

CHAPTER 5: DISCUSSION AND CONCLUSION

5.1 Introduction

Through the findings above, it is clear that the participants in the current study ascribe various meanings to their experiences of learning jazz improvisation through Dalcroze-inspired activities. In this final chapter the themes that emerged from the data are discussed in relation to the literature. In the figure below, I have illustrated how findings from other qualitative studies support and relate to the findings of this study. The discussion commences after the figure where the meaning of the participants' experiences are illuminated in relation to the findings from the associated phenomenological studies (in the figures), as well as other literature. It indicates how the current study fills the gap and connects two isolated fields in music, namely Dalcroze Eurhythmics and jazz improvisation teaching. Particular reference to improvisation has been made throughout this study since improvisation, the act of musical improvisation is at the core of jazz and this improvisatory element, developing and expressing musical ideas in the moment, is at the centre of the jazz idiom (Alperson, 2010:274; Gridley, 1987:4-5; Iseminger, 2010:297; Norgaard, 2011:109; Rogers, 2013:270) and in the Dalcroze approach, improvisation is at the top of the learning triangle (Abramson, 1980:62). After the themes have been discussed and placed back in the literature, the central research question will be answered, along with the sub-questions. Limitations of the study, implications for different audiences, and further possible research will then be discussed, followed by concluding remarks.

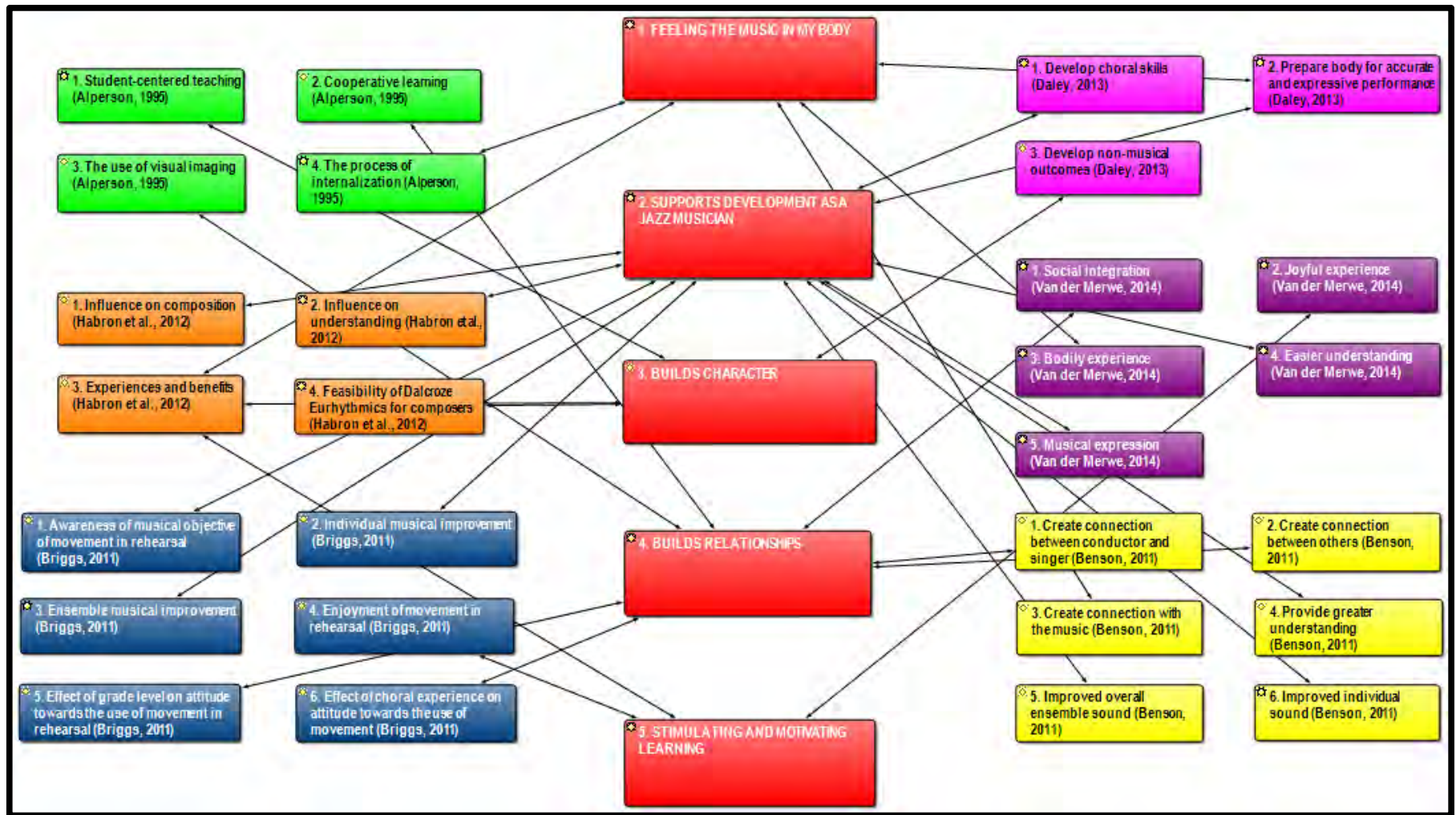


Figure 17: Network view showing how themes from related qualitative studies associate with themes from current study

