the nearest related to life, is rhythmic movement” (Jaques-Dalcroze, 1914:87).

Jaques-Dalcroze developed a way of teaching that focuses on musical abilities as a foundation, a prerequisite for specialised training. At the core of his approach was rhythm upon which all music is built. It is “ ... an approach to music education based on the premise that rhythm is the primary element in music, and that the source for all musical rhythm may be found in the natural rhythms of the human body” (Choksy *et al.*, 1986:27). He introduced movement as a means of expression, training the body to become part of the music. “This co-ordination of movement and music is the essence of the Jaques-Dalcroze method, and differentiates it from all other methods of similar aim” (Jaques-Dalcroze, 1917:37).

The use of movement is a result of the *theory follows practice* principle within the Dalcroze approach. This fundamental principle guides the students towards experiencing the music before they are expected to understand it intellectually. The ability to walk away from a lesson saying that they have **experienced**, not just **know**,

creates more of a desire to express themselves, in movement as well as musically (Jaques-Dalcroze, 1914:90).

### 2.1.1 The Dalcroze approach

The Dalcroze approach is divided into three divisions, namely eurhythmics, solfège and improvisation. Although divided into three divisions, each influences the other and therefore should be approached in combination with one another. It is designed to develop concentration, reaction, spontaneity and accuracy of performance. “It was his belief and intent that the three subjects be intertwined. Thus the development of the inner ear, an inner muscular sense, and creative expression are the core of basic musicianship” (Mead, 1996:39). Aronoff (1983:24) states that “ ... eurhythmics and solfège cannot really be separated. A person moves on the basis of what he hears, and as he sings, he may use appropriate movement, or call on kinesthetic imagery ... ” He continues to argue that improvisation, within the Dalcroze approach, develops from the sounds and the movements already experienced before and therefore it is not detached or isolated. Therefore, the three areas within Dalcroze teaching are interrelated; they interact, intermingle, support and are dependent on each other (Juntunen, 2004:24).

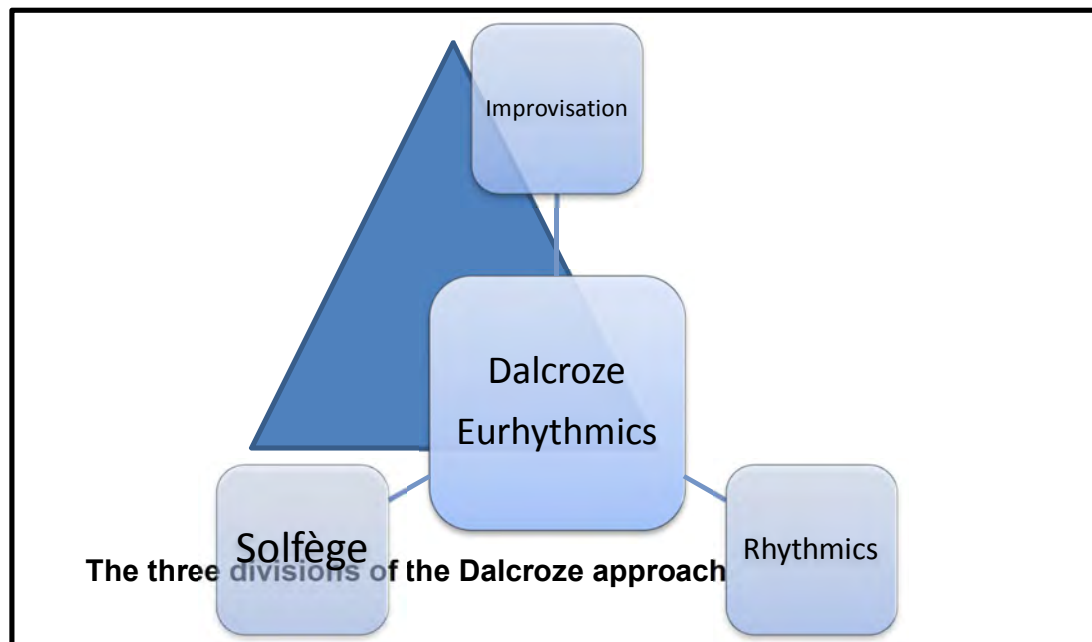


Figure 2:

- Rhythmics

Being at the heart of the approach, rhythmics focuses on training the rhythmical aspects of expression i.e. time and time-values through the body. The body is trained to

perceive and express all nuances of time and energy both vocally and with rhythmic movements, leading to more accurate execution and in-depth understanding, physically and mentally (Jaques-Dalcroze, 1917:43-44). Through this training the student internalises the rhythms, time and values to the extent that he/she no longer needs to rely on the intellect to understand it but they become embodied. To intellectually understand a rhythm is not enough to execute it accurately, but training the body to interpret the rhythm establishes the communication between the mind and the executing body (Anderson, 2012:28; Jaques-Dalcroze, 1914:88). This bodily training creates “ ... harmony between the temperament and the will, between impulse and thought” (Choksy *et al.*, 1986:28). The body becomes the means through which the student experiences, feels and expresses music (Juntunen, 2004:26).

- Solfège

The first division of the approach, solfège, awakens the sense of pitch and tone-relations – of harmony, tonality, intonation, pitch and other related elements – through embodied learning. As a result students learn to hear, reproduce and audiate pitches, patterns of pitches (melodies), combinations and relations of pitches or tones; therefore, solfège training develops the inner hearing, the ability to mentally produce any combination of sounds. This leads to the reading, writing and using material to improvise and create music (Jaques-Dalcroze, 1914:92; Juntunen, 2004:28). At the onset of the Dalcroze approach the fixed *do* system was the primary method used to teach solfège; however, nowadays both the moveable and fixed *do* can be used, depending on the background of the students and experience. Using both systems can be very helpful to further strengthen tonal relationships with more advanced students (Anderson, 2012:28-29). Training in solfège develops students into better musicians and listeners by sensitizing their ears to the diatonic system (Thomsen, 2011:69).

