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THE DEVELOPMENT OF AN IMITATIVE INSTRUCTIONAL APPROACH TO IMPROVISING EFFECTIVE MELODIC STATEMENTS IN JAZZ SOLOS

University of Washington D.M.A. 1985

The Development of an Imitative

Instructional Approach to Improvising

Effective Melodic Statements in Jazz Solos

by

John C. Paulson

A dissertation submitted in partial fulfillment
of the requirements for the degree of

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(Chairperson of Supervisory Committee)

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Abstract

THE DEVELOPMENT OF AN IMITATIVE INSTRUCTIONAL APPROACH TO IMPROVISING EFFECTIVE MELODIC STATEMENTS IN JAZZ SOLOS

by John C. Paulson

Chairperson of the Supervisory Committee:
Dr. Barbara Lundquist, Associate Professor
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This study was initiated after college-level students in a beginning jazz improvisation class and in jazz performance groups were observed to be having difficulty improvising effective melodic statements in improvised jazz solos. The problem was observed to affect both music majors and students majoring in other subjects. All of the students observed had been exposed to several types of instruction and as would be expected, the music majors were more successful at improvising jazz solos. However, all of the students involved in the beginning jazz class and in jazz performance groups had difficulty improvising effective melodic statements in jazz solos. At the same time, all of the students seemed highly motivated to learn how to improvise jazz solos.

A pilot study involving a questionnaire directed to selected professional jazz musicians helped to identify the theories examined in this study. Although several theories were examined, the theory of this study is that learning to develop effective melodic statements in improvised jazz solos is positively influenced by imitating the melodic improvisation of musicians who are judged to be exemplars representative of several diverse styles. This theory is supported in

the literature and is not a new theory in that historically, effective jazz improvisation both in and outside of formal educational institutions has involved imitation.

The purpose of this study is to develop an instructional approach and corresponding materials centered on the theory that learning to improvise effective melodic statements in jazz is positively influenced by the systematic utilization of imitation.

After the introduction of the study and exploration of several theories pertaining to the problem, some pertinent literature is reviewed and the scope of the study identified. Following that, there is an identification and detailed discussion of the elements used in formulating effective melodic statements in jazz solos including sound, rhythm, pitch and dynamics. Next, there is a review of selected psychological research on imitation and an examination of some implications for using imitation in instruction.

This study is limited to the development of an instructional approach and corresponding materials using imitation as a means to improve the improvisation of effective melodic statements in jazz solos. A further study would be required for testing and evaluating the approach and materials.

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CHAPTER I

INTRODUCTION TO THE STUDY

Background of the Problem

Students in a beginning jazz improvisation class and in jazz performance groups at a small liberal arts college in Minnesota were observed to be having difficulty making coherent melodic statements in attempts to improvise solos in relatively simple jazz compositions. Both music majors and students from other areas of study were having this problem. Several of the students appeared to have the knowledge and technique necessary to name and play specific chords and appropriate scales. However, even with knowledge of chords, related scales and nomenclature, and the ability to play them, students had problems using articulation and phrasing to form effective melodic statements in their improvised jazz solos. Considering their initial attempts and subsequent progress, the music majors had fewer problems than the students from other areas of study, but they still had enough difficulty to provide a barrier to their progress in jazz improvisation.

As part of their music instruction, the students had been exposed to several types of experiences. These were organized around: (1) improvising solos with help from the instructor, (2) listening to recordings of exemplary jazz performers and, (3) transcribing solos in a jazz improvisation course, and (4) attending class lectures which included performance demonstrations by the instructor and guest artists. Also, most of the students spent at least some time

practicing their music for jazz ensemble performances. Several of these students took a jazz improvisation course lasting one semester; the others received all of their instruction in rehearsals.

As would be expected, the music majors generally had more extensive backgrounds in music performance. Also, they spent more time practicing, taking music courses such as music fundamentals and music history, along with listening to recordings and attending concerts representing a variety of repertoires. These experiences might explain why music majors had fewer problems formulating an effective melodic statement than students from other areas of study. The notion of musical talent or aptitude might also be a factor.

Most of the students from areas of study outside of music did not appear to have much time to devote to music performance, practicing or private study, music courses, listening or concert attendance. As a result, they participated in jazz performance groups on an extra-curricular basis even when they registered for a jazz ensemble. Some were not registered for credit so grading procedures did not effect their motivation to master improvisation skills as it may have with the music majors.

Although the grading system did not always motivate the students participating in jazz performance groups, the attitude of all of the students was positive and they seemed equally motivated to learn how to develop effective melodic statements while improvising jazz solos. However, all the students had problems formulating effective melodic statements in their solos regardless of their music background or college major.

Problem Statement

So, undergraduate college-level students regardless of music background or college major, participating in jazz groups which emphasize improvisation, were often observed to be unable to improvise effective melodic statements.

Several authors have noted that formulating effective melodic statements is a critical element in jazz improvisation and that students often have problems demonstrating this competency. Lawn (1981) has described the existence of this problem by saying:

> One of the most difficult steps in learning to improvise is getting past the point of merely playing scales and arpeggios. A player may have a firm grasp of chord/scale relationships yet his improvisations sound "textbook" and lack melodic sense (Lawn, 1981, p.78).

Aitken (1975), Fisher (1981), Schenkel (1980), and Segress (1979) have all described, from different perspectives, the importance of the ability to develop melodic material for an exemplary improvised jazz solo. They suggest that mastering the skills involved in developing effective melodic statements may be related to: (1) identifying and understanding the consensus on how musical elements are utilized, (2) practicing individually, (3) studying privately with a professional performer, (4) performing in educational and professional contexts, (5) listening in order to assimilate style and (6) imitating systematically.

Discussion of Theories

Identifying the Consensus Regarding the Musical Elements Comprising Effective Melodic Statements

Since the ability to improvise an effective melody may depend in part on identifying the consensus regarding the musical elements comprising an effective melodic statement, an attempt has been made to identify these elements in Chapter II and Appendix A of this study.

Blancq (1977) has emphasized that effective melodic statements are critical to jazz improvisation. He enlarges on the issue when he states that melodic improvisation has been a continually developing process in the history of jazz and that it has progressed steadily to improvisation of more structurally cohesive lines.

In his analytical approach, LaRue (1970) comprehensively examines the various ways a composer can develop such structural cohesion when continuing a melody or theme after it has been stated. According to LaRue, once a composer introduces a melody, there are four basic options for continuance:

> 1. Recurrence, including both immediate repetition, the simplest form of continuation (aa), and also return after change (aba), potentially one of the most highly developed procedures of Shape.
>
> 2. Development (interrelationship), which includes all changes that clearly derive from preceding material, such as variation, mutation, sequence or other less exact forms of parallelism,

> and the cantus-firmus techniques of augmentation, diminution, inversion, and retrograde: a a1 a2...
>
> 3. Response (interdependence), which includes continuations that give an antecedent-consequent effect, even though not specifically derived from preceding material,....
>
> 4. Contrast, a complete change (a:b), usually following (and confirming) a heavy articulation by cadences and rests (1970, pp. 80-82).

Due to similarities in using musical materials to create effective melodic statements between jazz improvisation and composition (Liebman, 1984), these options might be considerations for the improvisor. LaRue's perspective as well as Baker's (1977) and Blanq's (1977) will again be considered when an approach to teaching students how to improvise effective melodic statements is discussed later in this study.

Students might be able to formulate more effective melodic statements in their jazz solos if they had a working knowledge of the options for improvising described above. However, much of this material has been provided to the students referred to in the problem of this study, so this alone does not appear to provide the solution to the problem.

It can be theorized that in addition to identifying and utilizing the characteristics of effective melodies and options for continuance, jazz artists have very likely advanced their skills by means of some common approaches to performance study and practice.

Private Performance Study and Practice

The ability to formulate an effective melodic statement in an improvised jazz solo may be linked to experiences derived from private performance study and practice. Shaw (1979) examined the methods of study and practice used by several exemplary jazz artists and found they most often: (1) transcribed solos played by exemplary performers and made attempts to master melodic elements involved in the solos; (2) studied the utilization of musical phrasing and other related characteristics in order to understand the range of variations in such diverse repertoires as jazz, blues, and classical music; (3) examined melodic construction and/or development in a composition or jazz improvisation course; (4) listened extensively to exemplary figures of jazz history representing diverse styles; (5) imitated a model player's sound, articulation and phrasing techniques; and (6) combined extensive listening experiences with attempts to imitate exemplary performers.

Most of the successful jazz performers identified in a survey on jazz improvisation constructed and distributed by the author of this study (see Appendix A) have used some or all of these activities to further their improvisation skills (Paulson, 1983). In this questionnaire, successful improvisors were defined as: (1) those who were recognized by their peers as being skillful improvisors; (2) performers who taught improvisation; or (3) performers who made all or part of their living from improvising jazz.

The following hypotheses, then, have more of an emphasis on study then on music performance: (1) the ability to utilize sound, rhythm,

pitch and dynamics in order to improvise effective melodic statements in jazz solos is positively influenced by transcribing solos; (2) the ability to utilize sound, rhythm, pitch and dynamics in order to improvise effective melodic statements in jazz solos is positively influenced by analysis of solo transcriptions to determine how phrases are constructed; (3) the ability to improvise effective melodic statements in jazz solos is positively influenced by the study of musical phrasing in such diverse repertoires as jazz, blues, and classical music; (4) the ability to improvise effective melodic statements in jazz solos depends upon studying melodic construction and/or development, whatever the educational context of the study.

These hypotheses alone could be tested to provide data suggesting a possible explanation of the problem of constructing effective melodic statements in improvised jazz solos. Some of these hypotheses will be discussed later in this study as they pertain to the development of instructional materials. However, there are many people who are capable of examining the musical elements involved in melodic construction intellectually as part of an analytical process, yet lack the necessary performance skills required for effective improvisation. Consequently, theories pertaining to private study with a professional performer, prescribed listening experiences, performing experience and learning by means of imitation need to be considered.

Private Study With a Professional Performer

Private study on an instrument or voice has historically been one of the primary means of acquiring performance skills in diverse repertories of music. An apprenticeship model is still part of the

experience of most classically trained musicians. This may not be true in the exact manner or to the same degree in the jazz idiom. Yet, a theory could be developed linking private study with the ability to improvise effective melodic statements. Such a theory would suggest that learning to manipulate sound, rhythm, pitch and dynamics in addition to using articulation and phrasing techniques in order to formulate effective melodic statements in improvised jazz solos depends upon consistent private study with a professional jazz performer. Exploration of this theory could contribute knowledge that would help jazz students to improvise more effective melodic statements. However, at a college that places a heavy emphasis on the sciences, math and liberal arts, the percentage of students having such time for private study is very low. As a result, the course of study prescribed by this theory does not appear to be workable in terms of helping to solve the problem identified in this study.

Performing Experiences in Educational and Professional Contexts

Since experience in performing organizations often positively influences the development of performance skills, theories could be developed pertaining to performance experience. Experience in many performance groups found in educational contexts as well as professional performing groups could contribute to students' acquisition of melodic improvisation skills. Some of the students described in this study have demonstrated progress in improvisational skills after several semesters of experience in performing groups. Vadala (1984) has lent support to this theory by discussing the advantages of varied performance experiences for the aspiring jazz

student. An additional variable here would be the backgrounds of the musicians with whom the students were performing.

The fact that many colleges and universities are developing jazz performance internships such as the one at the University of Nevada, Las Vegas, where students get credit for playing at major hotels may lend some support to the theory above. However, the students described in the problem of this study generally do not have such performance opportunities.

These students do, however, have the opportunity to work with guest artists. Baker (1979) discusses the trend in jazz education toward using guest artists and sees advantages and disadvantages to this approach. He recognizes that guest artists can be inspirational to young players but also that many guest artists do not stay in residence long enough to have an impact on a jazz program. Judging by the current popularity of using guest artists, many directors must believe that exposure to highly acclaimed soloists positively influences jazz improvisation performance skills.

Listening to exemplary performances, even if only on recordings, is also recommended to help students learn to improvise jazz, and theories will be explored which arise as this process is examined.

Prescribed Listening For Style Assimilation

Authors of jazz instructional materials such as Baker (1977; first printing, 1969) and Aebersold (1979) generally agree that listening to exemplary performances representing diverse jazz styles is critical to advancement in formulating effective melodic statements

in an improvised jazz solo. However, as Baker and Aebersold point out, it may be that the aural demands of assimilating style by means of direct imitation would give the student more of the necessary knowledge he or she would need to develop melodies that sound stylistically appropriate. Listening is, then, undeniably important to the process of internalizing critical elements of jazz styles (Coolman, 1983). However, it needs to be accompanied by practice to improve performance skills (Aebersold, 1975) on such elements of jazz performance as timbral control with its effect on the resulting sound of the instrument, articulation as it contributes to phrasing, and a variety of approaches to harmony and rhythm.

Aebersold (1975), Baker (1977), and Coolman (1983) suggest that listening is crucial for students attempting to learn how to improvise melodically. Also, these authors recommend that students combine listening with activities that will improve such jazz performance skills in melodic improvisation as imitation. This seems to indicate that instructional materials could be structured that would emphasize the development of aural skills combined with refinement of performance skills by using existing materials.

The Theory of the Study

Music learning in all western and non-western cultures makes use of imitation (Merriam, 1964) and the process of learning jazz improvisation has been directly associated with imitation as Aitken (1975) points out when he states that:

> As jazz interpretation cannot be precisely notated, it must be learned by listening and imitating a jazz

> artist. In addition, pre-learning the elements of jazz is important (p. 22).

Some of the elements involved in improvising a melodic statement in a jazz solo will be discussed in Chapter II of this study. Aitken goes on to say:

> Perhaps the most important aspect of learning jazz improvisation is actively listening to and imitating established jazz players (p. 34).

Lawn (1981) enlarges upon this as he states that:

> Learning by imitation is a basic principle throughout life. One learns to walk, to talk, and to master many daily functions through imitation. The beginning improvisor may also learn many skills through imitation. A student can learn a great deal through listening and imitating recordings. This is an excellent means to grasp jazz phrasing, rhythm, melodic contour and all other elements fundamental to jazz. The student should attempt to duplicate every note and nuance as it is heard on the recording (p. 69).

Possibly due to the increase in availability and variety of jazz instructional materials, as well as an apparent increase in jazz groups found in academic contexts, some musicians and educators have detected a divergence from what appears to have been traditionally treated in learning as an aural art form. Baker (1969) observes that there may now actually be two major periods in the history of jazz education: (1) the period when musicians learned jazz "by ear," and (2) the present, where students can purchase numerous transcribed

solos and other printed materials in order to study improvisation. Baker states the following:

> It is lamentable that we teachers, authors, educators and performers from the period B.J.M.B. (before jazz method books) have forgotten that we learned our craft by playing along with and studying the solos of our jazz heroes (Baker, 1979, p. 23).

Baker (1974) also observes that there has been a "virtual disappearance of the player who accelerates learning by playing along with records" (p.26) and that when students try to learn the language of jazz including the subtleties of sound, articulation and inflection, they often overlook the fact that traditionally jazz has been communicated aurally. Both Baker (1974) and Velleman (1978) have observed a possible relationship between learning jazz and learning to speak a language:

> For the young jazz player, listening to, analyzing, and playing along with records is an absolute must if he [sic] to learn the language, its syntax, grammar inflections, etc. The situation for the young player is not unlike that of a student learning to speak a foreign language. While books, flash cards and other aids are invaluable, they can never supplant hearing and imitating the spoken word. Even with out [sic] native language, the first and most lasting impressions are through imitation of those around us, father, mother, brother, sister,

> nurse, etc. A child growing up in a French-speaking environment does not, as a consequence, speak German; he speaks French. Unless the budding jazz player is in an aural environment where the language of jazz is spoken (played), he will not learn that language. Subtlety, correct use of inflection, a feeling of swing, interpretation, style, etc., are all things that are most effectively learned through the repeated hearing of those players who first defined the music (Baker, 1974, p. 26).

Coolman (1983) observes the failure of students to use recordings as conceptual aids and also uses the language analogy to discuss learning:

> Also, there seems to be a profound lack of awareness of recorded jazz music which can and should be used as conceptual aids or models. All of the great players of jazz have at one time emulated the playing of their predecessors on records. For them, this was an important and integral part of the learning process...