5.2 Thematic discussion

5.2.1 Feeling the music in my body

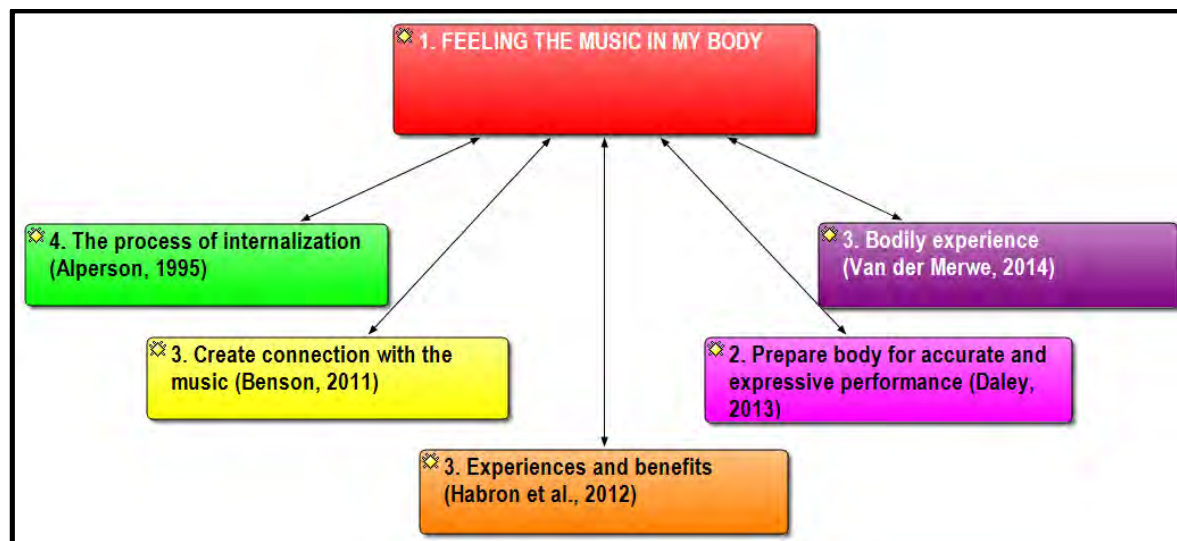


Figure 18: “Feeling the music in my body” related to other findings

The participants of the current study clearly expressed that through the Dalcroze-activities they experienced an enhanced sensation of the music in their bodies, in other words, they had an embodied experience of the music. Because the Dalcroze-inspired activities were directed at learning jazz improvisation, the participants referred to a heightened bodily expression of the rhythms and beats supporting their improvisations. Rhythm is present all around us, in nature, our physical system and in our everyday activities, therefore we do feel a sense of rhythm at all times (Findlay, 1971:1), but in this study the participants referred to feeling rhythms that influence their improvisational abilities. “Perhaps the most salient element of jazz is rhythm” (Perlmutter, 2013:40). Through the Dalcroze-inspired activities and feeling the rhythms in the body, a “finer and more subtle instrument for the expression of rhythm” (Findlay, 1971:2) is developed. It is important for a jazz musician to internalise the beat and rhythm, because “a jazz improvisation requires that the improviser be aware of the ‘unsounded metronome’ as well as of the beat that is played” (Iseminger, 2010:299). Through this ‘subtle instrument’ the participants have “a bodily way of being in the sound” (Juntunen, 2004:68) and as a result the students reflected that through the Dalcroze-inspired activities, they were able to show the music with their bodies. Similarly in the study of

Alperson (1995) the participants experienced the bodily movements as an anchored process of internalisation (1995:200). Daley (2013:36) mentions that it is characteristic for a Dalcroze teacher to request the students to “show me what you hear” as she reported one of the master teachers doing. Daley also reports that the master teachers she interviewed use the body as an instrument to “prepare choristers for accurate and expressive performance” (2013:110). Through showing with the body what you hear, the participants expressed that they learned to listen to the music with their bodies as well.

In a three-way experiment conducted by Phillips-Silver and Trainor (2005), they tested whether movement influences the auditory perception of beat in human infants by using a rhythmic pattern, ambiguous in metrical structure: compound duple or simple triple. They found that “music not only makes us move, but the way we move shapes what we hear” (Phillips-Silver, 2009:305). Similar experiments were conducted to demonstrate that body movements also influence auditory encoding in adults, providing an empirical basis for the Dalcroze approach to music education. It showed that body movements are crucial for this effect, that visual stimuli do not have the same effect, neither is visual information required to obtain this effect (Phillips-Silver & Trainor, 2007:543). They argue that this study provides evidence that “we hear what the body feels” (Phillips-Silver & Trainor, 2007:544). Through hearing what the body feels, the student develops embodied habits of listening because he/she identifies what he/she *hears* with what he/she *does* (Findlay, 1971:2; Nasev, 2012:102).

As a result, being able to listen to the body provided the participants with bodily experiences that create a connection with the music (Benson, 2011:xi; Van der Merwe, 2014:13-14). Through this connection the students internalise the music and rhythms which in turns supports their memory, facilitates their understanding and assists them in other contexts, such as practising. Findlay (1971:1) argues that memory is also rhythmic, and therefore embodying rhythmic patterns are very beneficial for mnemonic devices. If body movements are helpful for embodied memory, it makes sense why it could help the students to use the experienced knowledge in other contexts. Alperson (1995:200) quoted a participant saying “you learn that your reference point is within yourself ... you can go back, draw on that feeling later on”. Daley (2013:50) mentions that the master teachers she observed all agree that the use of Dalcroze activities assisted their choristers in remembering the music much better because it “embeds

musical information much more deeply”. Because the musical information is embedded more deeply, the students also experienced that the activities facilitated their understanding. Van der Merwe (2014:12) also notes that students experienced the movement as a facilitator for understanding. She mentions that their “intuitive musical knowing” is supported by the use of movement, or the living body-subject. The use of movement, or better said, Dalcroze-inspired activities, facilitate understanding because “Dalcroze Eurhythmics is not only a method of developing conceptual knowing through embodied experiences; more generally, it develops bodily knowing of the musical world” (Juntunen, 2004:70). “Music cognition results from physical experience, and a strong internalization of metrical structure requires the active involvement of the body” (Phillips-Silver & Trainor, 2007:542).