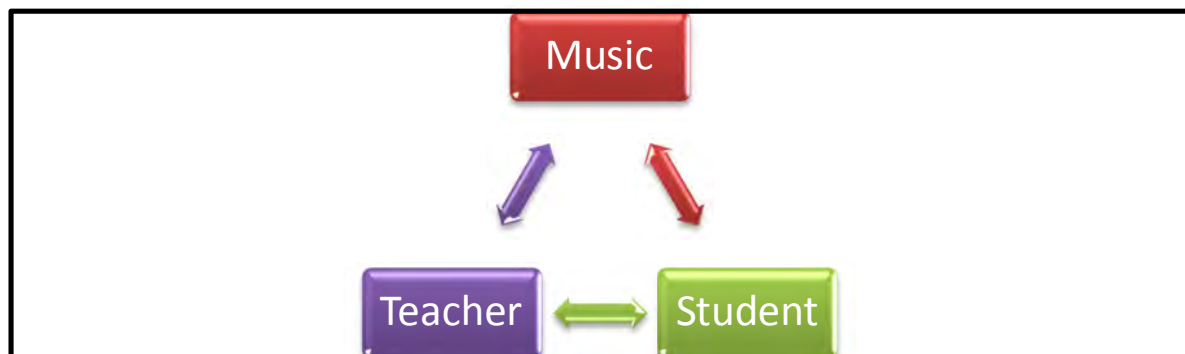
- Improvisation

Improvisation studies within the Dalcroze approach are the result of combining, in a spontaneous, imaginative and personal way, the principles of eurhythmics (movement materials) and solfège (sound materials) to create music (Abramson, 1980:62; Choksy *et al.*, 1986:61; Juntunen, 2004:29). This allows for the student to experiment with the rhythms and sounds already experienced and to interpret musical thoughts (Anderson,

2012:30; Jaques-Dalcroze, 1914:104-106). However, the ability to improvise depends on the quality of experiences of pitch and rhythm (Abramson, 1980:62).

Improvisation in a Dalcroze class takes many forms – movement, song, words and on pitched and un-pitched instruments – teaching students to make their own decisions. They can experience playing, walking, singing or moving to a piece with different tempi, dynamics, nuances, accents, agogics or phrasing or even create a new melody line, eventually “playing it as if [they] were inventing it – spontaneously, unselfconsciously, freely” (Farber, 1991:32). In addition to the student improvisation, a eurhythmics teacher makes use of improvisation during every class. The teacher improvises music according to the tasks at hand.

The teacher improvises lessons and tasks and improvises music to illuminate these tasks. The student responds to the task and the music and improvises solutions. The teacher then responds to the student’s solutions by improvising new music or a new task, while the student experiences and learns new sounds and ideas. Through these interactions, the student learns to perform, read, write, analyse, create, and recreate his or her own improvisation (Abramson, 1980:68).



**Figure 3: The interactive collaboration between student and teacher results in improvised musical performance**

This interactive improvisation assists the teacher in tailoring the lesson according to the level, needs or tasks in question and it creates a sense of freedom and creativity (Juntunen, 2004:30-31). This interaction between student and teacher results in a collaborative improvised musical performance. The teacher adapts to the student’s reaction, and the student reacts again to what he or she hears.

Through various different tasks, and executions thereof, during this interactive improvised collaboration, students build up a repertoire of movements to express themselves or the music. The bodily enactments are not simply a music performance of a set of movements students learn; the aim is to study music through the use of the body. Instead, the bodily depictions in a Dalcroze lesson are representations of the performer's perception of music. The body is not trained in eurhythmics to portray a picture to the audience but to give information back to the mover about his/her musical understanding. The eurhythmic body is trained to develop the mover's awareness and control over the movements used to express musical elements, used to solve tasks in a personal way, used to understand and produce music, and used to "enact particular musical meanings in physical space" (Farber & Parker, 1987:45). Some related benefits of Dalcroze-improvisation include the following: (Farber, 1991:34):

- a. Musicians learn to think like composers;
- b. Musicians develop the ability to think and react quickly;
- c. Musicians learn to take responsibility for the sounds they make;
- d. The study of theory becomes more enjoyable; and
- e. The students are provided with a fresh and critical basis for the study of pieces from the literature.

Teaching the students to express the musical elements through bodily improvisation based on their experiences of pitch and rhythm, allows them to achieve a sense of 'musical speaking' where " ... [they] are speaking the music, and the music is speaking through [them]" (Farber, 1991:32).

### **2.1.2 Ways of teaching in the Dalcroze approach**

"The primary characteristic distinguishing the Dalcroze eurhythmics method from other methods of teaching music is that it develops a feeling for and an awareness of music through *body movement*" (Willour, 1969:73). The Dalcroze approach to teaching is not a method designed with guiding rules or a set of instruction sequences. There is no curriculum or a standard set of procedures to guide this approach and it cannot be found in books (Johnson, 1993:42; Thomsen, 2011:69). In the Dalcroze literature available, there are descriptions and explanations of the history, theory, philosophy, goals, principles, guidelines and characteristics of the Dalcroze approach. The songs, musical and physical activities and exercises used in the approach are not set; they are

guided by the principles of the Dalcroze approach and the pedagogical and musical skills of the teacher. These skills are acquired through experience and mentorship, not through printed materials. The songs and exercises are designed and chosen according to the needs and interests of the students in the class (Aronoff, 1983:25; Johnson, 1993:42; Stone, 1986:232-233; Thomsen, 2011:69-70).

Many sources give examples of exercises that are in agreement with the Dalcroze principles and explain how these exercises can be used, developed and changed to suit the needs of the educator's situation (Abramson, 1973; Abramson, 1980:63-64; Choksy *et al.*, 1986:123-127; Farber, 1991:33-34; Findlay, 1971; Gordon, 1975:12-13; Greenhead, 2009:60-62; Henke, 1984:11-14; Henke, 1993:46-50; Jaques-Dalcroze, 1914:93-109; Thomsen, 2011:70-76; Wedin, 2011:59-167). As a result, I have reviewed material to highlight the principles, guidelines and characteristics of the Dalcroze approach.

### **2.1.2.1 Principles/guidelines**

The Dalcroze approach incorporates the students' most basic musical instruments, the body and the voice, in teaching any musical element. However, there are certain principles that should be kept in mind when designing the exercises and planning the class. "The aims of Dalcroze eurhythmics study is constant but the teaching methods can be very flexible" (Willour, 1969:75).

Vanderspar (2005:5) gives a summary of the teaching aims and objectives that lead to the understanding of all the musical elements:

- Listening;
- Musical awareness through the senses;
- The development of motor and musical skills;
- The release of tension;
- The ability to relax;
- Social awareness: group and individual;
- Long and short term memory;
- Concentration;
- Reaction and adjustment: instant or considered;
- Alertness and readiness to learn;



- Analysis and synthesis;
- Transference of acquired knowledge to other contexts;
- Ability to adjust to the ideas of others;
- Ability to create ideas from the ideas of others;
- Strengthening of individual character, helping them towards self-discipline and decision-making;
- Ability to express ideas clearly; and
- Development of inner hearing.

Keeping these aims in mind, the teacher can use any mode of communication – verbal, musical, facial expression, body language, symbols or touch – to demonstrate or explain the exercises in the class, as long as the students clearly understand the musical objective of each exercise (Aronoff, 1983:24; Vanderspar, 2005:9). Space to move, the ability to move skilfully as well as the teacher’s ability to guide the activities and students through piano improvisation are vital for a Dalcroze lesson (Aronoff, 1983:24-25; Willour, 1969:75). A person needs enough space around to move freely and this ability to move freely “ ... establishes valuable rapport with children; they in turn feel free to find new ways of moving” (Aronoff, 1983:25) and as a result eliminates the fear of making errors or the feeling of being wrong. The student should not feel any tension or pressure but feel at ease with the exercises used to create an understanding of the musical element. The ability to improvise at the piano will allow the teacher to adapt the challenges according to the needs and interests of the students and it creates a flexible and spontaneous environment. Using improvisation, the teacher can guide the students in their tasks, changing unexpectedly, according to the level of the student. It is a student-centred approach (Le Collège de l’institut Jaques-Dalcroze, 2009:6).