He goes on to say:

> They have listened to many hours of recorded music, thus refining their own musical concept. It is a tragedy that so many students have never heard Charlie Parker, Thelonious Monk, Max Roach, Bud Powell or other influential players, and yet these

> students are trying to play jazz! That is like trying to learn how to speak Chinese without hearing it (Coolman, 1983, p. 80 continued on p. 90).

Aebersold (1975) also points to the importance of listening and related imitation:

> I can think of no better way to learn to improvise melodically than listening to the masters and trying to emulate their playing concepts. How can we expect anyone to listen to us if we don't earnestly listen to those already doing it (p. 30)?

The information above suggests that some of the problems contemporary students of jazz improvisation have in regard to making effective, stylistically appropriate melodic statements might be solved, at least in part, if the students were listening to and systematically imitating the jazz artists of both the past and present. Aebersold supports this by saying:

> Every good jazz soloist has listened to the jazz greats that came before him. It is very obvious in some peoples [sic] playing as they copy their idols [sic] sound, phrasing, articulation. [sic] note choice, dynamics, etc. I strongly encourage you to listen to anyone you can find on records or tapes who plays in the jazz idiom. This art form was originally learned aurally. Only in the past twenty years has [sic] there been books and records to help you learn the art of improvising. I find the best

> young players also spent a lot of time listening to a variety of jazz players on records (p.16).

Certain musicians have used imitation to learn improvisation. This has been documented by Adler (1980) and Aitken (1975). Also, jazz pianist Richard Beirach (1978) has stated that he sees the process of learning to improvise jazz involving three stages where the musician: (1) develops technical proficiency, (2) assimilates important stylistic elements by means of imitation, and (3) applies these two competencies to the development of an individual approach to improvising jazz.

This knowledge tends to support the theory that learning to develop an effective melodic statement in an improvised jazz solo is positively influenced by imitating melodic exemplars representing several diverse styles.

Review of the Literature

Some studies have addressed the role of imitation in learning music and they are not limited to the jazz idiom. Among these, Aitken (1975) has developed a self-instructional method for the Bb trumpet to help trumpet students gain facility in learning to improvise jazz in the major mode. This approach incorporates an explanatory section, exercises, and an imitative section in each lesson. Adler (1980) has studied the process of learning competencies involved in mastering bluegrass banjo performance techniques. He has identified imitation as one of the key elements in learning the traditional elements of style in jazz performance. Although these studies emphasize the importance of imitation in learning, they do not provide an approach or materials

that can be generalized to help all of the students described in this study.

Probably the most renowned application of imitation to learning music is that of the Suzuki method. Here, in its original version, a parent, usually the mother, studies a stringed instrument first and then, after a brief period, the child begins to learn the instrument by means of listening to recordings and imitating the performance skills demonstrated by his or her parents. Using the Suzuki method, many children have made rapid progress in music performance as demonstrated by their accurate interpretation of musical style and confidence on stage. Emphasis is on learning entire pieces by rote in a sequential order. Students do not use the notation until the pieces have been learned by rote and then performed.

Many types of materials are currently available to aid jazz instruction. However, except for some of the exercises developed by Aitken (1975), none of these utilizes a comprehensive imitative approach although several authors recommend that students imitate exemplary models. Rich Matteson's' Music Minus One recordings, Ramon Ricker's play-along sets, and solo transcription sets such as Aebersold's Miles Davis Solo Transcriptions and Volume 26 "the Scale Syllabus" have the advantage of referring to an available exemplar that a student could emulate if motivated to do so or if he or she had adequate skills to imitate the exemplar. However, although presently existing jazz improvisation methods suggest the use of imitation, they do not provide a systematic approach to doing so nor do they address the specific requisites necessary for imitation such as those

described by Bandura (1962, 1969, 1977). According to Bandura's requisites, the observer must: (1) attend to the model; (2) be motivated to imitate; (3) remember the model; (4) and have the necessary characteristics including prior experience in order to be able to imitate.

Purpose of the Study

Many of the students described in the background of the problem have studied what constitutes an effective melody in an improvised jazz solo as identified by Baker (1977) and they are still unable to improvise effective melodic statements. These students have also studied examples of solo transcriptions and melodic characteristics of phrasing but this, alone, has not helped them grasp concepts of formulating effective melodic statements in their solos. Limitations of time generally prevent them from studying with a professional performer and the limited size of the music department and surrounding cultural environment make gaining significant additional performing experience difficult for them. The students in this study also rarely have time for analytical listening to jazz and even when time allows, they generally lack an organized approach to practice such as a systematic use of imitation. Baker (1974), Coolman (1983) and Aebersold (1975) have lent strong support to the importance of imitation in learning to improvise an effective melodic statement. As a result, it is doubtful that theories centered on academic study of melodic exemplars alone, without using imitation, could help students master the subtleties of melodic improvisation in the jazz idiom.

The purpose of this study is to develop an instructional

approach and corresponding materials centered on the theory that learning to improvise effective melodic statements in jazz is positively influenced by the systematic utilization of imitation. This is not a new or revolutionary approach in that learning to improvise effective melodic statements in jazz has historically been perceived to be based on aural skills and involve imitation. Baker (1974) and other music educators have seen a need for contemporary jazz education to return to this historical, aural approach to improvisation with current instructional methods and materials. So, this study will attempt to develop an instructional approach and supporting materials for use in formal educational institutions addressing this perceived need.

It is believed that the students described in this study are typical of many jazz students in various educational situations at diverse levels from junior high school through college to amateur adult performers. Further, it is believed that most of these students do not systematically imitate specific performance skills pertaining to the formulation of effective melodic statements using an exemplary model.

The present study assumes that the ability to formulate effective melodic statements in an improvised jazz solo can be learned in an academic environment. Baker (1979) has provided support for this assumption. Further, this study assumes that if specific facts derived from psychological research on imitation could be utilized to develop an imitative approach to improvising effective melodic statements in jazz solos, students might then use this approach to augment their

regular performance activities and theoretical studies. This would then improve their ability to improvise in the context of jazz solos. In doing so, it is hoped that they would combine the strengths of a traditionally aural learning approach with the advantages offered by the available of contemporary notated materials.

Procedures

In order to guide students' initial attempts at improvising melodic statements, this study includes an identification and a detailed discussion of the elements used in formulating effective melodic statements in jazz solos.

As a part of the analysis of the elements involved in this study, relevant literature from selected texts on music theory and jazz improvisation will be reviewed. Also, in order to clarify the dimensions involved in melodic expression, a discussion of some techniques used in the construction and development of melody is included. After these approaches to melody have been described, they will form the basis for improvisatory exercises that help students learn to form effective melodic statements in jazz solos.

A review of some studies in psychology with a summary of some pertinent information on imitation provides support for the instructional approach and supporting materials developed in this study.

Limitations

This study is limited to the development of an approach and corresponding materials using imitation as a means of systematically learning to improvise effective melodic statements in jazz solos.

Although it would provide important information on using imitation instructionally, the present study will not test or evaluate this instructional approach. A further study might be developed to compare a non-imitative approach to the approach used in this study.

This approach is not meant to be exclusive. To be most effective it should be combined with other experiences whenever possible, including: (1) solo transcription and analysis; (2) private performance study and practice; (3) private performance study with a professional; (4) performing experience and active listening.

CHAPTER II

ELEMENTS AND FORMAL TECHNIQUES USED IN IMPROVISING AN EFFECTIVE MELODIC STATEMENT IN A JAZZ SOLO

Introduction

In order to develop an imitative instructional approach and materials to help students improvise effective melodic statements in jazz solos, a critical analysis of the musical elements and formal techniques is indicated, whatever the instructional approach. This chapter will attempt to identify these elements and techniques. In Appendix B, the instructional approach and corresponding materials will focus on elements and formal techniques derived from this analysis.

Several authors have attempted to identify these elements and techniques. Aitken (1975) has discussed scales, patterns, cliches and nuances as being important elements in jazz improvisation. Schenkel (1980) has considered six basic scale types used in jazz improvisation: major, minor, dominant 7th, diminished, half-diminished and augmented. He has also noted advanced improvisation includes the use of non-harmonic tones, modes, pentatonic scales, half-whole tone scales, modes of ascending melodic minor scales, additive scales, substitute scales, and blues scales.

Based on the studies cited above, most of authors emphasize pitch when considering the elements involved in jazz improvisation. However, the elements of sound, rhythm and dynamics are also critical to improvising effective melodic statements in jazz solos. Advanced

improvisors control all of these elements in forming their melodic statements and in order to be useful, an instructional approach and materials need to provide experience with specific contributing factors involved in each of these elements. We can say that students need to control rhythm when improvising but to be more helpful, the factors involved in controlling rhythm need to be identified. For example, we could say that students must learn how to use articulation, accent, and separation to improvise effective syncopated melodic statements. So, in order to properly address each of the elements of sound, rhythm, pitch and dynamics in an instructional approach and corresponding materials, the specific factors involved in each need to be identified.

Elements Used in Formulating an Effective Melodic Statement

Sound

Effective manipulation of timbre in order to produce a stylistically and expressively appropriate sound on the instrument is possibly one of the most important aspects of improvising effective melodic statements in jazz. In this study, sound will refer to the quality of the tone, which requires timbral control of the instrument. Without a stylistically appropriate sound, the improvisor can do little to produce an effective melodic statement. Equipment or the physical properties of the instrument and mouthpiece or mouthpiece and reed combinations are critical to sound production as are a player's ability to control the sound of the instrument using breath support, embouchure and technique. Some definitive performers have gone as far as to say that the instrument itself has little to do with the sound

of the player--that such considerations as embouchure and breath support are more critical (Baker, 1984). Charlie Parker's epic recording career may lend support to this perspective in that he apparently changed saxophones almost as frequently as he recorded (Russell, 1973).

When jazz musicians were asked what aspects of their favorite player's performing ability they admired the most, one frequent response pertained to the over-all sound attained by the improvisor (Paulson, 1983).

Aebersold (1979) addresses the importance of sound in improvising a melodic statement. He suggests that the student do the following:

> Listen to your sound. Do you like the sound you are getting? If not, why? I feel everyone should study with the best teacher he can find, privately. Listen to records and even try to copy the SOUND of who you listen to (Aebersold 1979, p. 15).

Sound in jazz, as in other styles of music, is influenced by pitch range or register. Effective use of register is a contributing factor to the element of sound. Coltrane commonly exploited register in at least two ways: (1) he often stayed within a very comfortable middle register when improvising on tenor sax, allowing himself great technical freedom; and (2) before he began playing the higher pitched soprano sax, he attempted to duplicate the timbre of that instrument by relying on both the upper and altissimo registers of the tenor sax (Cole, 1976). Aebersold (1979) recommends that the beginning improviser should not limit himself only to the comfortable middle

register of the instrument. Rather, he suggests exploring the extremes in order to add interest to the solo.

A pitch or pitches in an improvised solo may be treated to various timbral manipulations to add interest to the sound used for improvising. This includes such devices as changing the sound by adjusting the embouchure. Miles Davis has proven to be a master at this type of timbral manipulation as portrayed on albums like "Kind of Blue."

Vibrato or the avoidance of it is also a very important facet of sound (Aitken, 1975; Northway, 1979). Again, this is difficult to discuss due to the diversity of approaches used by various performers. An individual improvisor may use various types of vibrato depending upon personal preference and what style of jazz is being performed.

Articulation used to initiate or continue a melodic phrase or motive is probably more easily conveyed by means of aural techniques than with written examples. Learning stylistically appropriate articulation in the jazz idiom has been linked to language development by Baker (1974) and Velleman (1978). Among others, Aebersold (1979), Aitken (1975), Coker (1975), and Baker (1977,1979), have recognized the importance of articulation with respect to improvising effective melodic statements in jazz solos. Aebersold notes that performers often have different approaches to articulation by stating:

> One of the special features of jazz music is the articulation that the various players use in expressing themselves through their music. Some players enjoy using the standard swing style

> articulation very common to Swing and Bebop eras, others use little articulation relying on legato or slurred phrases, some use staccato in their playing to add interest or emphasize certain notes or phrases (1979, p. 33).

Aebersold goes on to say that young players often have problems with articulation but that most players eventually arrive at a style that is suitable for self expression. Once again, he brings in the language analogy by stating:

> Think of articulation as proper enunciation. No one enjoys listening to a speaker or musician who cannot properly or effectively get his message across because his mind is not coordinated with his voice, lips, fingers, breath, etc. (Aebersold, 1979, p. 33).

Aebersold also notes that many performers who can articulate well and as a result, have the ability to form effective melodic statements in jazz solos, have often listened extensively to great jazz performers on recordings. By incorporating various styles of articulation, a performer's own style is free to emerge after a period of imitation.

Rhythm

Apel (1975) defines rhythm as the whole feeling of movement within music and discusses the relationship of pitch and rhythm to melody:

> Rhythm and motion may be analytically distinguished, the former meaning movement in time and the latter

> movement in space (pitch). A melody can be separated into a rhythm skeleton and a motion skeleton, but each qualifies the other (Apel, 1975, p. 729).

As with pitch materials in a harmonic framework, an improvisor might use an "inside" or "outside" approach to rhythm. When the improvised rhythm agrees with the beat division or meter, an inside approach that might be called rhythmic consonance is achieved. As applied to an improvised jazz solo, rhythm may be defined as a pattern of articulations within a given measure or measures, measures being determined by meter. Many jazz artists simply refer to this concept as "playing time" (Paulson, 1983). Beginners often find this to be one of the most difficult aspects of improvisation. A more rhythmically dissonant approach is implied by using rhythms that do not agree with the beat division or meter- an "outside" approach. The latter of these causes a great deal of tension and is exploited by advanced performers by venturing outside the given meter for a specified time and then resolving rhythmic tension by landing firmly on the downbeat.

Aside from the use of the above techniques, the role of rhythm in formulating an effective melodic statement in an improvised jazz solo is characterized by these important elements: (1) syncopation, (2) accent, (3) articulation, and (4) separation--all of which need to be used for rhythmic clarity in improvising effective melodic statements. Also, these elements of rhythm vary according to style, and stylistic differences might best be learned using an imitative approach.

Apel defines syncopation by stating:

> Syncopation is, generally speaking, any deliberate

> disturbance of the normal pulse of meter, accent, and rhythm. The principal system of rhythm in Western music is based on the grouping of equal beats into two's and three's with a regularly recurrent accent on the first beat of each group... Any deviation from this scheme is perceived as a disturbance or contradiction between the underlying (normal) pulse and the actual (abnormal) rhythm (Apel, 1975; p. 827).

Syncopation, defined here as positioning a rhythmic pattern off of the basic pulse, is directly linked to another important element--accent.

It is important that students learn to use accent, articulation and separation combined with syncopation in order to improvise effective melodic statements in various styles. Although the interaction of these elements and syncopated characteristics of jazz help to define the idiom, they are also among the most difficult to grasp for beginners; a concept such as swing, which, among other things, makes use of accented upbeats, can be very difficult to explain verbally or with the aid of visual examples. However, an aural approach may help to clarify subtle differences between such concepts as eighth notes that swing vs. a straight eighth note style.

If a particular beat or syncopated part of a rhythmic figure is emphasized, this is accent. To some extent, the nature of the composition or improvised melody dictates the location and type of accent. So, In addition to using either the breath or a strong attack, melodic motion, expectancy, timbral change, increased loudness, and

even visual motion can establish accent. Apel (1975) lists attack as one facet of articulation along with breathing and phrasing. Consequently, accent and articulation are closely related.

Exemplary jazz performers consistently make clearly defined rhythmic statements. Along with clarity, it is important for the improvisor to be able to use rhythmic statements that are stylistically appropriate to the style of the piece being performed i.e., swing, funk, samba, latin-rock or bossa-nova.

As with pitch, rhythms that are derived from the original melody or tune may become a unifying element in an improvised solo. Rhythm may also be exploited as a means of communication among a group of jazz performers during a performance.

Rhythm is, in many ways, the essence of the jazz idiom and considerations of pitch ultimately rely on rhythmic activity to sustain the interest of the listener.