5.2.2 Supporting development as jazz musician

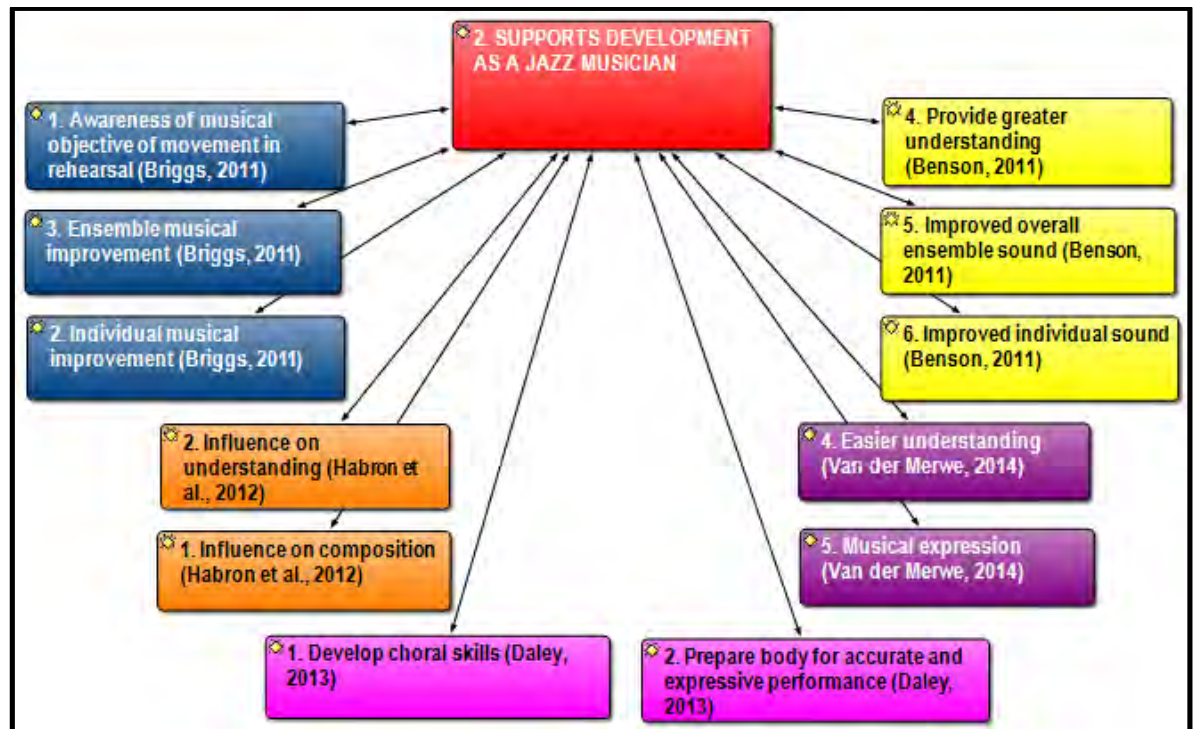


Figure 19: “Supporting development as a jazz musician” related to other findings

For the participants in this study, their experiences with using Dalcroze-inspired activities to learn jazz improvisation developed them as jazz musicians. They expressed that they learned more easily through the activities and they understood the concepts of

improvisation much better. This result can be credited to the theory-follows-practice principle found in the Dalcroze approach. The students do not 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). A similar theme emerged in the study of Van der Merwe (2014:9-10,14). She argues that movement activities do facilitate understanding best, therefore the experiences of better understanding and easier learning are supported by the notion that all of music's major elements "are informed by, and draw on, bodily processes" (Seitz, 2005:431; Van der Merwe, 2014:14). Habron *et al.* (2012:36-38), who studied the experiences of Dalcroze Eurhythmics on composition pedagogy, also find that the use of Dalcroze activities has a positive influence on the students' composition capabilities as well as on their musical understanding and knowledge. Benson (2011:viii) also supports this theme by indicating that the use of movement assists choristers in having a greater understanding of the music and its relation to culture and style.

On a more technical point, the participants in the current study also expressed that their musicality and improvisational abilities had improved. Within musicality, the students expressed that their musical communication, musical expression, accuracy and skill developed as a result of the Dalcroze-inspired activities. To support the experience of improved skill, accuracy and musicality, Benson (2011:viii) states that the use of movement improves individual sound in choristers; Briggs (2011:31) indicates that the use of movements improves the individual musicality of choristers in terms of breathing technique, singing technique, improved accuracy, and expression; Daley (2013:iii) expresses it develops choral skills in terms of vocal, aural, kinaesthetic, ensemble and music literacy skills as well as accurateness and expression; and Habron *et al.* (2012:36) argues that Dalcroze Eurhythmics inspires composers, and assists them with regard to planning, complexity, flow, sense of metre and pitch.

The development of musical expression, as mentioned by Briggs (2011:31) and Daley (2013:iii), can be associated with a theme that emerged from Van der Merwe (2014). She dedicates one whole theme to this experience. She mentioned that, as in the case with the current study, students associate their improvement as musicians with their experience of developed musical expression (Van der Merwe, 2014:15). Dalcroze Eurhythmics develops musicians as a whole through awakening their musicality and expression (Juntunen, 2004:15) because "[b]ody, mind, and emotion are integrated in

rhythmic expression” (Findlay, 1971:2), therefore Dalcroze Eurhythmics can be associated with creativity (Van der Merwe, 2014:15).