In this student-centred approach of Dalcroze, the relationship between music and movement is very important; therefore each element of music should be felt in the body in one way or another. The exercises or tasks given to the student should be designed in a way to “ ... provide a somatic experience of the rhythm before providing a purely intellectual explanation of the rhythm” (Anderson, 2012:27). This kinaesthetic body-mind principle of Dalcroze “produce(s) music training of depth, originality, imagination, cognition, and confrontation” (Abramson, 1980:63).

Incorporating movement in the exercises, Thomsen (2011:70) emphasises, constantly creates a connection between the physical, aural, written and cognitive aspects of music. In designing exercises, the following principles can act as guidance:

- “Exercises should have a rhythmic component”;
- “Exercises should have an identifiable musical goal”; and
- “Exercises should develop inner hearing”.

Abramson (1980:63) also discusses principles of the Dalcroze approach, vital to achieving “music training of depth, originality, imagination, cognition, and confrontation”.

- Self-realisation: students find personal ways of moving to the tasks given by the teacher. They do not imitate the teacher but use their own imagination. Through observing other’s in class, students can also build a ‘repertoire’ of movements or experiences. There is no right or wrong;
- Excitation/inhibition: Students first express or perform using the body and then they repeat it in their imagination. This principle “helps develop a kinesthetic sense or consciousness and transforms awareness into new depths of mental and physical concentration” (Abramson, 1980:63);
- Regularisation: In order to develop brain and body responses, free movements can be regularised by introducing various tempi, beats, durations and dynamics to the movement;
- Music and listening: the teacher must be able to improvise music which allows for a variety of experiences or solutions to the problems at hand. There should be a concurrent influence on both the teacher and student’s perception of sound and movement. The physical improvisation of the student and the musical improvisation of the teacher should “ ... join together in a unity of musical thought and feeling” (Abramson, 1980:63);
- Rapport and ensemble: it is important to establish an internal and external bond with others (between teacher and students as well as between fellow students). In that way the student can be him/herself and connect with others mentally, physically and emotionally (Abramson, 1980:63-64).

The basic principles that guide the teaching process given by Mead (1996:39-40) are similar to those given by Abramson (1980:63) and Thomsen (2011:70) above.

- Students must develop the ability to perceive and respond to music;
- The inner ear or the inner sensing of music must be developed;
- Quicker communication between the body, ears, eyes, and mind must be developed; and
- Students must develop a repertoire of images, both aural and kinaesthetic. The students should also develop the ability to translate these images into symbols and reconstruct them, or perform them at any time.

Henke (1984:11) reiterates these principles adding that the exercises should not be repeated without increasing the difficulty or without any variations. There should constantly be new challenges that sprout from the known. In this way it will keep the students' interest and concentration, learning will always take place and it develops their reaction and adjustment.

Another characteristic of a Dalcroze lesson that acts as a guiding principle, apart from designing rhythmic movement exercises that develop inner hearing, is its interactive nature. There is interaction between the teacher and student as well as interaction between the students. The interaction between teacher and student is generally in the form of an improvisation-collaboration and the interaction between students contributes to the objectives of social awareness, the ability to adjust to ideas of others and the ability to create ideas from the ideas of others (Vanderspar, 2005:5).

The student-centred teaching, interactive nature and inner hearing are also stressed in the doctoral thesis of Alperson (1995). She discussed how the events and behaviours within the classes of four master Dalcroze teachers relate to these guiding principles (Alperson, 1995:7-8). The following four themes emerged:

*Theme 1: Student-centred teaching (Alperson, 1995:190)*

Initially the students were uncomfortable with the movement aspect of the lessons but gradually their self-consciousness disappeared. This is a result of the teachers working towards the students' needs and not their own agenda. Students always felt safe and accepted and they never experienced that they were wrong. The students also experienced that they received individual attention all the time and that the lesson developed according to the progress and needs of the students, adding new challenges one at a time and at a pace suitable for the participants.

*Theme 2: Cooperative learning (Alperson, 1995:194)*

The students indicated that participants in the class consistently offered help and encouragement to one another and the teachers are credited with being accepting and non-judgmental. The successes of students served as inspiration for the other students to try different experiences and did not create an atmosphere of competitiveness. The students learned from one another and everybody is seen as equals.

*Theme 3: The use of visual imaging (Alperson, 1995:198)*

To the students, images made the learning process clearer and the experience more real. "The teacher's presentation of an image sometimes evoked another, associated, image for them" (Alperson, 1995:199). The images helped the students understand concepts easier and faster.

*Theme 4: The process of internalization (Alperson, 1995:200)*

Through the movements the concepts and ideas are felt in the body and embodied in such a way that they become natural and free. The students build up a repertoire of movements which they can recall at any time to express themselves.

Seitz (2005) also highlights some of these principles. He mentions that the Dalcroze approach instils musical expression in the participants through rhythm and the body and Dalcroze believed that the basis of musical expression is formed through movement. He believed that musical consciousness (mental tonal and rhythmic imagery) was created through the experiences and sensations induced by movement. Music is also a social activity and therefore musicians can develop their musical understanding through interactive group activities (Seitz, 2005:419-422). "The role of the body in musical thought and expression is central to the essence and effectiveness of the Dalcroze pedagogical method" (Seitz, 2005:431).

To briefly summarise the principles that guide the designing of exercises:

- All exercises should be rhythmic in nature, accompanied by movement;
- Students should clearly understand the musical objective of each exercise (identifiable goal);
- Exercises should develop inner hearing/sensing of music;

- Exercises should be interactive in nature; and
- Exercises should not be repeated without variation or new challenges. They must be modified to suit the needs and interests of the students.

Within the learning environment:

- There should be enough space to move around freely, to perceive, respond to and express the music;
- The teacher must be able to move comfortably and skilfully;
- The teacher must be able to improvise at the piano, or any instrument, to guide the students in their tasks;
- A connection between the physical, aural, written and cognitive aspects of music as well as between the eyes, ears, body and mind should be created, i.e. inner hearing should be developed;
- The lessons must be student-centred; and
- Students must develop a repertoire of aural and kinaesthetic images and movements that can be translated into symbols, vice versa, and that can be used for expression.

### **2.1.2.2 Applied to the choral context**

The principles and guidelines of the Dalcroze approach can be applied to any music class situation, individual or group classes, instrumental or vocal teaching. As a result many educators have used the Dalcroze approach in the choral context. The important aspect is to create the exercises and plan the session according to the principles and objectives of the Dalcroze approach within the given context.