Pitch

Many jazz materials use an approach partially based on scales derived from the chords that provide the harmonic context for the solo, often referred to as chord-scales (Aebersold, 1979; Baker, 1977; Schenkel, 1980). Salvatore (1970) has focused on pitch materials needed for executing an improvised solo including specific chords and scales used in jazz music, the process of converting chord structures into scale structures, and materials best suited to mastering the above. Here, the proper scale is derived from the chords used in the solo. This approach to improvising jazz has recently been popular in jazz pedagogy and it is common to find advanced junior and senior high

school students who can perform the six types of scales described by Schenkel (1980) based on these chords: major, minor, dominant 7th, diminished, half-diminished and augmented on all twelve pitch degrees. Many jazz performers who learned jazz without thinking of chord-scales used an aural approach to find the most appropriate pitches. As a result, they sometimes criticize the scalar approach as being too limited (Paulson, 1983).

Combining the concepts of scales and chords, the performer can choose to use a diatonic approach defined as using notes "inside" the chord tonality, or a non-diatonic approach or notes "outside" of the chord tonality or a combination of both. Playing outside of the chord tonality creates varying degrees of dissonance that many contemporary artists, such as saxophonists Mike Brecker and Dave Liebman, tend to exploit. Schenkel defined quartal harmony and playing "outside" as devices that permit structural intensification and effective solo construction. Baker (1974,1977,1979) has also discussed the use of an improvised melodic statement outside of the tonality established by the supporting harmony.

Scales can also be used to emphasize a harmonic cadence such as the ii-7, V7, I Major 7 progression. Teaching methods by Aebersold (1979) and Coker (1979) stress the importance of practicing melodic patterns based on this progression. Another application of scales derived from chords is to use an intervallic approach such as playing scales in thirds or fourths to create melodic ideas (Coker, 1975; Scofield, 1983; Baker, 1977)

Chords are critical to jazz improvisation due only in part to

the relationship they have to various scales they may generate as witnessed by the number of approaches presently making use of chord-scales. A chord can be sounded harmonically or it can be arpeggiated. Arpeggiation is an example of performance of harmony in a linear succession and using this, instrumentalists can infer harmony even if they play an instrument that is not capable of sounding chords. This will be discussed in greater detail in the section to follow on melody. Also, by using arpeggiation, a performer on a wind instrument can utilize chords and chord substitution. For example, a player might substitute a vi-7 chord for a I Major 7 chord in a melodic phrase. Tenor saxophonist John Coltrane is commonly thought to be one of the masters of this approach (Sickler, 1979; Baker, 1980).

The improvisor must combine pitch and rhythm to develop phrases and melodic motives critical to formulating effective melodic statements in improvised jazz solos. Also, Liebman (1984) states that the use of non-harmonic tones is a characteristic temporary dissonance in improvising melodic statements. Non-harmonic tones include the following: anticipations, changing tones, passing tones (accented and unaccented), appoggiatura, escape tone, neighboring tone, and suspensions. In addition, dramatic devices often found in jazz are characteristic of the highly personal nature of this expressive art form. Baker (1977) has defined some of these and provides musical examples of each. Some examples of dramatic devices include: bends, scooping up to a note from slightly inderneath it; spills, falling off of a note chromatically after it is attacked; glissandi, the opposite of spills; microtones, playing in between the conventional 1/2 steps

of the chromatic scale; and using more traditional devices such as trills or mordents. Mastering the use of dramatic devices resulting in inflections characteristic of jazz styles is critical to the beginning improvisor but it may be one of the most difficult elements to master. Existing materials often do not address such considerations.

Since existing jazz methods include extensive practice with chords, chord scales, arpeggiation, and some information on the use of nonharmonic tones and dramatic devices, the present study addresses the use of pitch in improvisation by exploring ways in which effective melodic statements can evolve from imitative practice using melodic exemplars of varying length and complexity. However, if students wish to mature as improvisors, it is important that they become familiar with existing jazz materials. In order to provide a means of organizing attempts at melodic improvisation, some formal techniques of combining pitch and rhythm such as phrasing, melodic and motivic variation, and melodic harmony will be discussed later in this chapter.

Dynamics

Use of dynamic contrast congruent with style in an improvised solo is often an important element in forming effective melodic statements. Appropriate use of dynamics is determined by the style of music being performed and the individual approach of the musicians involved. Baker (1974,1979) and Aebersold (1979) note that an important psychological element in improvising a solo is tied to the approach of building toward a climax near the end and then quickly bringing the solo to a close. Dynamics often play a critical role in

this process. Considering the above, it is important for the beginner to avoid playing endless streams of notes without an attempt to create some type of dynamic contour. Rather, as Baker recommends, at an early stage of development, the beginner should attempt to build an emotional peak into his or her solo possibly using dynamic contrast as a means to achieve this. To be successful, dynamics should be utilized in combination with other elements discussed in this study.

As with rhythm, dynamics can also be utilized as an element of communication between group members during an improvised solo. If other members of a group can perceive that a soloist is building to a dynamic climax, they should then respond by changing to an appropriate dynamic level. By attending live jazz performances, students may gain important insight as to how professionals exploit this type of communication.

In summary, the elements of sound, rhythm, pitch and dynamics are all critical to forming effective melodic statements in improvised jazz solos. Also, along with each of these elements, there are other factors that the performer needs to consider when improvising. It seems that the most emphasis is often placed on pitch. However, sound is of paramount importance in that it affects all the other elements involved in improvising melodically. Furhter, rhythmic clarity is necessary to make any improvised statement effective and dynamics need to be utilized to add interest and hold the listeners' attention. Finally, if students could learn to utilize some basic formal techniques pertaining to melody, they might then be able to use a melodic approach and be more successful at controlling sound, rhythm and dynamics as well as pitch.

Some Formal Techniques Used in Constructing an Effective Melodic Statement In a Jazz Solo

Motivic Construction and Development

Apel (1975) has stated that the musical motive may be related to the idea of a melodic tune or theme. However, the motive is much smaller and would only represent a fragment of a theme. The use of motives may represent a valid approach to improvising an effective melodic statement in jazz. Due to the simplicity of a motive, it might be used effectively by beginning improvisors as a means of gaining control and contributing to melodic coherency. Green (1979) has defined motive by saying that:

> The motive is a short melodic fragment used as a constructional element. However, not every short melodic figure is a motive. In order to act as a constructional element and thus constitute a motive, a melodic fragment must appear a least twice, though reappearances need not be in the original form.
>
> The motive is characterized by its melodic contour, with its harmonic implication, and especially by its rhythm. Some melodies are built out of one motive only. More often the melody contains two or even three motives (p. 31).

Piston (1978) defines motives as short thematic units--melodic, rhythmic or both, subject to repetition and transformation. Using

motives, an improvisor might create effective melodic statements by exploring four options for continuation:

a. recurrence

b. development

c. response

d. contrast

(LaRue, 1970, p. 3)

By using the four options above, an improvisor could add coherency to a solo and make effective use of motives. Also, by using the four options discussed by LaRue to expand upon the simplicity of a motive, an improvisor can create coherency in longer melodic statements and make them more effective.

It is interesting to note that Green's discussion of developing melodic motives offers several other distinct possibilities. Green (1979) discusses possible approaches to developing a motive after it has been introduced including variation by ornamentation, retrogression, augmentation, diminution or by a combination of means. By using ornamentation, either the pitches, rhythm or both are slightly varied keeping the initial impression of the motive in tact. Variation by retrogression occurs when the pitches of a motive appear in reverse order. Variation by augmentation or diminution involves expanding or contracting the rhythmic value of pitches used in the motive.

Green (1979) then discusses motivic construction by means of repetition and sequence.

When a motive is repeated in the same voice at a new

> pitch level, we speak of sequence. Repetition and sequence comprise the two simplest ways of using the motive in building a phrase melody. (p. 32)

Green goes on to say:

> Sequences involving slight changes due to transposition are extremely common--they are called tonal sequences--and are not to be considered actual variations of the motive (p. 32).

A motive used in an improvised melodic statement might be derived from the melody of the jazz composition being performed or a fragment of that melody. Piston has also defined the motive and discussed motivic development to attain melodic coherency. This perspective parallels Green's and together they help support the view that melodic material for an improvised jazz solo may be based at least partially on motives and competence in developing or continuing them.

Jazz patterns, as explored in Coker's text Patterns for Jazz (1970) consist of short melodic statements that are to be practiced in all twelve keys; some of these are motivic and others are complete phrases.

For this study, motives provide the shortest melodic units which can be used as a basis for improvising effective statements. By developing motives, improvisors can create longer, coherent melodic statements in solos.

Phrasing

Phrasing is critical to formulating effective improvised melodic statements. Piston (1978) has stated that:

> What a musical phrase is can perhaps best be defined by analogy: the phrase in music is comparable to the line in rhymed verse. The phrase shows a certain regularity in its number of measures, which is usually four or eight. It ends with a cadence, which is not a pause but something more like a breath that does not interrupt the flow of one phrase into the next. Most important, the phrase is perceived as a unit of musical thought, like the sentence or clause, and it generally implies that another phrase is to follow unless it shows a certain amount of finality. The phrase is what measures the beginning and ending of a melodic unit, as well as the point of departure for the next (Piston, 1978, p. 93).

Piston continues with a discussion of phrasing as it pertains to melodic analysis:

> Analysis of a melody should begin with the determination of its phrase and subphrase boundaries, including cadence and subcadence, and where the first downbeat occurs. Motivic subunits of rhythm or interval pattern may then be considered and their possible correlation with changes of harmony. Melodic climaxes, as well as rhythmic stresses, are often to be related to important harmonic changes (Piston, 1978, p. 104).

Green has also provided a definition of a musical phrase:

> A phrase is the shortest passage of music which, having reached a point of relative repose, has expressed a more or less complete musical thought (Green, 1979, p. 7).

Green notes the difficulty in reaching a precise definition and observes that writers agree only that the phrase (1) exhibits some degree of completeness and (2) comes to a point of relative repose. Further, Green notes that the idea of completeness is tied in with harmonic action:

> It might be expected, then, that the final chord of a phrase--the point at which there is a certain feeling of rest-will be consonant (Green, 1979, p. 7).

In Volume One of A New Approach to Jazz Improvisation , Aebersold (1979) starts out the beginning improvisor in four-measure sequences of chords in order to get the student to think in terms of phrasing:

> Try to hear and feel the recorded tracks in four measure phrases rather than as individual measures. It can become habit after awhile. In time you won't even think about the four and eight measure phrases, they will have become part of your being. When you finally achieve this inner sense of phrasing, your improvisation will be less rigid and more flowing (p. 2).

The information above seems to indicate that in order for

students to improvise effective melodic statements in jazz solos, they need to understand that the phrase is the shortest complete musical statement and attempt to use phrases congruent with the definitions above. Because this approach and corresponding materials are introductory, two-measure phrases are utilized. However, students may utilize longer phrases in their attempts to improvise in Part Five of Appendix B--improvisations utilizing twelve-bar blues as the harmonic context.

Theme and Variations

Aitken (1975) supports the view that jazz is based on theme and variation forms. He states the following:

> Jazz is constructed basically on a theme and variations form. The melody is presented in its original form upon which solos are improvised, based on melodic lines and harmonic structures (p. 41).

Green also discusses some characteristics of theme and variations that are applicable to improvising melodic statements in a jazz solo by stating:

> The theme and variations is an advantageous starting point, for here we will be dealing with the small forms...expanded into longer pieces by the principle of varied repetition. A theme is stated a number of times, each in a new guise. The theme does not lack contrast but the contrast is not juxtaposed to the restatement, as in the rounded binary and the ternary forms. Rather, the contrast is merged with the restatement (Green, 1979, p. 98).

> It is obvious that varied repetition of a theme will change some aspects of the original theme and retain others. To change everything would destroy the element of repetition; to retain everything would leave the original unvaried (Green, 1979, p. 99).

Melodic Variation

The concept of melodic variation can be similar to the idea of theme and variations stated above. However, melodic variation can occur in an improvised solo without retaining the original melody of the tune. For example, a melody could be improvised in a solo that had little or nothing to do with the original tune. This melody could then be varied. Regardless of which kind of melodic variation, Baker has listed important aspects of varying a melody in a musical composition:

1. Repetition
2. Octave displacement (repetition)
3. Placement: consonance/dissonance
4. Sequence
5. Tonal shifts
6. Extension
7. Change of mode
8. Truncation
9. Juxtaposition
10. Augmentation
11. Simplifying/complicating the line
12. Diminution
13. Alternation of shape
14. Fragmentation
15. Combining elements
16. Inversion
17. Isolating/using rhythms
18. Retrograde Inversion
19. Rhythmic and melodic displacement

(Baker, 1980, pp. 27-28).

In addition to Baker's list, another type of variation

technique is evident when the main melody is retained and a countermelody provides variation (Piston, 1978). Countermelody is commonly used by the rhythm section as a means of responding to melodic statements made by a soloist. So, any technique of melodic variation listed above might be used to vary a melody improvised in the context of a jazz solo based on the original tune or not. Piston also discusses the use of melodic variation as a way of formally structuring a melody when he states that:

> The idea of introducing changes in a melody when it is restated is certainly one of the most important principles of musical form; its most systematic manifestation, the technique of theme and variations, has existed nearly for four centuries (Piston, 1978, p. 99).

In summary, improvisors can use melodic variation to expand upon melodic statements they have used in their solos. These melodic statements may be variations of the tune providing the context for improvisation or they might be newly introduced in the solo. An important consideration for improvisors is that not everything can be new to the listener; both repetition and contrast need to be utilized to improvise effective melodic statements.

Arpeggiation

In jazz as in other music, a melodic line will often make reference to harmonic action; this is accomplished by means of arpeggiation. Arpeggiation is defined as:

> A term applied to the notes of a chord played one

> after another instead of simultaneously (Apel, 1975, p. 54).

Piston infers that arpeggiation may be found in many instances, that it may contribute to polyphony and that often several harmonic interpretations might be possible where it is used in a melody. Piston (1978) states:

> Most kinds of music, particularly instrumental music, will show on nearly every page examples of chords stated to some extent in arpeggiated form, that is, with the factors of the chords stated in melodic succession (p. 95).

He goes on to say that:

> A melody may imply a polyphony of distinct melodic lines rather than just one line and chordal support (Piston, 1978, p. 96).

However, he warns that:

> Many melodies do not suggest just one harmonic interpretation, but rather a choice of interpretations; many others will hardly suggest any harmony at all except in a very rudimentary way (Piston, 1978, p. 97).

Melodic material derived from arpeggiation in an improvised solo might either agree with the underlying chord changes as in an diatonic approach, or go outside of the tonality implied by a given chord. Both John Coltrane and Dave Liebman are examples of tenor saxophone soloist who have made use of melodic harmony to utilize substitute

chords in their improvisations. Coltrane made use of arpeggiation in order to accomplish these substitutions and Baker (1980) lists expansion of harmonic vocabulary as one of the most innovative aspects of Coltrane's improvisational style. Sickler (1979) also observes that Coltrane's hard bop soloing of the late 1950's found the soloist going beyond previous blues concepts, expanding his ideas, and thinking in terms of harmonic extension.

The use of arpeggiation to form melodic statements may represent an element of sophistication when we examine such examples as Coltrane's use of chord substitution. However, Aebersold (1979) and Baker recommend that the beginning jazz improvisor not simply outline chord changes or arpeggiate. Rather, they suggest that the student of jazz begin to construct simple melodic phrases based upon established patterns such as the ones often presented in beginning jazz improvisation texts such as Baker (1977) and Coker (1970).

Summary

The elements of sound, rhythm, pitch, and dynamics are all critical to forming effective melodic statements in an improvised jazz solos. Also, several authors have discussed how these elements are utilized in improvising jazz. In addition, there are other more specific considerations for each of these basic elements.

Breath support, mouthpiece and reed cominations, and instruments effect the basic element sound as do range, timbre and articulation. Also, an improvisor's sound needs to be stylistically appropriate in order to create effective melodic statements.

Controlling time, and using an inside or outside approach are

important considerations pertaining to rhythm as are the use of accent, articulation, syncopation and separation as they pertain to stylistic appropriateness.

The use of chord-scales, an inside or outside harmonic approach, arpeggiation, chord substitution, non-harmonic tones and dramatic devices all pertain to the basic improvisational element of pitch.

Dynamics may be varied to make a melodic statement more effective but the variance needs to be congruent with style. Dynamics may also play a part in group communication and they are directly linked to the psychological approach to building toward a climax point in an improvised solo.