Alterhaug (2004:97) argues that “creativity can be related directly to improvisation” and he also states that communication, with oneself and others, is vital to improvisation (Alterhaug, 2004:110). Similarly Seddon (2005:47) mentions that jazz musicians use various kinds of communication when they play. He mentions verbal communication, non-verbal communication, and most importantly, musical communication. In the current study, the participants distinctively expressed that they experienced an improvement in their improvisational abilities. They expressed the idea that their improvisations had improved in terms of interaction, phrasing, rhythms and beats, creativity, and being able to make interesting lines. I have already discussed, under the ‘musicality’ caption, that communication, expression, accuracy and skill, elements vital to improvisation, were developed. Consequently, the experience of improved improvisation ability is a product of easier learning, better understanding and improved musicality, all of which are caused by the use of Dalcroze-inspired activities. Besides the improved musicality, another reason why the participants experienced an improvement in their improvisations is enriched confidence, enhanced freedom and sense of belonging.

5.2.3 Building character

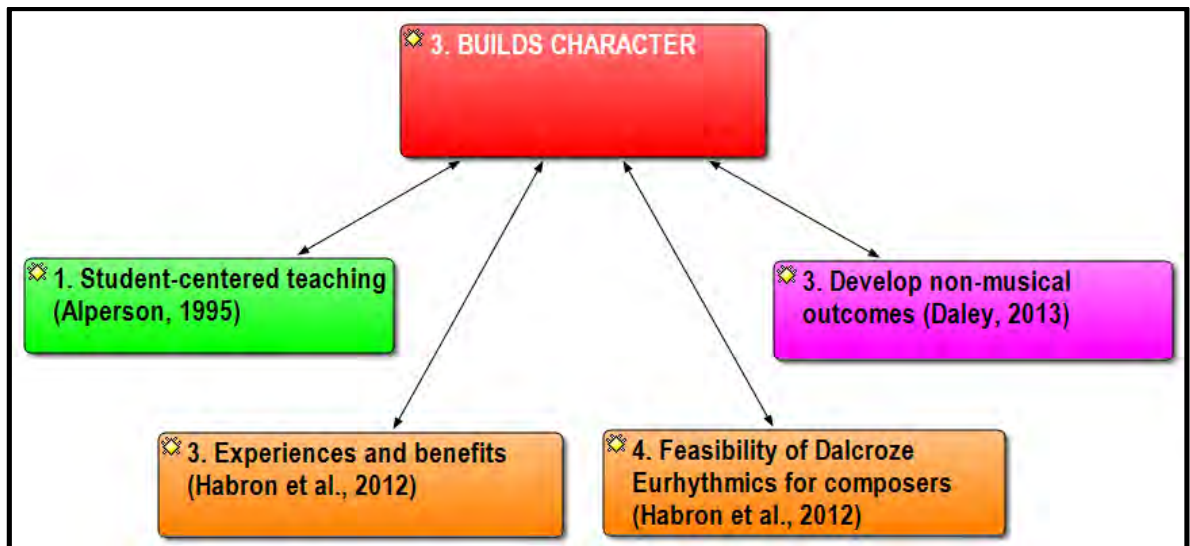


Figure 20: "Building character" related to other findings

The most prominent experience within the theme of 'character building' is the participants' development in confidence. This could well be an important contributing factor to their improved improvisation ability described in the previous theme. There was a clear indication from the data that the participants felt that they now had a more confident and relaxed attitude towards jazz improvisation. Wehr-Flowers (2005:337) studied how gender differences affect students' attitude towards jazz improvisation as well as how these differences affect their levels of anxiety and confidence. The results of that study are not of importance, but show that students, irrespective of their gender, do experience anxiety or nervousness when it comes to jazz improvisation, therefore the increase in confidence experienced by the participants of the current study is an important experience. Alterhaug (2004:99) argues that in performance mood, state of mind and emotion play a vital role, therefore when an improviser is at any stage stirred by nervousness, "they are lost to all sense of shame". One of the participants expressed his experience of increased confidence saying that learning jazz improvisation through Dalcroze-inspired activities " ... taught us how to be men or better people in five minutes" (Ndlovu, 5:30). This quote is also applicable to 'easier learning' and 'better understanding' of jazz improvisation".

Especially for beginning jazz musicians, the act of improvising can be very daunting. Perlmutter (2013:42) argues that the educator should eliminate any possible embarrassments, fear, judgment or nervousness from the classroom, "improvisation, a practice that can be very intimidating to the newbie jazz cat ... beginning jazz students thrive in a setting that removes any potential shame from improvisation". The participants clearly expressed that the use of Dalcroze-inspired activities made them feel relaxed about their improvisations, they never felt like they were being judged and they realised, through the activities, that it was not about playing the right or the wrong notes, it was about expressing their feelings in a narrative manner.

Similarly Daley (2013:111) reported how the use of Dalcroze Eurhythmics developed non-musical outcomes such as self-confidence and risk-taking. The risk-taking can be associated with the experience of not being judged or not being wrong. If students feel relaxed, safe and are given the opportunity to experiment, they will find ways of expressing themselves more confidently. Dalcroze Eurhythmics, however, incorporates the use of the whole body, therefore students might feel exposed or embarrassed (Alperson, 1995:191; Habron *et al.*, 2012:41) but just as Alperson (1995:191) found, the

participants of the current study experienced that the learning environment was safe and allowed them to be free. Similarly Habron *et al.* (2012:42) found experiences of relaxation, freedom and an increase in self-confidence as a result of incorporating Dalcroze Eurhythmics for composers. As a result the incorporation of Dalcroze-inspired activities allows for experiences of independence and personal awareness.