Henke (1984) presents some examples of exercises that encourage active and creative participation within the choral rehearsal. Henke developed these exercises through his study of solfège-rhythmique and his experimental application thereof in the choral setting. The exercises in this article are categorised according to developing a) aural perception, b) rhythmic sensibility, and c) reading ability. Throughout the article Henke emphasises that a strong sense of rhythmic pulse should be present during all the exercises and recommends that the students always show the pulse in some way. It is also important to encourage concentration and quick reaction when manipulating the exercise material (Henke, 1984:14).

Apfelstadt (1985) also applied the Dalcroze approach to the choral setting and she discusses the use of movement both in warm-up, as a means of relieving tension, and in learning new repertoire in the choral rehearsal setting. She discusses a few exercises that can be incorporated during warm-up, physically and vocally, and then continues to discuss how using movement during rehearsal is musically beneficial. Apfelstadt argues that the use of movement can be beneficial because it provides the chorister with an understanding that runs deeper than mere imitation (1985:37). Conductors frequently explain a certain musical concept verbally or by means of imitation. Although this is generally beneficial, it may not be sufficient. It does not cater for the singers to internalise the concept in question. The use of movement gives the singer the opportunity to experience the “pull” of the phrase, the rise and fall of a line, the forward motion of the music as well as the underlying pulse. She argues that the use of movement allows for this internalization and as a result develops the singers’ musical growth. Gordon (1975:12-13) also discusses how the Dalcroze approach contributes to the musical development of choristers. He mentions that the approach is beneficial for all levels of proficiency, it creates a cohesive interdependence among individuals, unifies individuals, and it loosens up the singers.

### **2.1.2.3 Applied to ensemble rehearsal**

Apart from the choral context, the same exercises can be applied to the ensemble setting. However, very few sources have discussed using the Dalcroze approach in the ensemble setting. Henke uses the exercises from his 1984 article, adapted them to the ensemble setting and presented them in 1993. The purpose of these exercises in the ensemble rehearsal is to improve the students’ rhythmic accuracy and expression. He argues in this article that, although it might seem like a waste of time during rehearsals, it could save a lot of rehearsal time in the long run because of the in-depth, embodied understanding of the music. These exercises emphasise the importance of rhythmic accuracy, rests, correct tempo, phrasing, dynamic contrast as well as the relationship between breathing and musical expression. This approach allows for a holistic (physical, emotional and intellectual) musical experience (Henke, 1993:46-53).

In order to achieve this holistic musical experience in ensemble rehearsal and performance, Greenhead (2005) developed an approach based on the Dalcroze principles. This approach is known as ‘Dynamic Rehearsal’ and it creates an inner

image of the piece within the performer. This inner image when created allows for a physical, emotional and intellectual link between the performer and the music and contributes to performance and interpretation.

### **2.1.3 Learning within the Dalcroze approach**

The principles and guidelines mentioned above are based on the notion within the Dalcroze approach that the student learns through his primary instrument, the body, because the relationship between music and movement lies at the heart of the Dalcroze approach (Abramson, 1980:62; Anderson, 2012:27-28; Juntunen, 2004:60,65; Le Collège de l'institut Jaques-Dalcroze, 2009:5-6; Seitz, 2005:431; Thomsen, 2011:70). The use of the body creates connections between the physical, aural, written and cognitive aspects of music and results in improved communication between the senses, body and mind (Mead, 1996:39-40; Thomsen, 2011:69). This allows for a total embodied musical experience. Music is heard, performed, expressed and experienced within. "It is an organic and holistic learning approach that appeals simultaneously to physical, emotional, social and intellectual aspects of the person. The person senses, feels, reacts, relates, expresses, thinks, analyses, creates, communicates" (Le Collège de l'institut Jaques-Dalcroze, 2009:6).

## **2.2 Jazz improvisation**

Generally when it comes to the classroom, teachers face certain fears and restrictions to incorporating improvisation, or teaching improvisation. For an aspiring jazz improvisation educator, it is important to know what the possible approaches to improvisation teaching are, how students learn to improvise, how improvisers think and consequently how to create an optimal learning environment. I will discuss these notions in relation to jazz improvisation. Norgaard (2011:109) defines improvisation as "the development and expression of musical ideas in the moment". Improvisation is generally associated with jazz, therefore this skill of creating musical ideas in the moment is vital to the professional jazz performer (Rogers, 2013:270). How can we teach students to develop and express these musical ideas in the moment?

### **2.2.1 Ways of teaching jazz improvisation**

There is an unlimited amount of material available on jazz improvisation teaching. As early as 1980, Kuzmich (1980:52) noted that there were approximately 450

improvisation publications available. Most of the sources, however, had a theoretical and technical approach to teaching improvisation. Monk (2012:89) states that “[l]earning to improvise is often treated as a process of acquiring stylistic vocabulary and procedural skills”. This could be due to the fact that there are those who believe that intellect leads to intuition and that it is the jazz educator’s responsibility to give their students the knowledge that leads to creativity (Donahue, 2006:36). I have chosen some primary publications for the purpose of this review.

Most sources on jazz improvisation focus on the tools (the stylistic vocabulary) and techniques (procedural skills) for improvisation. “If you can teach the tools of jazz to the point where students internalize them, they can be independent, self-contained” (Donahue, 2006:37). The majority of jazz improvisation teaching sources follow a sequential format of the respective tools and techniques necessary to improvise. Zwick (1987) made a detailed analysis and comparison of the sequential format presented in thirteen respective improvisation teaching sources, identifying the various instructional areas and teaching strategies in order to construct a new recommended sequential format of jazz improvisation instruction. The seventeen areas of instruction he identified within these sources included history, prerequisites, fundamentals, ear-training, style, analysis, form and structure, patterns, chord progressions and substitutions, transcription, scales, non-harmonic tones and the blues (Zwick, 1987:76).

From his analysis of the thirteen sources he recommended the following sequence for teaching jazz improvisation (Zwick, 1987:421-422).

- i. Jazz improvisation fundamentals
- ii. Rhythm section
- iii. History of improvisation
- iv. Chord progressions
- v. Scales for improvisation
- vi. Ear training
- vii. Jazz style
- viii. Improvising on jazz music
- ix. Analysis
- x. Patterns for improvisation
- xi. Melodic improvisation



- xii. Form and structure of jazz music
- xiii. The blues
- xiv. Substitutions
- xv. Transcription of jazz solos.

The first seven areas provide the student with the foundation necessary for jazz improvisation, the next four deal with the improvisational experience itself and the final four areas are concepts that should be presented after the foundation has been laid, according to Zwick (1987:426). The procedure suggested by Zwick remains a sequential approach with its focus on the tools and techniques of jazz improvisation, "acquiring stylistic vocabulary and procedural skills" (Monk, 2012:89).