Because improvisation can be thought of as a form of spontaneous composition (Liebman, 1984), formal techniques such as motivic development, phrasing, theme and variations, melodic variation, and arpeggiation are relevant to effective melodic statements in improvised solos and the development of a corresponding instructional approach and supporting materials.

The instructional approach and supporting materials developed in this study will be based on the systematic use of imitation to form effective melodic statements in improvised jazz solos using the elements and formal techniques discussed in this chpater. Therefore, Chapter III will review some psychological research on imitation and apply some of these findings to the development of instructional materials containing these elements and formal techniques in Chapter IV, with Chapter V offering a summary of the study.

CHAPTER III

A REVIEW OF SELECTED PSYCHOLOGICAL RESEARCH ON IMITATION

Introduction

Various authors and researchers have posed theories regarding the nature of imitation. By examining some of the definitions, theories and findings of researchers in the field of psychology, it is hoped that this information might contribute to a more systematic approach to instruction and corresponding materials to help students improvise more effective melodic statements in their jazz solos.

Yando, Seitz and Zigler (1978) have defined imitation as:

> ...motoric or verbal performance of specific acts or sounds that are like those previously performed by a model (p. 4).

These authors have attempted to synthesize prominent theories of imitation into a general two-factor theory in which the two factors necessary to explain imitativeness are represented by (a) the cognitive-developmental level of the organism, and (b) the motivational system of the organism. It is assumed that students using the instructional approach and corresponding materials found in Appendix B will have attained an adequate cognitive level of development and that they are or will be motivated to learn how to improvise effective melodic statements in jazz solos.

Selected Theories of Imitation

Freud

Freud was one of the first researchers in psychology to have had an interest in the subject of imitation. He dealt with the subject as early as 1905, and has influenced much subsequent research.

His writings on imitation are intertwined with his concept of identification. Identification is a developmental concept. Briefly, identification occurs when a child has not yet developed a true self. The most obvious solution is to imitate or be like someone. Consequently, according to Freud, children most likely identify with their parents (Yando, Seitz, & Zigler, 1978). Applied to this study, beginning jazz improvisation students at the college level most often identify with exemplary jazz musicians such as instructors, visiting artists or those on records. Thus, they are likely to imitate the improvisationl skills displayed by these models.

Bandura

Imitation is a part of what Bandura refers to as social learning (Bandura, 1962). According to Bandura, the observer must form an internalized representation of the modeled acts, or mental image, until acquisition occurs and specific aspects of the stimuli are stored. The process of acquisition is influenced by (1) the characteristics of the observer, (2) the level of attention of the observer, and (3) the level of motivation demonstrated by the observer (Yando, Seitz, & Zigler, 1978). The approach and corresponding materials in this study may be used on a

self-instructional basis and success at imitating the melodic examples will be affected by the characteristics and level of attention demonstrated by the observer. Characteristics of the observer would include prior experience and in this study, it would most likely be an advantage for students to have had some experience improvising melodic statements although this is not a prerequisite. Motivation will be discussed later in this chapter as it pertains to imitation.

Bandura (1972) considers rehearsal to be critical to the observer's level of retention in an imitative situation. Also, he has described retention by saying that the observer tends to code, classify and reorganize the elements that are modeled into familiar and more easily remembered schemes. This process then involves two representational systems--an imaginal and a verbal one; the observer transfers stimuli into images or words in order to facilitate memorizing them. Remembering the image or words then aids in retrieval at a later date. According to Bandura, most of this coding is primarily verbal rather than visual. Also, according to Bandura, a greater amount of complicated information can be stored and retrieved using a verbal system of coding. Gardner's discussion of the idea of multiple intelligences supports this in that he notes that there exists a type of musical knowledge that is based upon what is heard and that this may be irrespective of theoretical knowledge of music. Also, Bandura's perspective seems to support an emphasis on the development of aural skills which are more closely related to the verbal system he describes than a visual system of codes.

Consequently this instructional approach emphasizes aural skills.

Bandura (1972) has noted that failure to match the desired modeled behavior may pertain to problems with instructions. He also states that instructions are most likely to produce correct performance when they describe a requisite behavior and state how this must be achieved. The instructions that accompany this instructional approach and materials have been designed to be very specific so that students know what it is they are attempting to imitate in each group of examples.

Bandura differentiates between response capabilities and the performance of those responses in that acquisition of a particular pattern of imitative responses does not necessarily require actual performance of these responses in the immediate situation (Mussen, Conger, & Kagan, 1974). This is similar to the concept of deferred imitation described by Piaget.

Piaget

Piaget's theories of imitation are directly linked to his view of sensory-motor and cognitive development. To him, sensory-motor intelligence is the development of an ability to assimilate; people tend to deal with new things which they encounter by means of accommodation. For Piaget, imitation is a process of accommodation, which is closely connected with sensory-motor intelligence and directly influenced by various stages of sensory-motor development he has identified as: (1) sensory-motor, age 0-2; (2) preoperational, age 2-7; (3) preconceptual, age 2-4; (4) intuitive, age 4-7; (5) concrete operations, age 7-11 or 12; and (6) formal operations,

age 11 or 12-14 or 15 (Lefrancois, 1981, p. 145).

Of the six stages of sensory-motor development, the last and most complicated stage identified by Piaget involves representational imagery. In this final stage of development, Piaget notes that less practice time is required by the observer to match modeled behavior in an imitative situation. Since students using the instructional approach in this study will have attained the formal operations stage of development, they would then be more successful at imitating melodic exemplars with less practice than students at a younger age. Also, according to Piaget (1962), imitation at the final stage of development may involve deferred imitation. He defines deferred imitation as follows:

> ...reproduction of the model does not necessarily occur when the model is present, but may do so when it has been absent for some considerable time (p. 62).

Deferred imitation has implications for this study in that if students practice forming melodic statements using imitation and develop skill at imitating, their success in forming effective statements might not be affected until future attempts at improvisation.

Like Bandura, Piaget (1962) recognizes the importance of a mental image when one considers the process of imitation; deferred imitation implies representation or the use of an internal model or memory. Also, Piaget (1962) makes reference to the use of mental imagery in music performance, the focus of this study, in the following excerpt:

> The ability to reproduce a tune which has been heard

> makes the inner hearing of it infinitely more precise and the visual image remains vague if it cannot be drawn or mimed (p. 70).

Another important aspect of Piaget's theory of imitation that has implications for this study is that imitating does not depend on instinctive or hereditary technique:

> ...the child learns to imitate, and this learning process, like any other, raises all the problems involved in sensory-motor and mental development (Piaget, 1962, p. 5).

Since imitation is learned, students using this instructional approach and corresponding materials can probably learn to imitate or refine their ability to imitate exemplary melodic statements and use this ability to improvise more effective melodic statements in jazz solos. Also, after developing some basic skills necessary to imitate melodic material, students should be able to extend their practice beyond the exercises included in this study and attempt to learn some of the examples in the listed discography included in the materials of this approach.

Guillaume

Piaget and Guillaume's theories of imitation agree that imitation is not innate and that children learn to imitate. In the following excerpt, Piaget (1962) cites Guillaume's perspective:

> ... since imitation is not an instinctive technique, and does not result from perception, the only possible explanation for the incentive which

> makes the child imitate is to be found in interests external to the imitation (p. 81).

To Guillaume, the development of imitative skills is represented by four different stages which are quite similar to Piaget's six developmental stages. Guillaume's stages include: (1) infancy, where at first there is no capacity for imitation, followed by (2) a period of poor imitation with little capacity to differentiate, (3) triumph in the area of imitation, and (4) the final stage of development in which previously learned behaviors including habits may clash with the acquisition of new behaviors (Guillaume, 1971).

The mental image is critical to Guillaume's theory of imitation. He states that often the thought of an act is the same as the act itself. Further, the image is often involved in motor activities such as sports or dance.

Also, Guillaume's theory of imitation includes some important considerations with regard to kinesthetic sensations. To him, a complex movement or activity can be imitated if the new movements are linked to the old and a kind of rhythm established. Movement, then, can take the place of the visual imagery described above; the sensation of one movement leads to the next. Guillaume (1971) addresses this point in the following statement:

> To be sure, acts often consist of a series of similar movements rhythmically repeated. Therefore the sensation for the first can become the signal for the second. Generally speaking, any perception can become the signal for any movement (p. 23).

This perspective is related to LaBerge's (1981) discussion of the closed loop theory as it pertains to perceptual and motor schemas in the performance of musical pitch (LaBerge, 1981). The closed loop theory states that due to the speed required for nural transmission of information, rapid motor activities such as those often required in musical performance occur at a rate that is faster than we could transmit neurological signals. For example, the speed that is required to perform a trill is literally, too fast to think about--there simply not enough time to think about each movement separately. In this study, this might help explain the process of developing motor skills on a musical instrument necessary to imitate melodic examples and then improvise effective melodic statements.

Guillaume (1971) states that imitation has both a social function and a constructive or creative function in our lives. Further, imitation represents a gradual refinement and mastery of trial and error techniques. This makes it difficult to make a sharp distinction between imitation and personal apprenticeship. Bonding to a teacher is a prime concern, but may be beyond the scope of this study. Guillaume addresses the influence of imitation on learning by trial and error:

> The influence of imitation intervenes to abbreviate these attempts by narrowing the indeterminate nature of the problem (p. 200).

Guillaume (1971) goes on to describe the process of imitation as moving from general to specific. He states:

> ...sometimes the complex act is broken up into already familiar simple acts; sometimes several

> different acts comprise common features that free themselves from these acts by means of a species of abstraction (p. 155).

As the process continues, the details of what is imitated become more noticeable. To emphasize refinement of imitative skills by trial and error, the musical examples on the pre-recorded cassette tapes accompanying this study have each been recorded four times so that students can make several attempts at each example without rewinding the tape. For further refinement, students can rewind the tape and practice more or an instructor could perform the written examples in a group or private lesson. The process used in this approach is then based on the trial and error technique above and is used to gradually refine imitative attempts to duplicate a model.

Both Piaget and Guillaume emphasize the importance of mental imagery in their theories of imitation. So, in addition to providing reinforcement, written examples might also help students to form a mental image of the musical examples, making them easier to remember and ultimately, use them in improvisation. As a result, even though the emphasis of this study is on imitating examples aurally, notated versions of the examples are included.

Memory is an important factor in Guillaume's theory of imitation because the concept of using mental imagery is linked to a person's ability to remember an image long enough to be able to imitate an activity. He explains the process of imitation in language development by relating it to reinforcement. When the child pronounces a word badly, parents will repeat the word correctly and

thereby perfect and reinforce auditory memory (Guillaume 1971). With continuing reinforcement of newly refined words, the child gradually increases his or her vocabulary. This has implications for this study in that the instructional approach and corresponding materials in Appendix B can be used self-instructionally with the pre-recorded cassette tapes or a teacher could play the musical examples to be imitated by the student. In the latter case, the teacher could provide feedback and help the student to correct mistakes that were made during attempts to imitate and this would be similar to the language-learning process described above. Also, this emphasizes the importance of reinforcement theory to imitation.

The Relationship of Reinforcement Theory To Imitation

Many researchers in the field of psychology have addressed the importance of reinforcement theory as it pertains to imitation (Yando, Seitz & Zigler, 1978; Bandura, 1962, 1965, 1971, 1972; Steinman, 1970; Bloom, Hood, & Lightbrown, 1974). Researchers such as Bandura (1971) have stipulated that reinforcement is a determining factor in the performance of imitative behavior.

Sietz, Yando and Zigler (1978) have pointed out that reinforcement increases the frequency of imitation. However, they have also noted that imitation often continues without reinforcement--especially if positive reinforcement has repeatedly been administered in the past, because the observer gains reinforcement from success at attempts to imitate. Since the examples in this approach progress from very basic to longer and more difficult, it is hoped that students will constantly receive positive

reinforcement from their success at attempts to imitate. As a result, this should increase the students' motivation to imitate melodic examples.

Both direct and vicarious reinforcement have been studied as to their effect on imitation. Bandura noted that reinforcement can effect observational learning by exerting selective control over the types of modeling cues to which a person is most likely to attend. This implies that an instructor would be helpful in evaluating imitative attempts made by students or that some means of reinforcement should be provided if the materials are to be used self-instructionally. Consequently, the materials found in this study were designed so that a teacher can use the materials and provide reinforcement by evaluating the students' attempts to imitate the examples on the prerecorded cassette tapes. Or the materials can be used by individual students on a self-instructional basis. Here, they can check their success rate at imitating aural examples by referring to written examples.

In addition to direct reinforcement, vicarious reinforcement and self-reinforcement are also seen as important to the performance of imitative behavior. The more an observer is presented with a reward following a response similar to the model's prior response, the more the observer will imitate the model's behavior (Flanders, 1968). For this study, this would mean that students might get vicarious reinforcement from seeing their teacher or a recording artist be rewarded for their skill at improvising jazz. This vicarious reinforcement could come in the form of a teaching position, salary,

award or recording contract.

Flanders (1968) has cited research (Bises, 1966; Marston & Kafner, 1963 et al.) that has examined reinforcement administered to the person being imitated or modeled. It was found that the more the model was rewarded, the more the observer would imitate.

Also, Bandura (1972) has noted that reinforcement can affect observational learning by exerting selective control over the types of modeling cues to which a person is most likely to attend.

According to Bandura (1977), observers learn selectively to attend to actions that are most likely to result in positive reinforcement. To Bandura, anticipated consequences will often affect whether a person imitates. Anticipated consequences are acquired through differential reinforcement that is either directly experienced or inferred from watching others (Bandura & Barab, 1971). Reinforcement then is an important element in Bandura's theory of social learning as it pertains to imitation.

To summarize, direct, vicarious and self-reinforcement may all affect students' ability to improvise effective melodic statements. This has been taken into account for students using this instructional approach and corresponding materials. It is believed that in addition to points raised earlier, students could get direct reinforcement from using this approach with a teacher; vicarious reinforcement from observing a teacher or other students use this approach; and self-reinforcement from using this approach with the pre-recorded cassette tapes that are included. Considering the above, both direct and vicarious forms of reinforcement influence students'

motivation to imitate. Consequently, reinforcement and imitation are importat considerations for this approach and corresponding materials.

The Effect of Motivation on Imitation

The work of Miller and Dollard (1941) agrees with authors already cited in stating that subjects must be motivated to imitate and that they must receive positive reinforcement in order to maintain imitation. Bandura (1965) states that:

> ...the necessary conditions for learning through imitation include a motivated subject who is positively reinforced for matching the rewarded behavior of a model during a series of initially random, trial and error responses (p. 589).

Research by Flanders (1968), Church (1957), Miller and Dowland (1941), and Bandura and Walters (1963) shows that there was an increase in motivation to imitate when models were older, more skillful or possessed a high level of social status. Piaget (1962) also recognized that the esteem in which a model is held is an important element in motivating the observer to imitate. This means that the students described in this study might have been motivated to improve their skills at improvising melodic statements in jazz solos because they had high esteem for their instuctor, special guests or because they wanted to be able to improvise like their favorite recording artists.

Piaget (1962) noted that a slight difference between what a child knows and what is being modeled attracts the child's attention and

creates an incentive to imitate. However, if what is being modeled has no similarity to anything the child already knows, the child probably will not imitate the model. Piaget explains this by stating that if what the child observes is new but slightly familiar, he or she will attempt to modify existing schemas in order to accommodate the model. If however, the model is in opposition to the child's existing schemas, accommodation probably will not take place.

Folger and Chapman (1978) agree with Piaget. They found that children's imitations were most often based on expansions of their own previous utterances. Those utterances most similar to those in the child's repertoire were most likely to be imitated. This agrees with Piaget's notion that there must be something familiar about whatever is being modeled in order for children to imitate it.

The research by Piaget and Folger and Chapman suggests a sequence for the musical examples presented in this study progressing not only from familiar to unfamiliar but also from very easy to more difficult. Bandura (1977) notes the importance of a person's ability to imitate which is directly related to capabilities and/or limitations with regard to performing the modeled behavior. If the examples are too difficult to begin with and they do not tie in with any of the students' previously learned performance skills, they would probably give up and stop imitating after initial attempts. If however, the examples begin very easily as the ones in the present study, and then progress to a level of greater difficulty, the students are more likely to be successful, enjoy their practice, and thus be motivated to continue.

In addition to considering the effects of motivation on imitation, several authors have described some conditions that are necessary for imitation to take place and these would have to be present in any program of study involving imitation.