Independence leads to experimentation, development and freedom. It also contributes to personal awareness with regards to the self as well as with other. “To get the best out of music you need to play in your own manner and, of course, be extremely alert to everything that happens during the performance. In this way the individual and collective forces in a team will have the best possibilities to unfold, which leads to the best result” (Alterhaug, 2004:111). Similarly independence teaches the students to take an active role in their own learning and it provides them with opportunities to work on their own (Wiggins, 2001:43).

Dalcroze Eurhythmics is an approach that provides the students with these opportunities to take an active role in their learning and to work on their own, because it is a student-centred approach (Alperson, 1995:190; Le Collège de l’institut Jaques-Dalcroze, 2009:6). It is through this student-centred approach that the students are given freedom to express, experiment, develop independence and trust. The result is the experience or a sense of belonging, appreciation, patience and persistence.

5.2.4 Building relationships

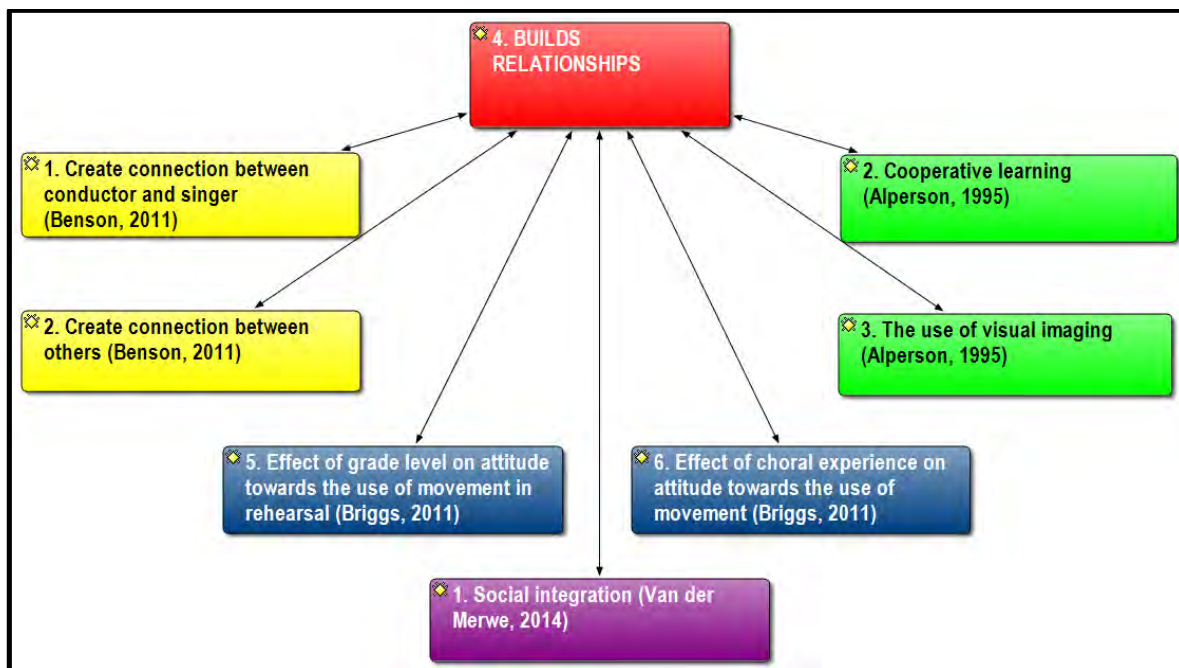


Figure 21: "Building relationships" related to other findings

The fourth theme of this study illustrates how the participants in this study experienced a significant sense of unification as a group, as well as group learning. It can be related to the theme *social integration* found in Van der Merwe (2014:13). She explains how the participants in her study experienced the social integration as a “spiritual and joyful experience of cooperation” (2014:13). The students in the current study expressed that through the interaction the Dalcroze-inspired activities provided, they learnt to listen to each other, follow each other, develop ideas from each other, and most importantly, understand better and respect each other more. Following each other allowed for an interaction of a physical, musical and emotional nature. One participant explained this experience saying that one needed to be able to “follow before you can lead” (Bokamoso, 9:34). The participants observed what the others were doing visually and therefore they could absorb what they saw, follow the others physically and develop their own ideas. Alperson (1995:198) argues that due to the visual stimulus, the experiences could go directly to the body, making the “experience more real”. This resulted in a more effective group learning environment. The students assisted each other and developed ideas from each other, fundamental to jazz improvisation. Alperson

(2010:277) states: “If you are soloing after someone, it is a nice gesture to take something from the end of the previous player’s solo and do something with what he or she has left you”. The experience of developing ideas from other students is therefore not only beneficial for group learning but also serves to be encouraging and stimulating for jazz improvisation.

Alperson (1995:194) similarly indicates that through the use of Dalcroze Eurhythmics the participants experienced assistance and encouragement from each other which resulted in a safe environment characterised by a “sense of working and learning together” (Alperson, 1995:194). In the same way the participants from the current study experienced the group learning environment as non-judgemental and accepting, providing them with a sense of security. In the jazz improvisation context, interaction is vital and complex and is very dependent upon this sense of security. Alterhaug (2004:109) emphasises this saying: “This interaction implies confidence in tradition, alertness, listening and responding, and taking risks. But to a large extent it is also about confidence and a sense of security”. Seddon (2005:49) supports this, arguing that musicians are dependent on each other in terms of positioning themselves within an improvisation or a performance, therefore it is important that they trust, respect and care about each other and their musical abilities. It is extremely important in terms of experiencing freedom to take musical risks. Therefore when learning jazz improvisation in larger groups, it is particularly important that the students should experience that sense of security and confidence, free from any judgement.