Apart from learning to improvise through knowledge of chords, or chord progressions, and its corresponding scales, some sources present melodic patterns, known as 'licks', pre-worked out, which students should practise and transpose and memorise in all twelve keys. In this way students build up a motivic repertoire that they can use during a solo. The importance of the melodic patterns is emphasised alongside some theoretical implications (Carlson, 1980:18). Many sources follow a systematic format in explaining the theory behind chords and scales, and present exercises to master the ability of applying theoretical knowledge to improvising (Ricker, 1977:1). Serious jazz students are expected to master these patterns, or 'licks', in order to become good improvisers. Sources following this approach include Baker (1968a; 1968b; 1971a; 1971b; 1980), Campbell (1988), Coker *et al.* (1970), and Ricker (1977). These sources aim at developing the players' technical competence through the development of a wide range of melodic ideas based on scales and chordal arpeggios of 7<sup>th</sup> as well as extended chords.

Most of the improvisation teaching sources available explain all the major concepts of jazz as a prerequisite for improvising. Baker (1969), for example, is a comprehensive source dealing with various elements important to jazz improvisation. It discusses chord construction, nomenclature, scale application, developing a melody, cycle of fifths, turnbacks, principles of practising and many more aspects. Similarly Benward and Wildman (1984) developed an approach incorporating the use of functional harmony, form, rhythm, articulation and chord substitution. The tools and the techniques are largely taught to the students prior to practical application.

Another comprehensive publication series in jazz method, The Jamey Aebersold “Play-a-long” series (1967-2013), has grown immensely since the first volume in 1967 and now includes 133 volumes. The respective volumes focus on the theoretical aspects of playing jazz, scales and chord progressions, important key players in the history of jazz, stylistic features and some present tunes that have become part of the standard repertoire. It can be used as a self-instructional text or in improvisation classes. It is believed to be “[t]he most widely used improvisation method on the market!” (Aebersold, 1997-2014). Each volume comes with rhythm section recordings of the tunes or material dealt with in the book. The Aebersold series is probably the most widely used improvisation teaching tool, even though it also demands a certain amount of familiarity with chord nomenclature, theory and scales. Similarly, Coker (1980:6) argues that the primary materials needed for practising jazz improvisation include theory, patterns and recorded accompaniment. Other sources have moved away slightly from this approach by incorporating existing solos in teaching improvisation. Transcriptions of solos are used in a more analytical approach to explain how the tools and techniques can be applied in practice.

The use of compositions, in an analytical approach in improvisation pedagogy, is emphasised by Carlson (1980); Flora (1990); Moorman (1984); Reeves (1989) who use existing solos as reference when teaching improvisation. These sources argue that an improvisational pedagogical approach should incorporate analysis as a means of teaching improvisation. Carlson (1980) constructed a twelve-lesson plan based on the transcriptions of improvised solos by three master trumpet players and Flora (1990) based his pedagogical projects on ‘classic’ jazz solos identified by respected improvisation teachers and musicologists. Moorman (1984) analysed 25 improvisations by several model performers to identify common factors of these solos. Reeves (1989) combines theory and pattern exercises with transcriptions of solos as an approach. This analytical approach to improvisation teaching is a more structured approach to teaching concepts and skills, it allows for a connection between the student and the “masters of the past”, it teaches the student what works and does not (Carlson, 1980:5; Flora, 1990:12-13). But the success of this analytical approach also depends on the students’ theoretical knowledge.

A more recent study, Jones (2014), introduced a method of jazz improvisation based on imitating musical material composed by J.S. Bach. “The scale studies and melodic

patterns are often hypothetical and conceptual ... instead of being extracted from pre-existing completely notated compositions such as those by Bach or other composers” (Jones, 2014:1). Knowledge of improvisation, chord symbols and music theory, however, is a necessity for this approach. The author uses figures of music composed by Bach to guide the educators through incorporating it in improvisation teaching.

The preceding sources were revised in order to present the different pedagogical approaches in jazz improvisation. There are most definitely ample resources available on teaching improvisation and it lies in the hands of the educator to determine the best way in which the student will learn to improvise.

## **2.2.2 Ways of learning to improvise**

In order to determine the best approach to use in teaching jazz improvisation, it is important for educators to be familiar with the way in which students learn to improvise. It is important to know what contributes to and speeds up the learning process as well as the way in which students think when they improvise. Knowing how improvisers think during their solos can help educators determine an appropriate pedagogical approach towards jazz improvisation.

### **2.2.2.1 Learning environment**

Barron (2007:19) discusses how jazz education has been putting too much emphasis on extra-musical aspects (historical and cultural significance) of the genre without connecting it to interactive and authentic experiences. “ ... the developing musician is more likely to learn at an efficient pace and with depth of understanding...by participating in authentic musical experiences” (Barron, 2007:18). He also argues that since jazz has a communal and interactive nature, it is important that students should be exposed to repeated interactions with others which are meaningful. Being a good communicator is vital to interaction, therefore vital to improvisation (Rogers, 2013:270-271).

Taking this interactive phenomenon into consideration during teaching, Barron (2007:18) argues, can influence the students’ attitudes toward making music more positively than teacher controlled practices. Since jazz is a very expressive and personalised genre, the best way to teach it is to listen to and value the ideas of the

student. This enables the educator to respect and understand students' prior experiences, and to motivate and encourage their ideas and interests.

In order to achieve this, Barron (2007:20) suggests that the teacher should consider the following six points of musical cognitive apprenticeship when teaching as given by Wiggins (2001:42-43).

- “Learners need to engage in real-life, problem solving situations”:  
Instead of giving a student a simplified song with a set of chord changes and its corresponding scales, use familiar tunes (folk songs are good examples). Instead of simplifying the music for educational purposes, use songs that are familiar and relevant to lay the foundation for further exploration. This allows them to experiment with improvisation (Barron, 2007:20; Wiggins, 2001:42).
- “Learning situations need to be holistic in nature”:  
Too often, resources aimed at teaching improvisation are studied outside of the context of the music and do not teach the students to develop thematic ideas from the melodic content of the tune. By building up a repertoire of familiar tunes, and improvising on the melody of the tunes, a wide range of melodic ideas, holistic in nature, are also built up. In this way the students learn to understand how each facet of the music relates to the whole musical context. Using simple blues tunes works well (Barron, 2007:20; Wiggins, 2001:42-43).
- “Learners need opportunities to interact directly with the subject matter”:  
In the classroom, students should spend more time *doing* music than *talking* about it. This ‘*doing*’ refers to planning the lessons in such a way that allows the students to engage with the music by performing, creating and listening. It enables the students to make a connection between themselves and the music (Barron, 2007:21; Wiggins, 2001:43).
- “Learners need to take an active role in their own learning”:  
The student is more likely to execute original ideas in a small band or ensemble setting instead of in larger group instruction that is teacher-directed. The teacher should not be perceived as the only bearer of knowledge, but should provide opportunities for the students to take more risks with the music and engage more sufficiently with the music (Barron, 2007:21; Wiggins, 2001:43).
- “Learners need opportunities to work on their own, with peers, and with teacher support, when needed”:

It is important for jazz performers to listen to and interact with other performers. They should have the opportunities to try out new ideas, whether it is working on their own, practicing specific dimensions of the music or with other like-minded musicians who share the same interests. In this way musical growth can take place without too much intervention by the teacher (Barron, 2007:21; Wiggins, 2001:43).