Some Conditions Necessary For Imitation to Take Place

Bandura (1965), Guillaume (1971), Miller & Dollard (1941) and Piaget (1962) have described some requisite conditions necessary for imitation. Bandura (1965) discusses the importance of describing exactly what the observer is to attend to in order to imitate. This not only involves the attention of the observer but also the ability of the observer to discriminate. Bandura also discusses the rate, amount and complexity of stimuli presented to the observer as being important variables in determining the degree of imitative learning. Bandura (1972) specifically addresses the problem of getting a subject to imitate very complex modeled behavior in the following excerpt:

> Complex behavior patterns are produced by combinations of previously learned components, which may, in themselves, represent intricate compounds. In instances in which observers lack some of the necessary components, the constituent elements can best be established through reinforced modeling and then, in a stepwise fashion, increasingly complex compounds can be acquired imitatively (p. 47).

The complexity described above is characteristic of skills required of students attempting to construct effective melodic statements in

improvised jazz solos. In fact, Bandura (1972) uses a musical example in the following discussion of problems pertaining to the use of modeling for instructional purposes:

> An aspiring operatic singer may benefit considerably from observing an accomplished voice instructor; nevertheless, skilled vocal reproduction is hampered by the fact that the model's laryngeal and respiratory muscular responses are neither readily observable nor easily described verbally (p. 47).

Considering the above, imitating acts that are not readily visible may be more difficult than imitating behaviors that can readily be seen by the imitator. This has strong implications for using imitation in developing an instructional system to help students learn to improvise effective melodic statements in jazz solos in that some students such as rhythm section players might benefit from seeing a musical example performed in addition to hearing it. Pianists, guitarists, drummers and vibraphonists would be included in this group. Conversely, wind instrument players would not have the advantage of seeing how to perform stylistically appropriate articulation; for example, they would have to depend totally on aural models. This implies that more research is needed to test differences between using aural and visual models for use in instructional approaches such as this. As an example, Stravinsky noted that music must be seen in addition to being heard (LaBerge, 1981). However, a strong relationship between learning to improvise jazz and learning to speak a language has been identified by Baker (1974) and Velleman (1978), and rhythm section players could

also use an aural approach and corresponding materials such as these to develop needed imitative skills for improvising effective melodic statements in jazz solos.

The Language Analogy

In addition to the fact that Baker (1974) and Velleman (1978) have suggested that there are strong parallels between learning to speak a language and learning to form effective melodic statements in improvised jazz solos, Baker (1974), Liebman and Beirach (1978), and Aebersold (1979) have also strongly suggested that imitation is a critical element in the process of learning to improvise melodic statements. Beyond the metaphorical relationships that exist, there may be a relationship between the way we add words to our vocabulary and the way in which students acquire melodic material for use in their improvisatory repertoire. Research by Bloom, Hood and Lightbrown (1974) has shown that children first used new words only imitatively and then began to use them spontaneously. Hence, imitation may prove to be a sort of rehearsal procedure that enables children to become familiar with new words. Considering this, it seems that the same process could be adapted to teaching students how to improvise more effective melodic statements in jazz solos by utilizing a systematic imitative approach such as the one offered in Appendix B of this study. Further research is needed to address this.

An article by Bonvillian, Raeburn and Horan (1983) describes the nature of language used by adults when they are attempting to get children to imitate. They found that children imitated shorter sentences better than longer sentences and speech addressed to young

children usually is grammatically well formed, redundant and related to the immediate context of the situation. Also, language used by adults speaking to young children is usually simplified both phonologically and syntactically and spoken at a slower rate. The results of this preliminary study show that there is probably an optimal rate at which adults should speak to children. Exceeding this rate may go beyond the child's ability to encode new information. This may suggest, following the above discussion, that melodic statements that are to be imitated by beginning jazz students, might follow the guidelines described above. Research is needed to establish the nature of the relationships between language development and the development of effective melodic statements. However, the sequence of musical examples in this study is congruent with this view in that students begin by imitating brief statements emphasizing articulation and rhythm; variance in pitch is then added; and, finally, complete melodic statements are imitated.

Implications of Psychological Research For Developing An Imitative Teaching Approach

Yando, Seitz and Zigler (1978) and Bandura (1965) noted that accuracy often varies according to the capabilities of the observer. This implies that a teaching approach based on imitation might be most effective if it were self-instructional or could be used in private study with an instructor in order to accommodate differences in individual capabilities. Also in support of a self-instructional or individual approach, Bandura noted that the characteristics and level of attention of individual observers vary but that both are important

to imitation. Also, Guillaume emphasized that complex movements or activities can be broken into smaller imitative tasks, especially if new information is linked to old. The musical examples in the present study adhere to this by moving from simple to more complex rhythmically and intervallically.

Would students be motivated to use an imitative approach to learning how to improvise melodic statements in jazz solos? Work by Miller and Dollard (1941) as well as a newer study by Bandura and Walters (1963) suggests that observers are more likely to imitate a model if the model displays a high degree of skill or social status. This is often the case with renowned jazz artists or teachers who are held in high esteem by students of the art form. The melodic examplars used on the prerecorded cassettes accompanying this study were not played by a renowned jazz artist but by the author of this study who is a college instructor and jazz performer. Students could practice individually at their own rate using the tapes or, by using the written examples, other instructors could play the examples in an ensemble rehearsal or private lesson. Also, after practicing the examples in this study, students should have the necessary imitative skills to learn the examples referred to in the discography of this study. Hence, students are likely to be motivated to use the approach offered in this study and proceed to imitate renowned jazz performers of the past as one phase of their stylistic development.

Both Piaget (1962) and Guillaume (1971) recognize the importance of mental imagery in the process of imitation. However, Bandura describes how complex tasks may be imitated without using visual cues

and his description of the process of imitation is probably the most pertinent to this study. Due to the complexity involved in improvising melodic statements in jazz solos, this process might best be learned by imitation emphasizing aural skills, not written materials. To Bandura, distinctive characteristics of the model determine the level of attention and retention and this is tied to imaginal and verbal codes. Hence, the imitative approach in this study emphasizes aural skills and includes written examples for students to check their attempts at imitating. For students using this approach, the sequence is then (1) listen, (2) play/imitate, (3) look--not beginning with the written example but the aural example.

In that imitating acts that are not readily visible may be more difficult than imitating acts that are visible (Bandura, 1972), it is possible that something like articulation might be more difficult to imitate than something like a human gesture. However, Baker (1974) and Velleman (1978) note that learning to speak a language and improvising jazz are very similar. As a result, it may be that even though some processes involved in improvising effective melodic statements in jazz solos are very complex, difficult to describe, and not readily observable, they may be learned in the same way we learn to speak a language--by imitation.

The work of Piaget (1962) implies that if imitation is to be used instructionally, new behaviors to be learned should resemble and be linked to the old. Also, Guillaume (1971) notes the importance of breaking complex behaviors into more simple tasks if they are to be learned imitatively. As a result, the musical examples in the

imitative approach offered in this study progress sequentially from exemplars that are quite easy to ones that are longer and more complex but at least somewhat related.

Piaget et al. also described deferred imitation and this concept has some strong implications for using imitation instructionally. The systematic imitative approach in this study is partially based on the hypothesis that if students can learn to form basic melodic statements by imitating exemplars, then they will have a better concept of what constitutes an effective melodic statement and thus be able to improvise their own. Also, because of deferred imitation, melodic statements first learned imitatively may easily become part of an improvised melodic statement long after initial attempts at imitating have been made. Further, if imitation is a learned skill as Piaget and Guillaume infer, students should be able to refine their skills at imitating exemplary melodic statements. Students using this instructional approach will be able to refine their skills at imitating melodic exemplars and improvising their own melodic statements by practicing: (1) articulation; (2) pitch matching; (3) imitating and improvising melodic motives and phrases; and (4) improvising examples of twelve-bar blues patterns. Although imitation is but one stage in the development of a mature improvisor (Beirach, 1978), improved imitative skills will ultimately help students expand their repertoire of melodic material for improvisation.

All of the above psychologists recognize cognitive development as an important factor in the performance of imitative tasks. Consequently, the prerequisites and the student population for which

this approach is intended have been specifically identified in Appendix B.

Bandura (1972) has noted that detailed instructions are critical to getting the observer to imitate specific aspects of a modeled behavior or skill. This indicated that if imitation was to be used as a tool in educating students to improvise more effective melodic statements, the examples to be imitated should include very specific instructions describing what musical elements students should attend to. Also, Bandura suggests that the desired behavior or level of proficiency should be accurately described. Liebman (1984) agrees in that he often requires students studying jazz improvisation with him to imitate a performer to a specific level of proficiency. This approach was designed so that students would start at the beginning of the examples and work to the end sequentially; if used properly, students should attain nearly 100% accuracy on each example before moving on to the next.

In discussing how children use imitation to learn to speak a language, Guillaume (1971) noted that the children have an advantage in that learning a phrase or pattern of words is often no more difficult than learning a single word. Guillaume's observation applied to this approach yielded the following sequence: (1) preliminary practice with sound and rhythm in the form of articulation exercises; (2) practice with pitch matching exercises; (3) practice with imitating melodic motives and improvisation based on motives; (4) practice imitating phrases and then improvising phrases; and (5) practice with learning simple blues melodies and improvising melodic

statements using chord changes based on the blues.

Summary

Freud, Bandura, Piaget and Guillaume have all contributed significant theories pertaining to imitation. Freud notes that imitation is part of the process of identification, and identification at least to Freud, explains how we grow to be like our parents. To Bandura, imitation utilizes both verbal and imaginal codes and it is part of what he calls social learning. Both Bandura and Piaget have observed that deferred imitation may take place long after an observer experiences a model and this implicates memory. Often, the nature of the research being conducted results in varying definitions of imitation. Piaget and Guillaume's theories are very similar in that they are directly linked to various stages of development. Bandura's more recent description of the process of imitation is probably the most pertinent to this study. To Bandura, distinctive characteristics of the model determine the level of attention and retention and this is tied to imaginal and verbal codes. Bandura notes that more complex information can be stored using verbal codes and this lends support to an emphasis on aural skills rather than written materials in the development of an instructional approach and corresponding materials to help students improvise effective melodic statements in jazz solos. In general, cognitive development, reinforcement and resulting motivation to imitate, mental imagery and memory have all been identified as being critical to the process of imitation. These have all been considered in the development of this instructional approach and corresponding materials.

Both Piaget (1962) and Guillaume (1971) recognize the importance of mental imagery in the process of imitation. However, Bandura describes how complex tasks may be imitated without using visual cues. The instructional approach offered in this study provides reinforcement either by: (1) students checking their attempts to imitate aurally by looking at written examples; or (2) students getting reinforcement from an instructor after they make their attempts to imitate the examples.

Direct and vicarious reinforcement have both been studied as they pertain to imitation. Also, Bandura noted that reinforcement can effect observational learning by exerting selective control over the types of modeling cues to which a person is most likely to attend. Studies by Miller and Dollard (1941) as well as a newer study by Bandura and Walters (1963) suggest that observers are more likely to imitate a model if the model displays a high degree of skill or social status.

The psychological research on imitation and the language analogy summarized in this chapter has strong implications for developing an imitative instructional approach to help students improvise more effective melodic statements in jazz solos. Consequently, the development of the instructional approach and corresponding materials that follows was guided by these findings.

CHAPTER IV

AN IMITATIVE INSTRUCTIONAL APPROACH TO IMPROVISING EFFECTIVE MELODIC STATEMENTS IN JAZZ SOLOS

Rationale for the Development of an Imitative Approach

Using imitation instructionally is not a new approach in music. As mentioned before, the Suzuki method for teaching young children how to perform on stringed instruments and Aitken's (1975) imitative approach to teaching jazz improvisation in the major mode to trumpet students employ the theory that imitation positively influences the development of music performance skills. However, the approach offered in Appendix B of this study is unique in that after closely examining the elements involved in jazz improvisation and psychological research on imitation, the implications from this research were used to systematically organize several types of imitative exercises to help beginning students of jazz improvisation learn to form effective melodic statements in their jazz solos.

Prerequisites for Using this Approach

Guillaume (1971) and Piaget (1962) have recognized that at least some previously learned behaviors or skills are required for imitation to be successful. Although this approach assumes little or no prior experience with jazz performance, it was determined that students using this approach should have had some basic instruction and performing experience on their instrument such as several years of

experience playing in junior or senior high band and/or some private lessons. This prerequisite was used in an attempt to insure that students would have a basic technical knowledge of their instrument and have some basic knowledge about how to control sound and pitch.

Another prerequisite was that they should be able to play two or three major scales on their instrument and be able to recognize a major scale if it is played for them. This was included in hopes that students would have some aural concept of melodies based on scalar passages.

A further prerequisite states that students should be able to play a two octave chromatic scale on their instruments at a slow to moderate tempo. This was included to insure that students would know all of the notes on their instrument and have adequate access to improvising in various registers.

Also, it was assumed that any musical knowledge and performing or listening experience beyond these basic requirements would most likely help the student in attempts to imitate the examples offered in this approach. Because this approach is basic, it was designed so that it could be utilized by any student of jazz improvisation from junior high through college level.

Final prerequisites are that students using this approach should have an instrument in good to excellent condition and a cassette tape player that plays at the proper speed or has a way to vary the speed for tuning.

Description of the Approach

The sequence of preliminary exercises and melodic exemplars in the imitative approach offered in this study was established as follows. In Part One of this approach, students imitate articulation patterns in order to gain performance skills in controlling sound by using syncopation, accent and separation. These exercises will help students imitate more complex melodic material found later in the study and also, help them improvise more effective melodic statements. Part Two consists of ear training exercises developed to help students learn to match pitches. The articulation and pitch matching exercises are preliminary to imitative and improvisational exercises that follow based on melodic motives. Phrases and phrase combinations are presented in Parts Three and Four respectively. In the last three parts of the approach, students have an opportunity to improvise their own melodic statements and they can improvise entire solo choruses in Part Five. Some of the formal techniques discussed in Chapter II are used as they apply to improvising effective melodic statements in jazz solos.

By incorporating recordings of the examples that are to be imitated by the students, it is hoped that this instructional approach will not be teacher dependent and that it may be utilized in two ways: (1) as an ensemble, class or individual improvisation approach with a teacher playing the musical examples while the rhythm section plays chord changes or with a teacher simply playing the tape for students to imitate and offering comments on their attempts; or (2) as a self-instructional approach with the student utilizing the recorded

examples to develop skills at his or her own pace in individual practice sessions. Also, this approach might be useful to review lessons covered by class or ensemble sessions.

Applications

This approach was designed so that it might be utilized in the following ways to help students formulate more effective melodic statements in improvised jazz solos: (1) using the examples on the cassette tapes as exemplars for imitation, students can use the approach as a self-instructional aid which allows them to progress at at their own rate or; (2) performing the examples in the context of a rehearsal or jazz improvisation class with a rhythm section, an instructor can provide the imitative model which offers more timbral dimensions than the examples on the tapes because any instrument can serve as the model. Also, accompanying tape was recorded so that the instructor in either situation described above could switch off the soloist channel on the tape and play the examples using only the recorded rhythm section.

Students involved in any aspect of jazz performance should benefit from study using the approach found in this study. Also, in addition to helping to learn improvisation, Part One of this approach will help students with their articulation and sight-reading skills required for ensemble performance and Part Two will help students working on melodic dictation or melodically sounded intervals for ear training practice.

Extensions of This Approach

The theory that imitation can help students learn to improvise jazz solos is not new or even innovative; it merely represents a more traditional approach that emphasizes playing by ear and not note reading. The instructional approach and corresponding materials offered in the present study represent an attempt to develop a systematic approach to using imitation to instruct students how to improvise more effective melodic statements in jazz solos and thus return to an aural approach. There is no single theory, approach, book or record that will substitute for hard work using a combination of approaches to learning jazz--some of which are summarized in the discussion of theories in Chapter One of this study. Hence, the imitative approach and corresponding materials found herein will probably be most effective when combined with other approaches to learning such as studying and practicing using one's own resources, studying privately with a professional performer, gaining performing experience in both educational and professional contexts, and listening to great jazz artists and attempting to assimilate their stylistic approach.