In a class with a variety of cultures, ages, abilities and experience, the possibility of an unbalanced, judgemental atmosphere is very high, but in this study, similar to that of Alperson (1995:196), there was a definite experience of how students of different abilities and experience levels learned to work together and assist each other. They learned to listen to each other and therefore they got to know each other better and understand each other better. Through this understanding a balance was created between them. They also expressed that this balance allowed them to respect and support each other. In jazz the sense of respect and support also plays a crucial role. Alterhaug (2004:110) argues that although the ability to play a solo in jazz is very important, it is also important for players to learn to communicate, accompany and support the other players. It creates balance within an ensemble.

The basis for this form of interaction and interplay is found in trust and freedom, two elements that secure the social dimension. From this perspective, knowledge is continually reproduced and transformed as a process of interaction amongst people. Being involved in improvisation therefore has a positive effect on the learning environment, social competence and development of a person's creative abilities. Such an activity underlines the point that knowledge need not necessarily be stored in individual heads or in libraries, but can be activated and negotiated as complex, responsive processes in relations between people (Alterhaug, 2004:111).

Similarly in a jazz ensemble or combo setting the sense of respect and support is evident in giving others an opportunity to express themselves in improvisation.

It is not nice to step on someone's solo, that is, to come in while the previous soloist is still going... players improvising backgrounds behind soloists should strive for complementarity and balance and should avoid intrusiveness. In general, one strives for a group dynamic that keeps the conversation going (Alperson, 2010:277).

The participants in this study experienced that they learnt to interact, support and respect each other through the Dalcroze-inspired activities. Similarly, Benson (2011:viii-ix) found that through the use of Dalcroze Eurhythmics, the students were able to create a connection with each other as well as with the conductor, or teacher, resulting in a more unified group. This connection between fellow students and teachers is created despite the differences in age, culture and abilities and this experience corresponds with that of Briggs (2011:34-35). In her study she found that grade level, age and experience level had no effect on the participants' attitudes toward the use of movement in rehearsal, resulting in a more unified and respecting group.

This "connection" between the students, created through the "spiritual and joyful experiences" of "cooperative learning despite all the "differences" in age, grade level, experience and culture, can be associated with the well-known term *Ubuntu*. Tutu (1999:31) explains:

A person with Ubuntu is open and available to others, affirming of others, does not feel threatened that others are able or good; for he or she has a proper self-assurance that comes from knowing that he or she belongs in a greater whole and is diminished when others are humiliated or diminished.

Therefore this theme does not only reflect how the participants experienced group learning in a musical context, but also how they experienced 'being a musician' in

relation to other musicians through interaction, following, leading understanding, balance and respect. Tutu (1999:31) states that “a person is a person through other persons” and through the Dalcroze-inspired activities the participants experienced being musicians, through other musicians. They experienced being musicians “irrespective of race, sex, ethnicity, political, cultural and/or religious belonging” (Alterhaug, 2004:101).

Therefore in a learning environment where students experience development due to cooperation, group work, trust, respect and balance, and where they get the opportunity to build relationships, they learn to be musicians, jazz musicians, not only through intellectual knowing but they are jazz musicians because they belong, they participate, they share⁸. Such a learning environment serves to be very stimulating and motivating for students, as I will indicate in the following theme.

5.2.5 Stimulating and motivating learning

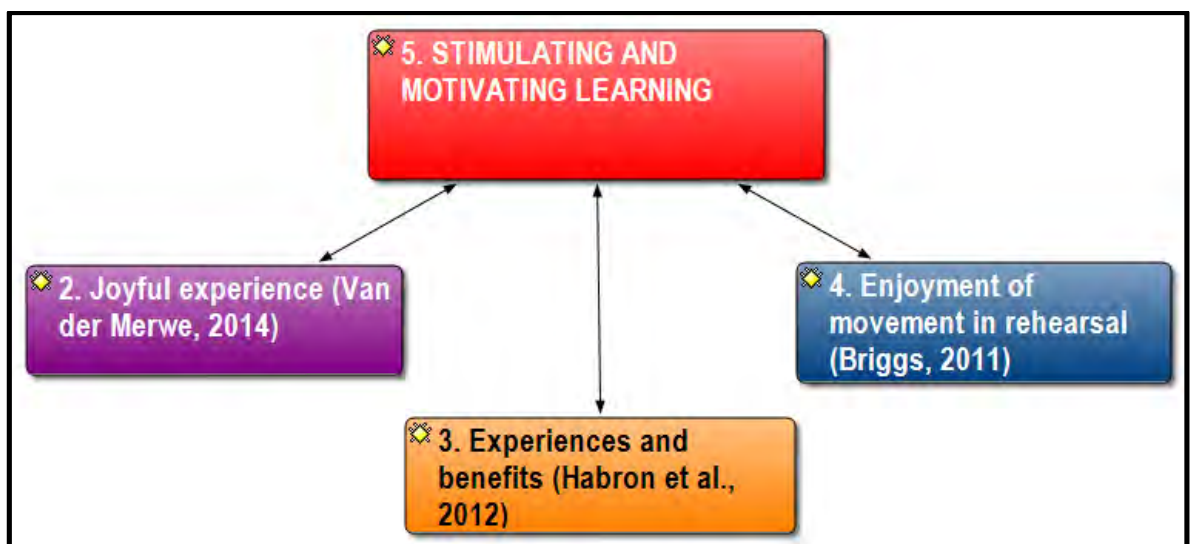


Figure 22: "Stimulating and motivating learning" related to other findings

The fifth and final theme that emerged from the current study reflects on how the participants experienced the Dalcroze-inspired activities to be stimulating and motivational for learning jazz improvisation. The most prominent element that came to light was the participants' joyful experience. They were amazed by how simple and