- “Learners need to be cognizant of the goals of the learning situation and their own progress towards goals”:

Students should take ownership in the classroom which creates opportunity of creating an understanding between their experiences and the knowledge they already have. This will develop their independence and understanding of music (Barron, 2007:21; Wiggins, 2001:43).

Creating opportunities for the students to experience authentic, real-world musical experiences depends a lot on the flexibility, sincerity and openness of the teacher (Barron, 2007:21).

#### **2.2.2.2 Cognitive skills/processes during improvisation**

Together with the interactive nature of jazz and the learning environment for jazz improvisation, it is important for the teacher to also consider the cognitive skills or strategies associated with the act of improvisation. This will enable the teacher to plan the classes, or the improvisation teaching accordingly because “[t]he primary goal of improvisation instruction should be to structure learning activities in which students at all levels can experience ways of thinking that resemble those of artist-level improvisers” (Norgaard, 2011:124).

Norgaard (2011) conducted a qualitative study where he interviewed seven artist-level jazz musicians and investigated their thought processes. The artists played an improvisation, and immediately afterwards they listened to a recording and looked at the transcription of the solo. They explained their thinking processes during the improvisation in a directed interview. All the interviewees described sketch plans (a preconceived idea of a musical pattern or feature) and the monitoring and evaluating of their playing while they play.

Similarly Rogers (2013:269) identifies that the jazz improviser has some sort of short or long-term plan for his/her improvisation, during which there is constant self-monitoring and self-evaluation. The player can then at any time diverge from the original plan with the arrival of new ideas or information. It is quite possible that in a solo, only some of the ideas are new, some of the ideas will have been previously composed by the soloist and some by others.

In a study conducted by May (2003), she identified factors that influence achievement in instrumental jazz improvisation. She also investigated how jazz improvisation achievement is predicted by selected background variables including jazz theory knowledge, aural imitation and skills. It was found that self-evaluation is the best predictor of improvisation achievement while aural imitation ranked second and improvisation class experience ranked third.

Norgaard (2011:118-121) developed four strategies for generating musical material. The first strategy is recalling previously learnt ideas from memory and placing them into the improvisation. The second strategy is selecting notes based on a harmonic progression. The third strategy is playing notes based on a melodic priority, and the fourth strategy is repeating ideas, motifs or phrases played earlier in the improvisation. He also suggests two modes of thinking that students can use to develop their improvisational skills. 'Theory mode' and 'Play mode' where in the former mode students explore and focus on the idea bank, harmonic priority and technical and theoretical concepts until he/she can use them without conscious effort. Traditional jazz teaching materials are very helpful for this 'theory' mode. The latter mode of thinking focuses more on planning, monitoring and interaction during the improvisation; therefore the student must be familiar with the supporting chord structure in order to achieve this.

These four strategies and two thinking modes, developed by Norgaard (2011:118-121,123-124), can be associated with the five improvisational 'brains' developed by Monk (2012). Monk (2012:90-93) formulated a method of learning improvisation that is based on five improvisational cognitive skills. He argues that this method can be useful in making the improvisation learning process all-inclusive and less of a technical venture. He defines the connection or link between these improvisational skills as improvisational intelligence. The five intelligences or 'brains' and the skills it governs are:

- The *Performance 'brain'* controls the skilful performance of material:  
The controls of the physical aspects occur in a loop of a three-stage process.
  - a. Observational coding of incoming information
  - b. Assessing the possible choices and responses
  - c. Carrying out and timing the chosen response  
“...the player’s sensory system monitors the action that the motor system performs” (Monk, 2012:91). This brain acts as the operating system for improvisation.
- The *Creative 'brain'* controls the creation of material:  
This is the part of the multi-dimensional model that generates the ideas for a solo from what is technically possible (performance brain).
- The *Continuation 'brain'* controls the continuation of ideas:  
The succession of ideas and how they link to one another is controlled in this improvisational ‘brain’. This part of the brain determines whether the improviser should continue with developing a certain idea or start a new one, where the creative ‘brain’ will determine what the new motif or idea will be.
- The *Structural 'brain'* controls the structural consciousness of the improvised ideas or phrases:  
Here the musical ideas from the past are connected with the approaching musical ideas to create musical meaning at large. This skill is “... the intended continuation, development, abandonment, or retake of an idea for the sake of conveying structural sense in the overall conceptualization of a piece” (Monk, 2012:92). If the continuation brain decides to present new material, the structural brain may decide that it should convey a contrasting section in the piece as a whole.
- The *temporal 'brain'* controls the temporal awareness of the improvised events:  
The temporal ‘brain’, very similar to the structural ‘brain’, makes decisions with regard to past and future events, but it differs in that the structural ‘brain’ focuses on the ‘how’ and the temporal ‘brain’ determines the ‘when’.

The importance of this multi-dimensional model, however, is not the respective intelligences, but how they link to one another. The individual ‘brains’ cannot function separately when improvising, instead they operate simultaneously. This pedagogical approach can assist students in ‘how to think’ and ‘what to play’ when approaching

improvisation by consciously creating contrasting, related, or recurrent material (Monk, 2012:90). Similarly May (2003:255) proposed that all the sub-skills that are beneficial for instrumental jazz improvisation should not be developed sequentially but simultaneously due to the fact that the sub-skills are interdependent. A theoretical model for instruction may include (May, 2003:255-256):

- “Development of theoretical knowledge, aural skills, and aural imitative ability”;
- “Acquisition of idiomatic melodic material through memorization of tunes”;
- “Experimentation with melodic and rhythmic development”;
- “Manipulation of expressive elements”.

In terms of pedagogical implications, these sources shift the focus of improvisation teaching from developing procedural skills to developing cognitive improvisational skills as well. They produce relationships between material previously learnt, recently learnt and discovered material, through improvisation itself as well as interaction with others.

### **2.3 Phenomenological studies**

Some phenomenological studies have been conducted in the past to study the use of movement in specific teaching settings. Most of the studies focus on the choral rehearsal setting and music teaching setting. I refer to a few of them to illustrate how one can investigate what students experience when exposed to movement or Dalcroze-inspired activities within a rehearsal or class setting. It also demonstrates the possibilities of experiences and developmental outcomes if applied to the jazz ensemble rehearsal setting and/or teaching jazz improvisation.