If students utilizing the approach and corresponding materials offered herein develop skills in imitating melodic material, it is hoped that a logical extension of this approach would then be to attempt to imitate some of the classic jazz performers of the past and present. Students should refer to the discography at the close of this study for a list of compositions and solos that can be learned by imitation. Ultimately, if students are to mature as improvisors, they

will need to transcribe solos by great jazz players as well as imitate them. Imitation has often been frowned upon as being uninnovative. However, in the present study, imitation is used systematically to help the beginning student form more effective melodic statements. Beirach (1978) noted that imitation is an integral part of learning jazz improvisation and stated that after an initial imitative phase of learning, students begin to reorganize and add on to melodic material they learned imitatively. As a result, a more advanced phase of improvisation involves the emergence of one's own personal style of melodic improvisation.

Also, if students wish to journey beyond the beginning stages of melodic improvisation, they should learn to play melodic patterns in all keys (Coker, 1970) and attempt to assimilate a great deal of melodic material representing diverse styles of jazz. In order to strengthen their improvisational skills, mature improvisors need to gain familiarity with chords and related chord scales (Aebersold, 1979 et al.). Finally, students should study psychological approaches and dramatic devices used in improvisation (Baker, 1977).

CHAPTER V

SUMMARY

Findings

This study was initiated after college-level students in a beginning jazz improvisation class and in jazz performance groups were observed to be having difficulty improvising effective melodic statements in jazz solos. The problem was observed to affect both music majors and students majoring in other subjects.

Baker (1977, pp. 93-94) has established the following as contributing to effective melodic statements: (1) balance between diatonic movement and skips with step-wise movement is the general rule in melodic construction as well as balance between new and old material; (2) direction toward a climax point or area; (3) contrast and interplay between density and lack of density, tension and relaxation, intensity and lack of intensity; (4) repetition used in unifying melodic development; (5) movement when the accompanying rhythm is static and relaxation when there is rhythmic motion in accompaniment; (6) uniqueness; (7) phrases of varying length with long phrases broken down into smaller units with implied cadence points; and (8) melodies that are short because they are easier to remember and develop.

All of the students observed in the problem of the study had been exposed to several types of instruction and, as would be expected, the music majors were more successful at improvising jazz solos. However, all of the students involved in the beginning jazz class and in jazz performance groups had difficulty improvising effective melodic

statements in jazz solos. At the same time, all of the students seemed highly motivated to learn how to improvise jazz solos.

A pilot study utilizing a questionnaire directed to selected professional jazz musicians helped to identify the theories examined in this study. Although several theories were examined, the theory of this study is that learning to develop effective melodic statements in improvised jazz solos is positively influenced by imitating the melodic improvisation of musicians who are judged to be exemplars representative of several diverse styles. This theory is supported in the literature and it is not a new theory in that historically, effective jazz improvisation outside of formal educational institutions has involved imitation.

The purpose of this study was to develop an instructional approach and corresponding materials centered on the theory that learning to improvise effective melodic statements in jazz is positively influenced by the systematic utilization of imitation.

After the introduction of the study and exploration of several theories pertaining to the problem, there was a review of the literature and identification of the scope of this study. Following that, there was an identification and detailed discussion of the elements used in formulating effective melodic statements in jazz solos including sound, rhythm, pitch, and dynamics. Next, there was a review of selected psychological research on imitation and an examination of some implications for using imitation in instruction. The imitative instructional approach and materials developed on the basis of findings from the study were then described.

This study was limited to the development of an instructional approach and corresponding materials using imitation as a means to improve the improvisation of effective melodic statements in jazz solos. A further study would be required for testing and evaluating the approach and materials.

Implications

Students utilizing this approach will, hopefully, gain performance skills needed to improvise effective melodic statements in jazz solos in the context of small combos or large jazz ensembles. Preliminary articulaion exercises will also contribute to performance skills required for both ensemble playing and improvising solos as well as practice on pitch matching--a fundamental ear training skill for imitating. As a result, these activities should bolster performance skills for other styles of music as well as jazz. Many scholars and seasoned professional jazz artists agree that jazz is primarily an aural tradition--that is, that jazz styles have been learned and retained by means of aural skills. Using this instructional approach and corresponding materials should provide an opportunity to test this perspective while providing an opportunity for skill development that can lead the student to greater dimensions of personal expression. Once begun, the process of assimilating melodic material representing various jazz styles by means of imitation should become easier for the student.

Performance skills developed in this study based on imitation may have a positive influence on students learning to articulate effectively in the jazz idiom. Also, students using this approach and

corresponding materials should improve skills in fundamental ear-training, such as matching pitches, hearing ascending and descending intervals, deciphering various rhythmic patterns and hearing harmonically sounded and arpeggiated chords. An empirical study might be designed to test this hypothesis. Segress (1979), for example, found that students benefited from a comprehensive first semester college jazz improvisation curriculum by increasing their knowledge of music fundamentals and improving aural skills.

Suggestions for Future Research

This study does not provide a means to test or evaluate the imitative instructional approach and corresponding materials found in Appendix B. As a result, an empirical test to systematically determined the effectiveness of this approach is needed and this could form the basis for a related study. This could be accomplished by comparing the progress of two groups of students: one using a non-imitative approach and another utilizing an imitative approach such as the one found here. Still another study might result from a comparison of self-instructional and teacher-aided applications of this approach and corresponding materials.

The questionnaire forming the basis for the pilot study summarized in Appendix A could be refined and redistributed in order to gain more insight into what constitutes effective jazz improvisation.

Also, it would be helpful to both teachers and students if they could have some type of comparative index showing what aspects fo improvisation are emphasized in various approaches to learning to

improvise jazz. Using such an index, teachers and students could select an appropriate instructional approach and/or materials directed to solving specific performance problems.

Finally, this research has shown that for some instrumentalists, such as rhythm section players, there may be important differences between imitating musical examples that are aural and those that are both aural and visual. As a result, further research could be conducted to measure this difference and also develop an instructional approach and materials based on the findings. This might result in videotape recording of models performing musical examples that are to be imitated by beginning jazz students who play rhythm section instruments.

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Appendix A

Summary of A Presentation
Given at the National Jazz Educators'
Association Meeting January 14, 1985
Hyatt Regency Hotel Kansas City, Missouri

A REPORT ON THE DESIGN AND DISTRIBUTION OF A QUESTIONNAIRE ON JAZZ IMPROVISATION PERFORMANCE TECHNIQUES AND TEACHING METHODS

The following paper was submitted to a reading committee chaired by Dr. Charles T. Brown in the fall of 1982 and chosen to be included in the research papers presented at the National Association of Jazz Educators' Convention on January 13, 14, 15, and 16, 1983. The paper was read by the author January 14th at one of the research paper sessions of the convention to an audience of about fifty jazz educators. A question and answer session followed the presentation of the paper during which time several questions were directed to the author. One educator commented that books pertaining to jazz pedagogy have been in existence since the initial popularity of Stan Kenton and that use of printed jazz materials in education is not necessarily a new phenomenon. Another question pondered whether the success enjoyed by the Jamey Aebersold materials might be attributed to aggressive marketing techniques.

In that members of the author's graduate committee could not attend the presentation of the paper in Kansas City, Dr. Barbara Lundquist, the chair of the Supervisory Committee, solicited evaluations from Dr. Charles T. Brown of Saginaw Valley State College

and Dr. Reginald Buckner of the University of Minnesota, Minneapolis. The evaluations were in the form of telephone conversations and written comments from both Dr. Brown and Dr. Buckner. Evaluations of the paper and the author's manner of presentation were favorable.

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TO ALL QUESTIONNAIRE SUBJECTS:

Your assistance in completing this questionnaire is greatly appreciated. This letter is to inform you that your responses will remain completely anonymous and that there is no identifying information in the context of the questionnaire. You should know that the information may be included in the appendix of my published dissertation. Your responses will enable me to determine a consensus concerning what qualities are necessary to be a good improvisor. Please call me (collect) if you have any difficulty in deciphering the questions.

Thank you.

Sincerely,

John C. Paulson

D.M.A. Candidate

January 1981

IMPROVISATION QUESTIONNAIRE

The purpose of this questionnaire is to identify the consensus regarding the skills needed to improvise in performance. Information gained from this questionnaire will be used in a comparative analysis of instructional methods of improvisation.

Instructions: Please answer in as many or as few words as you need to express your opinion. On range questions, circle the number closest to your preference.

Background Information:

1. Age: 15-19 ___
   20-25 ____
   26-30 ____
   31-35 ____
   35-40 ____
   41-45 ____
   45-50 ____
   51-55 ____
   55-60 ____
   61+ ____

2. Sex: Male ____ Female ____

3. Check the one that best describes you:

   ___ high school student
   ___ college/university student
   ___ professional musician
   ___ semi-professional musician
   ___ high school teacher
   ___ high school teacher/pro. musician
   ___ college/university instructor
   ___ college/university instructor/pro. musician

4. Instruments most proficient on for improvising:

5. Check the highest level of schooling you have completed:

___ high school graduate
___ bachelor's degree
___ 1 year of college/university
___ 2 years of college/university
___ 3 years of college/university
___ 1 year of graduate school
___ 2 years of graduate school
___ 3 years of graduate school
___ Master's degree
___ Doctoral Degree

6. List the school musical groups you have participated in (specify high school or college):

7. What percentage of your total income do you obtain from performing?

8. Check the professional context(s) in which you perform:

____ clubs/dancing
____ clubs/listening
____ sports events
____ parties
____ shows
____ circus
____ concerts
____ others

General:

1. Name your favorite improvisor(s):

2. List the outstanding musical characteristics of the person(s) mentioned above:

Improvising:

3. How do you approach improvising on a given set of chord changes?

4. The tune or melody plays a critical role in the construction of your improvisation. circle one (always) 1 2 3 4 5 (never)

5. You think of patterns when you are improvising.
circle one (always) 1 2 3 4 5 (never)

6. You use melodic development in constructing your improvisation.
circle one (always) 1 2 3 4 5 (never)

7. What is your approach to rhythm in improvisation?

8. In your performance, how does an extended improvisation differ from a short solo?

9. You consider timbre when you are improvising.
circle one (always) 1 2 3 4 5 (never)

10. Dynamics play a critical role in your improvisations.
circle one (always) 1 2 3 4 5 (never)

11. In answering the above questions pertaining to improvisation, what particular style did you have in mind?

Methods:

12. Have you successfully used improvisational method books or instructional recordings?

12a. If so, which ones?

13. If you used specific methods, did they effect your ear, thought process, or both?

14. What are the most useful aspects of the method(s) for you?

15. What are the least desirable features of the method(s) you use?

Teaching: (answer only if you teach improvisation)

16. If you were teaching, would you use the same improvisational method(s) you used to learn?

16a. Why or why not?

17. When teaching, what is your approach to rhythm in improvisation?

18. List the elements of jazz improvisation that you feel can not be taught:

A REPORT ON THE DESIGN AND DISTRIBUTION OF A QUESTIONNAIRE ON JAZZ IMPROVISATION PERFORMANCE TECHNIQUES AND TEACHING METHODS

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Saint Mary's College
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Introduction

All of us would like to become great or even good at jazz improvisation and we are constantly striving to help our students become better soloists. However, a problem exists here in that there is no known existing consensus identifying the criteria for evaluating an improvised jazz solo. It is a theory that if a survey were to be given to jazz musicians currently making all or part of their living by performing successfully--success being indicated by economic support of their performance--that that survey would be a first step in collecting enough data to identify the criteria for determining the success of an improvised jazz solo. It could be expected that these criteria could then be used to inform a program of studies designed to develop the skills necessary for successful jazz improvisation. It is the purpose of this paper to report on a pilot survey undertaken to test this assumption. Further, once this criteria has been determined, the question of how successful jazz musicians learned their skill is posed.

At the same time, it was believed important (since this was a pilot study) to gather other information salient to successful jazz improvisation. So, additional information was sought.

Description of the Instrument

In order to begin to determine the criteria discussed above regarding what skills are required for jazz improvisation, a questionnaire was designed. The organization, sequence, nature of the question wording, and cover letter came from formats suggested by

social research authors Babbie (1973) and Miller (1978). The survey consists of five main sections: (1) Background Information, (2) General, (3) Improvising, (4) Methods, and (5) Teaching.

In the background information section, a rather extensive amount of personal information is sought such as age, sex, education and professional experience in music performance. The general information section predominantly seeks to determine the major influence or influences on the respondents' style and why the respondents see these artists as influential. The section of the questionnaire on improvising attempts to gather information on how individual respondents approach the various parameters of improvising when constructing a solo. Included here are such things as use of patterns, melodic construction, timbral manipulation and dynamics. The final two sections of the questionnaire are more oriented toward gathering information on the educational aspects of improvising jazz. The methods section seeks to determine what, if any, methods respondents have utilized in developing their skills and the final section, teaching, attempts to discover what methods are being use in teaching jazz improvisation and why they are or are not being used.

Procedure and Respondents

The respondents for this survey were selected on the basis of their being successful at either playing jazz and/or teaching it. This judgment was made by using several criteria: (1) they had attained at least some recognition for their performing ability; (2) they had a reputable teaching position; or (3) it was determined by the director of their school group that they had the ability to improvise

successfully. Several styles of jazz were included in the sample; among them were dixieland, mainstream and contemporary--as well as fusion players.

To date, 125 questionnaires have been mailed and approximately 60 completed surveys have been returned. A rather large cross-section sample has been collected in that all of the demographic areas of the United States are represented with the exception of the east coast. A broad distribution of responses has come from the Midwest, South, Northwest and Southwest. Further, the responses now include a diversity of jazz educators, professional musicians, semi-professionals, students, arrangers and clinicians. There was no attempt to randomize the population surveyed.

Prefacing the questionnaire, all subjects received a letter informing them that their responses would remain completely anonymous and that the information obtained might be published in a report such as this or as a portion of the author's dissertation at the University of Washington. Along with a brief note asking the subjects' help in filling out the form, an envelope was included with the return address and postage.

A computer program has been written containing a code system for all of the information sought in the questionnaire. However, time has prohibited its implementation here and as a result, the results have been hand tallied and examined in a rather general sense. At this time, only level one observations will be made with no specific references to a detailed comparison of respondents with diverse backgrounds.

Findings

The following is an overview of the most frequently obtained responses in each category of the questionnaire:

1. Name your favorite improvisor(s).

A total of 125 musicians were named and the results for the most frequently selected of those are as follows: Miles Davis 19%, John Coltrane and Mike Brecker 14%, Charlie Parker 12%, Clark Terry and Phil Woods 10%, and Dizzy Gillespie and Oscar Peterson 9%.

2. List the outstanding musical characteristics of the person(s) mentioned above.

Comments pertaining to melodic construction predominated here with 36% of the respondents saying that they especially like the way their favorite player(s) could utilize melodic ideas in the construction of their solos. Technique also received a high degree of emphasis as did creativity.

(see Table 1).

3. How do you approach improvising on a given set of chord changes?

30% of the respondents said they used their ear to play through chord changes. Chord scale usage was also popular with 23% responding that they used scales or modes. 14% of the subjects used tonal areas and 11% made use of an intellectual approach (see Table 2).

4. The tune or melody plays a critical role in the construction of your solo.

Using the tune in a solo prompted a favorable response but

not as favorable as melodic development (see Tables 3,4,5).

5. You think of patterns when you are improvising.

Again, three was the most frequent response. However, patterns were not utilized by the respondents as much as timbre, melodic development or the tune (Table 4).

6. You use melodic development in constructing your improvisation.

It seems that melodic development was very important to the respondents in that 40% chose one (always) and the same percentage chose the number two. This agrees with the responses given for question number three regarding outstanding characteristics of favorite performers.

7. What is your approach to rhythm in improvisation?

Over 50% of the respondents stated that rhythm was critical to solo construction and only 2 subjects stated that it should receive little or no emphasis.

8. In your performance, how does an extended solo differ from a short solo?

Greater development was mentioned 42% of the time. The next most popular response was building some type of form into the solo leading to a climax at the close or at some other critical point.

9. You consider timbre when improvising.

Responses here concur with the findings of question number three; 46% of the subjects said they always considered timbre and 28% chose number 2. Only one respondent said that timbre was never a consideration in improvising jazz.

10. Dynamics play a critical role in your improvisations.

About 50% of the respondents chose number 1. Considering this, dynamics are an important element of jazz improvisations to the musicians responding.