⁸ It is not, "I think, - therefore I am." It says rather: "I am human because I belong, I participate, I share"(Tutu, 1999:31).

joyful learning could be made. They experienced this way of learning as fun and very educational and that it led to a sense of happiness. The experience of happiness could also be attributable to the experiences discussed in the preceding themes: increase in confidence, sense of belonging, achievement and freedom, as well as the relationships that were formed. This indicates how the various themes are interrelated and dependent upon each other, as they are not experienced in isolation from one another. I emphasise this in the final theme because all the themes already discussed serve as motivation and stimulation for learning. However, it is also important to illuminate that the participants experienced the Dalcroze-inspired activities as fun, helpful, educational, interesting, challenging yet stimulating, encouraging and full of discoveries.

Juntunen (2004) substantiates how this joyful experience serves to be motivating and stimulating for learning. She states that “[i]n Dalcroze teaching, the importance of joy in learning is stressed ... teachers today believe that joy is the most powerful mental stimulus to learning” (Juntunen, 2004:57;75). Briggs (2011:34) similarly argues that through joy, students lose fear, gain love and understanding, connect with the music, and consequently it motivates and stimulates learning. As a result she found in her study that the participants enjoyed incorporating movement in their rehearsals and classes. She argues that a positive attitude is a result of enjoyment and therefore it encourages participation as well as learning. She further argues that the positive attitudes have a direct influence on the learning environment, it becomes safe and enjoyable (2011:34). Similarly Habron *et al.* (2012:40-42) also discuss how the use of Dalcroze Eurhythmics provided the participants with a joyful experience that developed concentration and served as encouragement for learning.

Van der Merwe (2014:8;13) dedicated a complete theme to joyful experience in her findings. She reported how the joyful experience supports memory and serves as motivation for further learning and teaching. Similarly to the current study, Van der Merwe (2014:8) argues that the use of Dalcroze-inspired activities provide the students with joy that results in an improvement in concentration. She also reported how the students experienced the lessons as “being different and interesting” (Van der Merwe, 2014:8). That finding supports how, in this study, the participants notably expressed that the use of Dalcroze-inspired activities was an experience they had never experienced before; it was full of discoveries and helped them to think about and perceive music differently, from different angles. This experience also finds support from Habron *et al.*

(2012:40). He reported that the participants indicated that the learning experience was “qualitatively different from other modes of teaching and learning”.

The participants in this study also mentioned how this new experience of learning stimulated and motivated them to keep going even when they found some of the exercises or concepts challenging. This balance between challenge and stimulating is also very important for stimulation and motivation. “It is crucial that there is a good balance between challenges and skills. If this balance is not optimal, the musicians will either feel bored or anxious, and thus weaken their potential for interaction. This will have a negative impact on the ensemble’s performance” (Alterhaug, 2004:105). The participants never expressed any experience of boredom or anxiety. They expressed that through the Dalcroze-inspired activities, learning became more interesting, and it made them want to learn more, especially through the use of the Dalcroze-inspired activities, because they experience that they are learning what they need to learn with regards to jazz improvisation. “Learning become joyous and meaningful when it evolve from human needs” (Findlay, 1971:2). This desire to learn more using the Dalcroze-inspired activities is a result of their development through the joyful experience and just as Juntunen and Westerlund (2001:206) argues, “[a]lthough pleasure does not need to be our primary aim in education, it *is* involved with objects of interest that promote growth, such as learning music”.

5.3 Research questions

5.3.1 What meaning do students in beginner jazz ensembles ascribe to their experiences of jazz improvisation through Dalcroze-inspired activities?

The meanings the participants ascribe to their experiences of learning jazz improvisation through Dalcroze-inspired activities are unique to each individual. These meanings were identified from the descriptive reflections the participants wrote after each session as well as from the interviews conducted. From the data it was clear that they had experienced a significant improvement in their musical abilities, and as a result in their improvisational abilities. Their experiences of learning jazz improvisation through Dalcroze-inspired activities were interpreted and grouped into five themes, indicative of the meanings they ascribed to these experiences. These meanings can be recapitulated as follows:

- a. Feeling the music in my body: the participants experienced an improved embodied feeling of the rhythms, beats and music. As a result, they understood how to improvise better, their memory improved and they were able to incorporate this embodied experience of the music in their practising.
- b. Supporting development as a jazz musician: they felt that through the Dalcroze-inspired activities, they were able to learn more easily, understand better and consequently their musicality improved. Similarly they experienced that they could now improvise better and more creatively.
- c. Building character: through the Dalcroze-inspired activities, the participants experienced an increase in self-confidence, which meant they trusted themselves more, could be more independent and free when it comes to improvisation. Through this heightened confidence and independence, they experienced a sense of belonging, supported by appreciation of music and others, patience and persistence.
- d. Building relationships: the Dalcroze-inspired activities provided the participants with ample opportunity to interact with one another musically and physically, which led to a sense of group learning and unification.
- e. Stimulating and motivating learning: their experiences were also identified as being new and full of discoveries. It resulted in an educational environment filled with happiness and joy. This allowed them to stay motivated, regardless of the challenges, as well as keep them interested and stimulated to want to know and learn more.