The collective study of Juntunen (2004) “... sheds light on the meaning and importance of consciously reflecting on ‘lived experience’” (Juntunen, 2004:3). It emphasises the way in which Dalcroze teaching reinforces embodied learning and depicts how Dalcroze Eurhythmics can facilitate examining students’ lived experience, music’s felt qualities and how these influence musical knowledge. Juntunen and Hyvönen (2004:199) argue that “the body is our primary mode of knowing”, therefore the holistic bodily experiences found within the Dalcroze approach lead to a embodied musical knowing of depth and understanding, a more complete musical knowing (Juntunen, 2004:3).



In order to investigate the influence of movement on musical improvement, Briggs (2011:30) examined the use of movement in a rehearsal setting from a singer's perspective. In this study the following topics were addressed:

- a. Understanding of movement exercises in the choral rehearsal;
- b. Perceptions of individual musical improvement as a result of movement exercises;
- c. Perceptions of the ensemble's overall musical improvement as a result of movement exercises; and
- d. The enjoyment of movement exercises.

From the study the following themes emerged:

Theme 1: *Singers' awareness of the musical objective of movement in rehearsal.* The students have an understanding that singing is a whole-body activity and that movement exercises have a purpose in choral rehearsal. One student commented that movement helps her visualise what is going on in her body when she sings. Another student reported that the use of the body improved overall tone, sound and health. Most of the students also showed an understanding of how they benefited from using movement exercises in the rehearsal context as a result of the conductor clearly explaining the advantages thereof. Due to the students' awareness of the musical objective behind using movement in rehearsal a high level of participation as well as musical experiences could be achieved (Briggs, 2011:31).

Theme 2: *Singers' perceptions of individual musical improvement as a result of movement in rehearsal.* The students experienced improvement in the following ways: "keeping themselves alert and attentive, feeling more "awake" and ready to sing, improved breathing technique, improved singing technique (tone, posture, breath support), improved accuracy in singing (pitch, rhythm, intonation, balance), and singing more expressively (dynamics, emotion, phrasing, tone, energy, staccato/legato, overall musicality, etc.)" (Briggs, 2011:31). Briggs also states that if students understand the purpose of the movements and experience improvement due to it, they participate wholeheartedly; therefore, she argues that understanding and active participation are vital for the success of movement exercises on the improvement of the choral performance (Briggs, 2011:32).

Theme 3: *Singers' perceptions of movement's effect on choral performance.* The students experienced improvement of the choirs' performance in improved singing technique (vocal tone, posture, breath support), improved accuracy in singing (pitch, rhythm, intonation, balance), and improved expressivity (dynamics, emotion, phrasing, tone, energy, staccato/legato, overall musicality, etc.) due to the use of movement exercises (Briggs, 2011:32).

Theme 4: *Singers' enjoyment of movement in rehearsal.* It is clear that the students really enjoy the movement exercises and they show positive attitudes towards the beneficial use thereof in rehearsal. As a result, an enjoyable, non-embarrassing, learning environment is created which in turn encourages participation (Briggs, 2011:33).

Theme 5: *The effect of grade level on singers' attitudes toward movement in the choral rehearsal.* From the data it is clear that grade level or age had very little effect on the students' attitudes towards using movement in the choral rehearsal (Briggs, 2011:34).

Theme 6: *The effect of choral experience and other rehearsal factors on singers' attitudes toward movement in rehearsal.* Briggs concludes that all other variables that may affect the students' attitudes toward movement in rehearsals have very little influence. The negative attitude that scored the highest percentage in the survey was laziness and/or tiredness. This, on the contrary, supports the need for movement in rehearsal because it raises the activity level, increases focus and helps with attention (Briggs, 2011:35).

Another study that investigated the use of movement in the choral rehearsal is the doctoral thesis of Benson (2011). This study documented the use of movement in the choral rehearsals by three well-known choral pedagogues, Janet Galván, Therees Hibbard and Sandra Snow. Benson (2011:viii-ix) states that the use of movement was an effective and efficient way of creating a connection between conductor and singer, and it had a positive effect on both the individual singer as well as on the choral ensemble in the rehearsals of all three conductors. He also concludes that the students from the choirs from all three conductors perceived that the use of movement created a connection between each other and with the music, provided a greater understanding of

the music and also that it improved the sound of the ensembles as well as their individual sound.

Daley (2013) also investigates the use of movement in the choral context, with specific reference to Dalcroze Eurhythmics. She investigated the applications of Dalcroze Eurhythmics to the choral context, including the ways in which Dalcroze Eurhythmics shapes the philosophical, pedagogical and musical outcomes of choral pedagogy and practice. More specifically, how these two areas interact in relationship to the following topics:

- conductor, chorister and choir as instrument;
- conductor and chorister score study;
- conductor and chorister gesture;
- and choral pedagogy and rehearsal techniques (Daley, 2013:ii).

The participants reported three main purposes for the use of the Dalcroze approach in the choral context. Firstly, it is used to develop choral skills (vocal, aural, kinaesthetic, ensemble and music literacy skills); secondly, to prepare the whole body for accurate and expressive performance of choral repertoire (conducting and singing); and thirdly, to develop non-musical outcomes that support choral conducting and singing (mental acuity, creativity, a contextualised view of self and others, self-confidence and risk-taking, and enjoyment in music making) (Daley, 2013:iii).

Van der Merwe (2014) also studied the meaning of Dalcroze-inspired activities for students and describes the essence of this experience for them within the classroom context. This article focuses on the experiences of students in a music education module. Data was collected over a three year period where students were exposed to Dalcroze-inspired activities by various teachers during their music education module. Their experiences were categorised into five themes:

- Theme 1: Social integration (2014:7-8,13);
- Theme 2: Joyful experience (2014:8,13);
- Theme 3: Bodily experience (2014:8-9,13-14);
- Theme 4: Easier understanding (2014:9-10,14); and
- Theme 5: Musical expression (2014:10-11,15).

An associated study is that of Habron *et al.* (2012). In this study the experiences of student composers were investigated during a Dalcroze Eurhythmics short course. From this study, four themes emerged:

- Theme 1: “Influence on compositional work and processes” (2012:24);
- Theme 2: “Influence on musical understanding and knowledge” (2012:27);
- Theme 3: “Experiences and benefits of learning through movement” (2012:28);
- Theme 4: “Feasibility of Dalcroze Eurhythmics for composers in higher education” (2012:30).

Another related study is the doctoral thesis of Alperson (1995) which focused on the events in a Dalcroze lesson of a master teacher. From this study the following four themes emerged (discussed above under principles and guidelines)

- Theme 1: Student-centred teaching (1995:190);
- Theme 2: Cooperative learning (1995:194);
- Theme 3: The use of visual imaging (1995:198);
- Theme 4: The process of internalization (1995:200).

From these phenomenological studies it is evident that the Dalcroze approach is beneficial for the development of the whole musical being, not only the skills, tools and techniques. It is an approach that lends itself well to phenomenological study and therefore its application to jazz improvisation teaching can produce exciting results.