11. In answering the above questions pertaining to improvisation, what particular style did you have in mind?

25% responded that they had no particular style in mind or that their answers would apply to any style. Of the specific styles listed, swing received 21% and bebop 19%; these were the most prevalent.

12. Have you successfully used improvisational method books or instructional recordings?

68% of the musicians surveyed stated that they used either instructional books or records. However, many added that they were used very little or used only in a particular stage in their development.

12a. If so, which ones?

As one might expect, most musicians answering used the Jamey Aebersold play-along series. Jerry Coker's Patterns for Jazz (1970) elicited the second highest response and the third highest group, said they used their own method.

13. If you used a specific method, did it affect your ear, thought process or both?

Most respondents, 44%, indicated that the jazz method they used affected both their aural ability and thought process. Only 10% felt the methods helped specifically with ear training.

14. What are the most useful aspects of the method for you?

Of those answering, the greatest percentage, or 31% stated that the advantage of the method they used was that it enabled them to become familiar with chords and the use of chord-scales. The answers were quite diverse. However, 12% pointed out that play-along records have the advantage of unlimited practice with a quality rhythm section.

15. What are the least desirable features of the method you used?

18 subjects did not respond but of those answering, 16% said their biggest complaint with the method they used was that it was somehow too limited or too repetitious. 12% stated that the methods did not depict a realistic performance environment.

16. If you were teaching, would you use the same method(s) you used to learn?

The greatest response here was yes, 42%, and as to why, the highest response was the positive rejoinder: "It worked for me."

17. When teaching, what is your approach to rhythm in improvisation?

Again, there was little consensus. The most frequent response was a general comment stating that the soloist must "feel the pulse" or simply "play time."

18. List any elements of jazz improvisation that you feel can not be taught.

16 different responses were obtained. The most prevalent were

as follows: individual communication, 16%; style--especially swing, 9%; and the ability to construct a melody 7%.

Summary

Some interesting general observations can be made from this preliminary study. Considering all of the information collected, we see a consensus on certain aspects of jazz improvisation and a disparity of perspectives on others. To date, the results of the survey have yielded certain consistent values that may help us to compare or evaluate materials related to teaching-- especially if the research can be continued and possibly reach a greater consensus.

It may be startling for some to note that technique elicited a higher percentage of response than creativity and that creating a melody or considerations of melodic line prompted a more favorable percentage than either of the above. The questionnaire was not meant to compete with the Downbeat poll but there were some interesting answers pertaining to favorite performers. It was probably no surprise that Miles Davis and Charlie Parker drew high scores. Less predictable however was Michael Brecker's equalling John Coltrane in terms of responses. Another unexpected result was Herbie Hancock's solitary vote; an extraordinary surprise in light of his place in jazz history.

One of the most unpredictable responses came on question number three regarding how subjects approach improvising on a set of chord-changes; using the ear predominated and the use of chord-scales followed.

In improvisation, the strongest support seems to be in favor of utilizing timbre and dynamics along with melodic development. It is

very interesting to note that these three items are most often under-stressed or absent from our materials and teaching approaches.

Throughout the questionnaire, considerations of rhythm failed to yield a consensus. This was reflected by the great variance of responses pertaining to performance techniques and teaching approaches.

With respect to which methods were utilized the most often, Jamey Aebersold's success was perhaps predictable but it is interesting to have verification. Of further note is the popularity of Jerry Coker's Patterns for Jazz. This is interesting because the use of patterns in improvising was not as strongly supported as timbre, dynamics, and melodic development.

The respondents stated that the advantage to using methods was to gain familiarity with chords and chord-scales in addition to having access to a good rhythm section for unlimited practice. The major complaints surrounding existing methods stemmed from their redundancy or predictability and their failure to generate or relate to a realistic performance environment that would include communication between players.

The response on Question 18 pertaining to what cannot be taught in jazz improvisation is perplexing; communication between group members was the most frequent response. Further, respondents felt that appreciation for creativity within the jazz idiom was difficult to teach. How can communication and appreciation for creativity be taught in the jazz idiom using the present materials and teaching approaches? This is a definite challenge to jazz educators.

Further Research

The present study showed indications that there may be a consensus on the use of melodic development and timbre in improvisation. If substantiated, this consensus might prescribe a specific direction for future materials and corresponding approaches to teaching improvisation. However, further research and more responses are needed to complete this study. Also, a different design for the research instrument might elicit more of a consensus on certain points pertaining to improvising jazz and teaching improvisation.

Figure 1

Musical Strengths Of Favorite Players

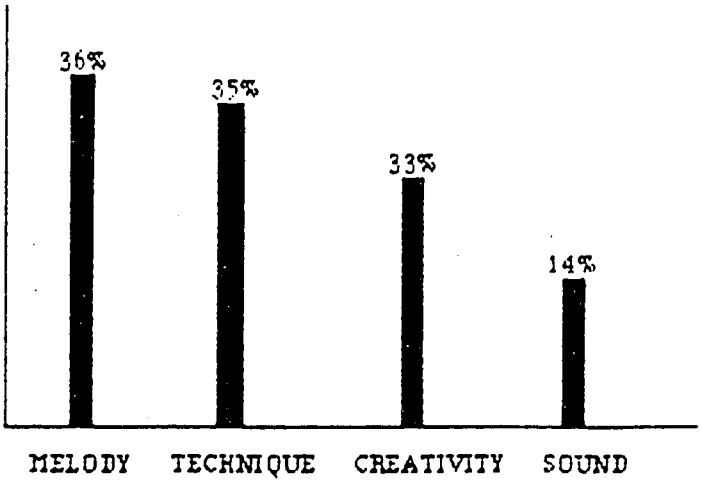


Figure 2

Approach To Chord Changes When Improvising

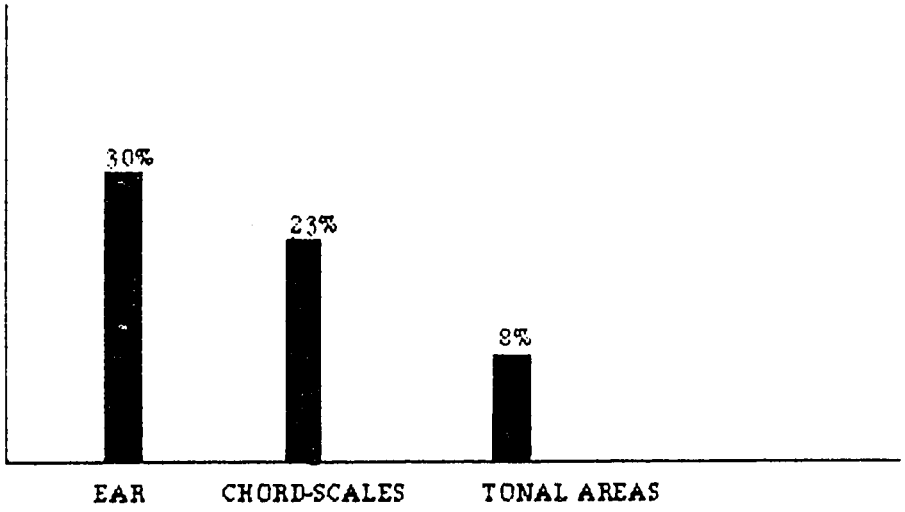


Figure 3

Use Of Tune When Improvising

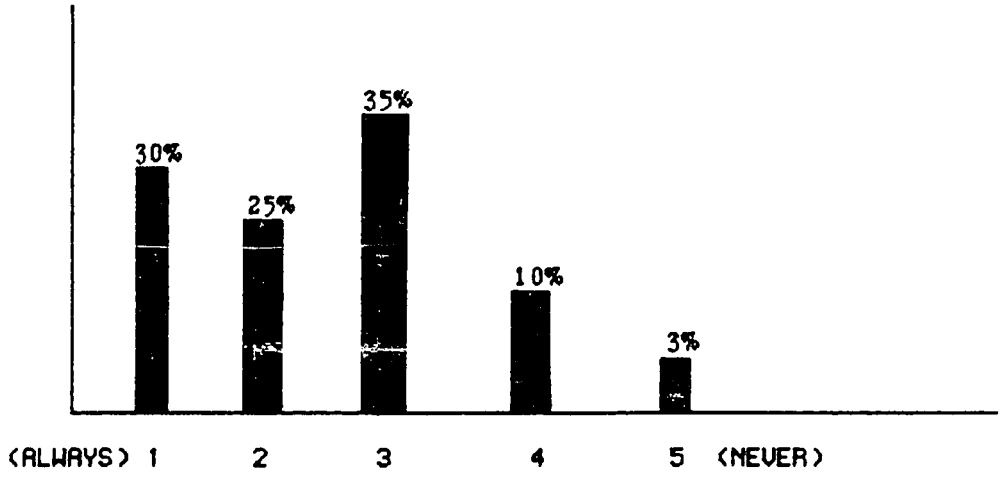


Figure 4

Use Of Patterns When Improvising

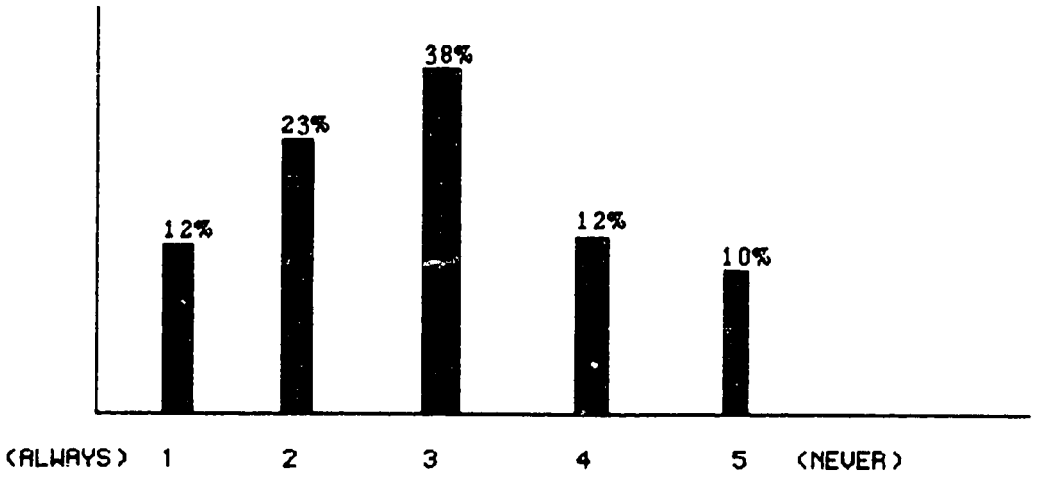


Figure 5

Use Of Melodic Development When Improvising

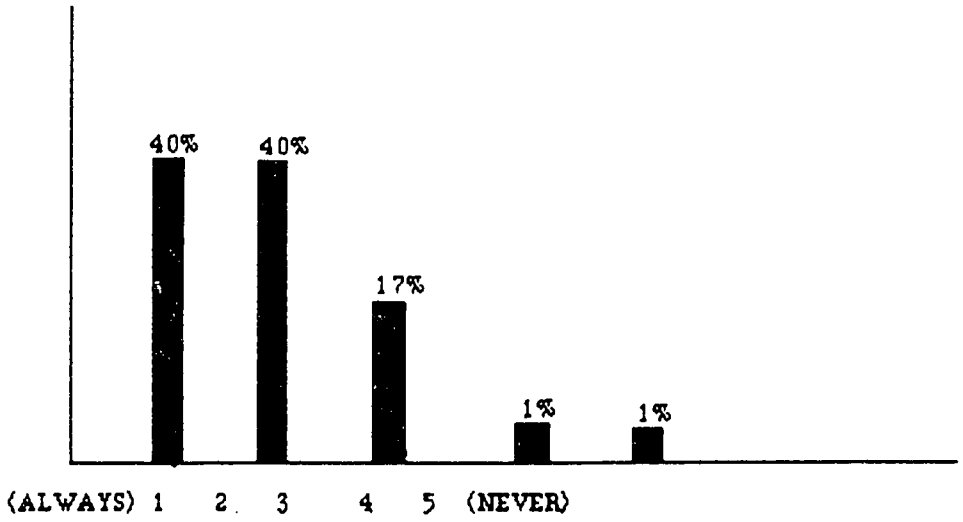


Figure 6

Use Of Timbre When Improvising

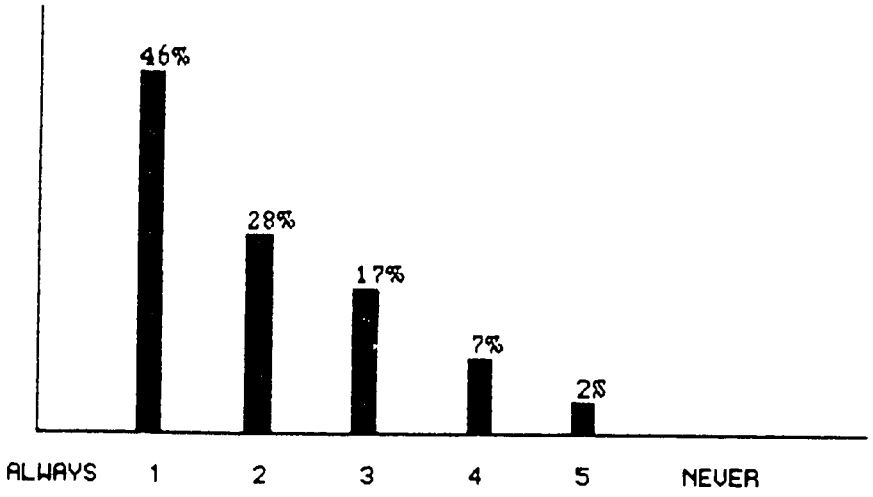
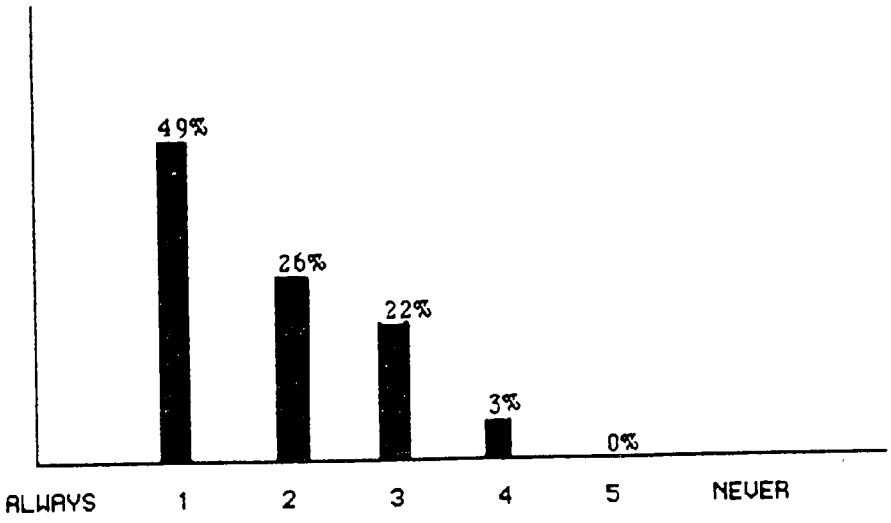


Figure 7

Use Of Dynamics When Improvising



Appendix B

AN IMITATIVE INSTRUCTIONAL APPROACH TO IMPROVISING EFFECTIVE MELODIC STATEMENTS IN JAZZ SOLOS

Introduction

Research done by psychologists such as Freud, Piaget, Bandura, Guillaume, Yando, Seitz and Zigler has contributed much to our understanding of imitation. As a result, this approach and corresponding instructional materials attempt to draw from psychological research on imitation in order to help students learn to improvise effective melodic statements in jazz solos more systematically. The theory that imitation positively influences learning jazz improvisation is not a new theory in that jazz has historically been an aural tradition.

The prerequisites for using this approach and corresponding material are only that students be able to play one or two major scales, recognize the sound of a major scale, and be able to play the chromatic scale at a slow to moderate tempo. Also, students must have instruments in good to excellent playing condition.

This approach emphasizes learning to play melodic statements by means of imitation rather than reading notes. However, written examples are included in this approach as well as tape-recorded versions in order to give students an opportunity to check their imitative attempts; thus providing immediate reinforcement. Another advantage of the notated examples is that they will ultimately help

sight-reading skills in the jazz idiom when combined with the recorded versions.