5.3.1.1 What did the students experience during the jazz improvisation through Dalcroze-inspired activities? (The textural description)

To summarise what the participants experienced when learning jazz improvisation through Dalcroze-inspired activities:

- They could feel the music in their bodies;
- They could feel the rhythms and beats in their bodies;
- They experienced that they could show the music and listen to the music with their bodies;
- Through the embodiment, they experienced an improvement in memory and understanding;

- As a result of the improvement in memory and understanding, the participants experienced an improvement in their musicality and improvisational abilities;
- Increased self-confidence and trust;
- Independence;
- Freedom;
- Sense of belonging;
- Group learning as a result of interaction;
- Unification as a group (balance and mutual respect) as a result of listening to others and understanding others better;
- Happiness and fun;
- Challenging yet stimulating; and
- Encouragement.

5.3.1.2 How did the students experience the jazz improvisation through Dalcroze-inspired activities? (The structural description: conditions, situations and context)

The context of the experience was in the lesson context where the participants learnt jazz improvisation through the use of Dalcroze-inspired activities. Prior to the study, the students had very little to no experience in jazz improvisation. Most of the participants also have very little theoretical background; therefore, the activities were designed according to their needs and abilities. It incorporated music rudiments with the focus on jazz improvisation. The activities were also very interactive in nature, resulting in their experiences of interaction and group working. The participants were required to use their bodies to express what they heard in the music and also to learn the specific elements of jazz improvisation through movement. Most of the participants reported that they had never been exposed to learning through any kind of movement; therefore this was a new experience for them. The sessions were held on a weekly basis on Mondays at 17:30. The sessions were held in a large room equipped with a sound system and piano when it was needed. It had a carpeted floor and the students could freely move around the room to interpret the music with their bodies. The participants also reported that there were times that they were tired after a long day of classes, but that they were excited to be there, because they had fun in the sessions and it woke them up. The participants also incorporated their instruments during the session to try to transfer the

knowledge and experiences acquired through the movement to the playing of their instruments.

No specific equipment was needed; the participants were only required to use their bodies in any way they felt, to embody the various aspects. The music used for the different activities was improvised at the piano, or existing songs were used when required. There were only a few instances where recorded material was used (see lesson plans attached as Annexure B).

5.4 Limitations

Through the course of the study, a few limitations arose. As the participants were occasionally expected to repeat some of the exercises with their instruments, the portability of certain instruments prohibited them from moving or walking around with the other participants who did have portable instruments. This was applicable for the tubist, bassist, drummer and pianists. The students were then asked to follow one of the other participants. Another limiting factor was the musical literacy of some of the participants. There were a number of participants who had little or no knowledge of scales, chord construction and progressions, note values and reading. As a result, time was also spent on teaching them basic rudiments of music. We only had a limited time for each session; therefore late-comings sometimes affected the lessons. I was not always able to cover the intended material in each session as desired.

5.5 Implications for different audiences

This study can be applicable to a wide variety of audiences:

- Music educators who require a more holistic approach to improvisation teaching;
- Jazz improvisation teachers;
- Dalcroze practitioners and teachers;
- Researchers in Dalcroze Eurhythmics;
- Researchers in jazz improvisation teaching and learning; and
- Academics who wish to further explore the possibility of incorporating Dalcroze Eurhythmics in jazz education.

5.6 Further research

The possibilities for further research are endless. Here are just a few options opened up by the emerging themes:

- Dalcroze Eurhythmics in jazz education;
- How Dalcroze Eurhythmics can facilitate jazz improvisation learning and teaching in advanced students;
- Incorporating Dalcroze Eurhythmics in advanced ensemble teaching;
- How Dalcroze Eurhythmics can facilitate ensemble cohesiveness;
- How does Dalcroze Eurhythmics contribute to students' attitudes and confidence in jazz improvisation; and
- Dalcroze Eurhythmics and the concept of Ubuntu.

5.7 Concluding remarks

The Latin *improvisus* refers to the “unforeseen” or that which occurs “on the spur of the moment”. The root of the word improvisation, *visus*, is the Latin word for ‘to see’ while *pro* means before, in advance. *Provisus* does not exist as a separate word in Latin, but it would have referred to that of “something which has been seen in advance”. In addition, the prefix *im-* is negative, yielding meaning to “something which has not been seen in advance”. From *improvisus*, then, which gradually acquired the meaning “unforeseen” or “unexpected”, “surprising”, Italian has formed a verb *improvisare* – to do something without preparation, to solve an unexpected situation, and, accordingly, the noun improvisation derives directly from this verb (Alterhaug, 2004:98).

The term improvisation is more encompassing than merely the development and expression of musical ideas in the moment. In life we have to be able to improvise at any given moment in any given context. “Improvisation is essential for our ability to learn to walk, to acquire language, to express oneself in bodily gesture, to develop skills of attention and appreciation, to build social skills, and to elaborate our understanding of our own selves” (Alperson, 2010:273). The act of improvisation in the musical context is also dependent upon much more than knowledge of scales, chords, techniques and through acquiring a repertoire of musical patterns that can be transposed and adapted to fit the situation. It is also dependent on a sense of confidence, trust, relationships, interaction, freedom and expression, just as any form of improvisation. Through the Dalcroze-inspired activities, I believe, the participants of this study experienced a more holistic approach towards learning jazz improvisation, encompassing various elements

vital to the act of improvisation. The activities used stimulated their development not only as musicians but also intellectually, since “movement is an indispensable part of learning and thinking, as well as an integral part of mental processing” (Blakemore, 2003:22). I trust that through the Dalcroze-inspired activities the participants discovered a whole new world of music and jazz improvisation which allows them to be musicians of pride, self-confidence, trust, and respect. They have become musicians in body and in spirit who belong, they have become musical instruments who participate and they have become friends and sources of information who share.