## **2.4 The connection between the Dalcroze approach and jazz improvisation teaching**

After discussing some important pedagogical processes within jazz improvisation and the Dalcroze approach, I will now discuss some overlapping notions, statements and procedures to motivate why the Dalcroze approach can be beneficial in teaching jazz improvisation, and to indicate where my study fits into the greater body of literature.

Too often music is taught by drilling fact and theory into children rather than by arousing their interest so that they want to learn more about music ... Dalcroze eurhythmics is an example of an approach to music that is serious and yet at the same time can be thoroughly enjoyed by all the participants (Willour, 1969:75).

It is clear that authors in the Dalcroze approach to music education believe that music pedagogy generally focuses on teaching the tools and techniques of music. The Dalcroze approach is a more holistic approach that incorporates joy and expression and results in an embodied knowing rather than only an intellectual knowing. From the quote above it is clear that teaching music is often approached from a theoretic, stylistic, and skilled perspective. This is not only the case in the general classroom but also in jazz improvisation teaching. "Learning to improvise [in jazz] is often treated as a process of acquiring stylistic vocabulary and procedural skills" (Monk, 2012:89).

Students are generally expected to obtain a substantial amount of theoretical knowledge before applying it in practice, be able to read music before playing it, be skilful with their instrument in order to express themselves. Of course, to be a professional jazz musician, it is essential to have the necessary theoretical, historical and stylistic knowledge and skills, but it is the way in which students acquire this knowledge and skills that I wish to address.

The ability to creatively develop and express musical ideas in the moment, improvisation, is vital to the professional jazz performer (Norgaard, 2011:109; Rogers, 2013:270), and Donahue (2006:36) argues that this ability is only reached through the development of the intellect; the tools and the techniques. However, he also mentions that tools need to be internalised to a point where they are self-contained (Donahue, 2006:36). The Dalcroze approach to music teaching does exactly that. It is a way of teaching that develops the inner-hearing and allows the student to experience every aspect of music in the body, to have an embodied knowing thereof. The holistic bodily experiences found within the Dalcroze approach lead to an embodied musical knowing of depth and understanding, a more complete musical knowing (Juntunen, 2004:3).

Since the Dalcroze approach results in a more complete musical knowing, these holistic bodily experiences can form the foundation of an approach to jazz improvisation teaching that is more holistic in nature, as recommended by Barron (2007:20-21), Monk (2012:96) and Wiggins (2001:42). This does not eliminate the study of theory but it does enliven it, makes it more enjoyable and results in a better understanding, usage and execution thereof. To intellectually understand all aspects of music is not enough to execute it accurately, but training the body to interpret these aspects establishes the communication between the mind and the executing body (Anderson, 2012:28; Jaques-

Dalcroze, 1914:88; Mead, 1996:39-40; Thomsen, 2011:69). It creates "... harmony between the temperament and the will, between impulse and thought" (Choksy *et al.*, 1986:28). The body becomes the means through which the student experiences, feels and expresses music (Juntunen, 2004:26).

Within the various approaches to teaching jazz improvisation discussed above, there are various aspects that are also present within the Dalcroze approach. The first aspect is the use of call-and-response. The use of call-and-response is an important part of the Dalcroze approach as well. It is constantly present in the Dalcroze-class, between the teacher and student who reacts and responds to what the other is doing, in a collaborative manner, and it is also used to teach songs to the students. The use of call-and-response is a result of the 'theory *follows* practice' principle found in the Dalcroze approach. The students don't just intellectually understand or grasp the music but they experience it in movement as well as musically before they are required to read or write music (Jaques-Dalcroze, 1914:90).

The 'theory *follows* practice' principle found in the Dalcroze approach is similar to the way in which many jazz musicians originally learned to improvise; by rote and imitation. This allows for the student to develop 'ready responses' to a chord progression aurally perceived. In this way students build up a repertoire of responses. Similarly in the Dalcroze approach, students must develop a repertoire of aural and kinaesthetic images and movements that can be translated into symbols, vice versa, and that can be used for expression (Abramson, 1980:63; Mead, 1996:40). It is not merely a repertoire of melodic patterns learned and transposed from one key to another as found in many approaches to jazz improvisation. It allows for a more holistic musical experience.

Barron (2007:21) suggests that students who experience these authentic and holistic musical experiences are "... more likely to learn at an efficient pace and with depth of understanding ..." (Barron, 2007:18), and the Dalcroze approach does exactly that. He also argues, together with Rogers (2013:270-271), that students should be exposed to meaningful interactions with others since jazz has an interactive and communal nature. The Dalcroze approach itself is also very interactive in nature. In the aims and objectives listed by Vanderspar (2005:5) the ability to adjust to or create ideas from the ideas of others as well as social awareness (group and individual) are listed. This interactive nature within the Dalcroze approach, also emphasised by Alperson (1995),

Seitz (2005) and Van der Merwe (2014), create a bond between each other and allow the students to be themselves (Abramson, 1980:63-64), which in turn creates a non-embarrassing, learning environment and encourages participation (Briggs, 2011:33). This type of learning environment creates the opportunity for students to achieve a sense of 'musical speaking' where " ... [they] are speaking the music, and the music is speaking through [them]" (Farber, 1991:32).

This type of learning environment can be enhanced if students are conscious of the goals of the learning situation and their own development towards those goals (Barron, 2007:20-21; Wiggins, 2001:43) and in the Dalcroze approach it is important that the students should clearly understand the musical objective of each exercise, identifiable goal (Aronoff, 1983:24; Thomsen, 2011:70; Vanderspar, 2005).

Lastly, Barron (2007) also suggests that the educator should respect the students' prior experiences and listen to and value the ideas of the student. This allows for them to be cognizant of the goals as well as their progress towards those goals. It also creates a connection between the students and the music (Barron, 2007:21). In the Dalcroze approach the exercises are constantly adapted to the needs and interests of the students, and the improvisation collaboration that occur between the teacher and students is an important aspect of this student-centred approach (Le Collège de l'institut Jaques-Dalcroze, 2009:6).

I believe that incorporating this student-centred Dalcroze approach in jazz improvisation teaching can be very beneficial. No studies have been done on the applicability of the Dalcroze approach in the jazz idiom, and this study investigates how students experience incorporating it in their jazz improvisation studying and also serve as a starting point for further research in these two fields.

## **2.5 Summary**

In this chapter, my aim was to highlight some important features of the Dalcroze approach to music education as well as jazz improvisation teaching and learning. Through this review of the available literature, connections between teaching jazz improvisation and the Dalcroze approach were found and highlighted. This synthesis, together with the related phenomenological studies, suggests that the Dalcroze approach to music education can be beneficial to teaching jazz improvisation.

Therefore, this chapter explored the possibility of developing a new pedagogical approach to jazz improvisation, whether and how Dalcroze Eurhythmics contributes to jazz improvisation teaching and learning. In the following chapters I investigate the meanings that students ascribe to learning jazz improvisation through Dalcroze-inspired activities.