This instructional approach provides imitative exercises for practice in order to gain control of the basic elements involved in making effective melodic statements in improvised jazz solos: (1) sound, (2) rhythm, (3) pitch, and (4) dynamics. Various factors affecting each of these elements will be examined later as they apply to melodic improvisation. By practicing the examples in Parts One through Five, students will begin to develop skills in imitating melodic material that will eventually help them to increase their repertoire of melodic statements and improve their attempts to improvise jazz. Often, students have an adequate knowledge of what notes to play but their failure to effectively use sound, rhythm, pitch and dynamics impedes their progress in improvising melodic statements. As a result, Part One of this approach includes extensive examples for articulation practice in various styles, meters and tempos. In order to learn to imitate melodic statements, students will have to be able to match pitches on their instruments. Part Two provides four different exercises to help students gain this facility. In Part Three, students use skills learned in the first two parts of the study to imitate melodic motives of varying difficulty and begin to improvise their own melodic statements. Part Four of this approach expands to include imitation of various two measure melodic phrases and also gives students a chance to improvise their own two measure phrases. Twelve-bar blues formulas provide the foundation for Part Five of this approach; students learn two twelve-

bar blues melodies and experience attempting to play along with the roots of the chords in order to start hearing the chord patterns. Ultimately, students improvise their own melodic statements on blues chord changes using several varied approaches.

Although it was designed as an introductory approach for college students, this instructional approach and corresponding materials can be utilized by virtually any music student capable of meeting the prerequisites. This approach can be used in several contexts such as private instruction, ensemble rehearsals or individual practice. By using the pre-recorded tape, individual students can get immediate reinforcement of their attempts to imitate the examples or an instructor could play the notated examples and thus provide a model for imitation. All of the examples of melodic statements used in this study are offered in concert pitch- treble and bass clefs, in addition to versions for Bb and Eb instruments in the treble clef. As a result, this approach can be utilized by all of the instruments in a conventional school jazz ensemble and most of the instruments in concert band or even orchestra.

This approach and corresponding materials are meant to be introductory. Students using it will develop skills pertaining to imitating melodic material and improvising their own melodic statements in jazz solos. Once begun, students should explore various other styles of jazz not included in this context and attempt to use these basic imitative skills to broaden their repertoire of melodic material for improvisation.

This instructional approach has been used successfully to help instruct students in several different contexts such as high school and college-level jazz ensembles and combos improvise more effective melodic statements. Also, the materials accompanying this approach should provide a needed, missing ingredient in developmental improvisation studies.

Instructions

This approach is based on the following sequence and it should be strictly adhered to: (1) look at the starting note (transpositions are given next to the concert pitch); (2) listen, (3) attempt to imitate what you have heard as accurately as possible and then; (4) look at the notated example to check your accuracy. Before attempting to play the example, you may find it helpful try to sing it. Do not look at notated example until you feel you can imitate the rhythmic pattern exactly the way it is on the tape. These examples are typical of those used by many successful jazz soloists and ultimately, you will need to use highly syncopated and accented patterns such as these to formulate your own effective melodic statements. It is very important for you to note exactly how the various accents and rhythms are performed in these examples. After you can successfully imitate the example by ear, you should play the pattern along with the recorded example while looking at the notated version. Repeat this sequence as many times as you need to master each example and then go on to the next.

You should attempt to imitate the pattern on the downbeat of the next full measure following the example. However, on examples such as numbers 212, 218, 220 and 225, where there are eighth notes on the

last beat of the measure, you should wait two measures before attempting to imitate. Try to imitate the articulation, rhythm, accents, syncopation, and separation exactly as you heard it on the tape. You should note that often, the eighth notes are not marked as to the style of articulation to be used. This is because in many styles of music, you will often have to know how to interpret notation, even if it is not specifically marked. In the examples using eigth notes that swing, play the notes in a long, legato style and note how the style affects the rhythmic interpretation. Each example will be played four times using the starting note that is given.

The examples may also be used to practice with an ensemble by having the rhythm section comp (play rhythmically) using chords that work with the given pitch for the example that the group is working on. Various choices are possible. For example, if the class is playing a concert "Bb," as they would be in Section one, the director could instruct the rhythm section to comp or play rhythmically using a Bb7 chord. To add interest, the rhythm section could play an Ab7 or Ab Major 7 chord. The exercises played by the class would then sound as the major 9th of the chord. The concert pitch used on the recording changes periodically in order to add interest.

PART ONE
ARTICULATION

Aebersold (1979) and Baker (1974, 1979 et al.) have pointed out the importance of sound in jazz improvisation and the importance of articulation as a contributing factor to sound. However, existing approaches to teaching students how to formulate effective melodic statements in improvised jazz solos often do not include studies in articulation. Also, the author has observed that many students who have difficulty formulating melodic statements in improvised jazz solos seldom articulate effectively on their instruments. As a result, the first section of examples offered in this approach emphasize the development of effective articulation and control of the sound of your instrument.

Section 1

4/4 meter One-Measure Examples In Swing Style

Section 1 consists of one-measure examples in 4/4 time performed at a quarter note= c.116.

In the examples found in Section 1, you should pay careful attention to the following elements of style:

1. The way the eighth notes swing. Various approaches to teaching jazz performance have attempted to notate the feeling for swinging eighth notes but you will easily grasp the concept by listening and imitating. Attempt to imitate these patterns exactly as you hear them. Note that they are

the up-beat or second eighth note in a group of two.

2. The overall sound of the instrument which is a result of breath support, embouchure and effective tonguing; the timbre of various instruments will vary but the importance of breath support, embouchure and tonguing still predominate.

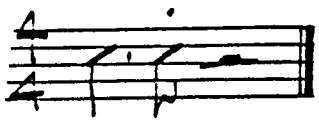
3. The way in which stylistic markings such as $\wedge$ — $\geq$. are interpreted; note especially the length of the notes and the separation between them.

Note: In general, it is important for you to imitate the rhythm, accents, articulation, syncopation and separation of the notes in these examples very accurately by ear before you look at the notated version. The notated version is there only for you to check your accuracy so you can know when to move on to the next example.

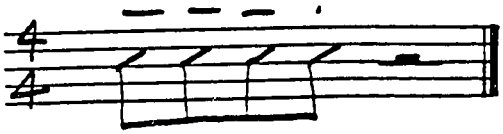
Each time you see that there is a tuning note preceding the next section, you should start the tape, tune your instrument and proceed at a pace that is comfortable for you. Remember to strive for accuracy in imitating each example before going on to the next.

Tuning note: concert "Bb" (Bb instruments play "C," Eb instruments play "G")

Starting note: concert "Bb"

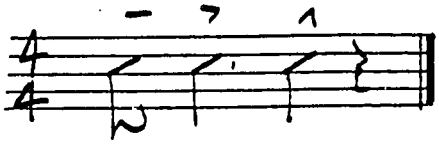


Example 1

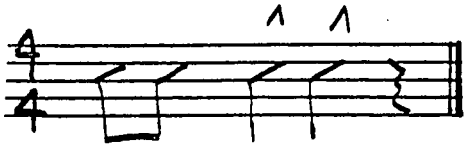


Example 2

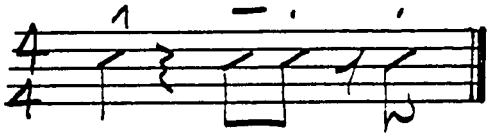
Example 3



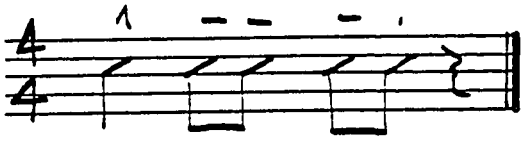
Example 4



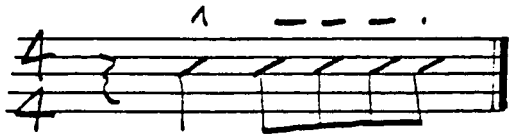
Example 5



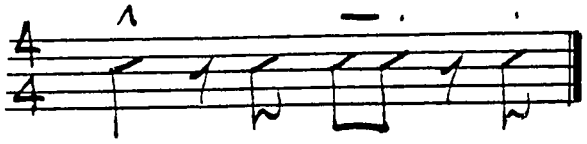
Example 6



Example 7



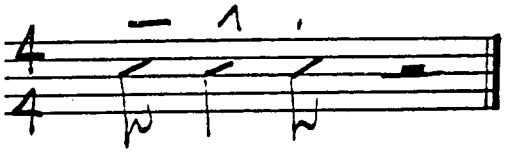
Example 8



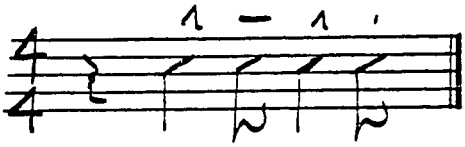
Example 9

Example 10

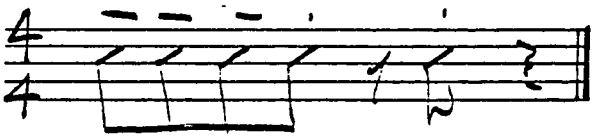
Pitch: concert "Eb" (Bb instruments play "F," Eb instruments play "C")



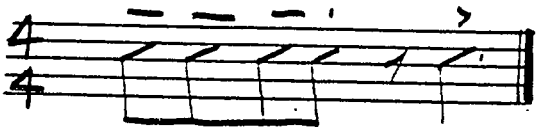
Example 11



Example 12



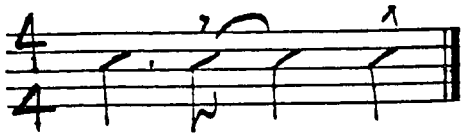
Example 13



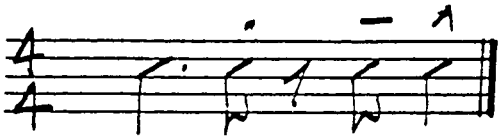
Example 14

Example 15

Example 16



Example 17



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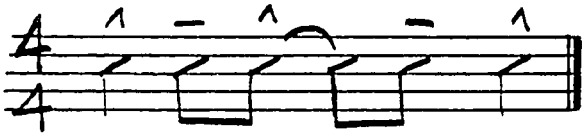
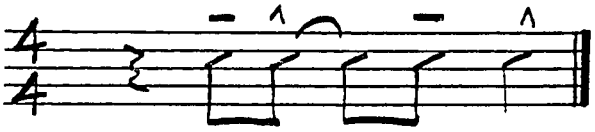
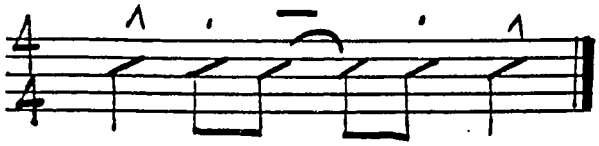


Example 19



Example 20

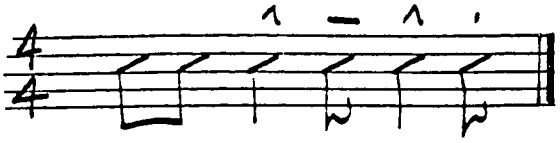
Pitch: concert "F" (Bb instruments play "G," Eb instruments play "D")



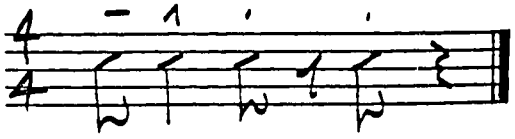
Example 21

Example 22

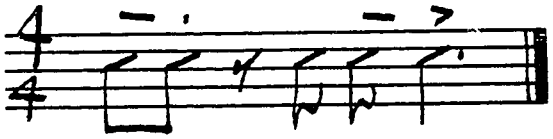
Example 23



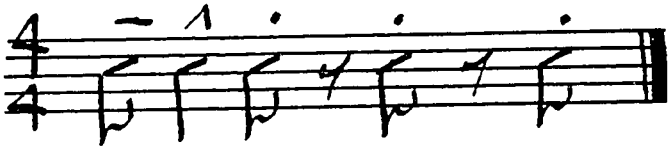
Example 24



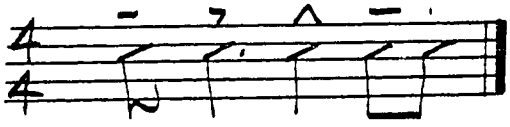
Example 25



Example 26

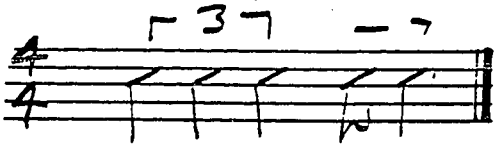


Example 27



Example 28

Example 29



Example 30

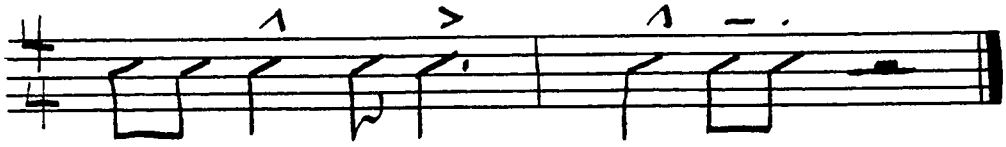
Section 2

Two-Measure Examples in Swing Style

Section 2 consists of two-measure example in 4/4 meter performed at a quarter note= 120. In this section, you should use the same instructions as you did for the one-measure examples in Section 1. Two-measure exercises will help you develop your ability to remember more about rhythm, articulation, accent and separation when you begin to imitate phrases in later sections of this study. Make sure you can imitate the rhythm, articulation, accent and separation on each example accurately before you go on to the next. You may have to repeat the two measure examples more often in order to imitate them accurately.

Tuning note "Bb" (Bb instruments play "C," Eb instruments play "G")

Starting note: concert "Bb"



Example 31

Example 32

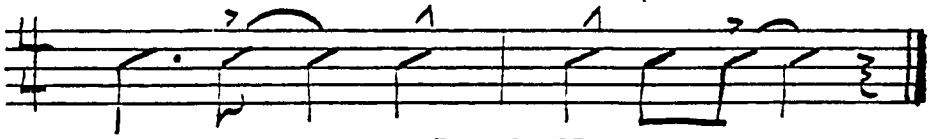
Example 33

Example 34

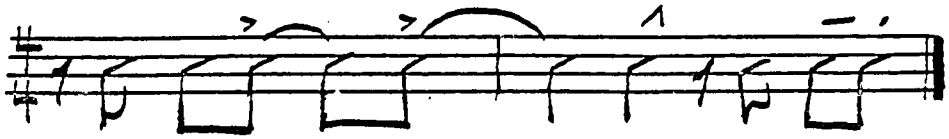
Example 35

Concert pitch: "F" (Bb instruments play "G," Eb instruments play "D")

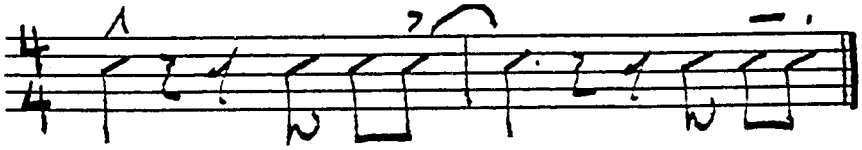
Example 36



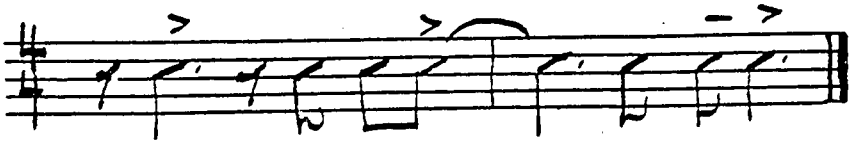
Example 37



Example 38



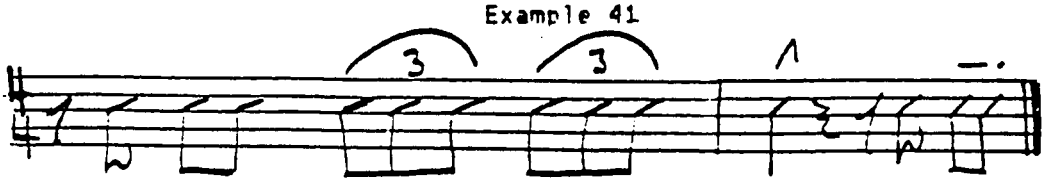
Example 39



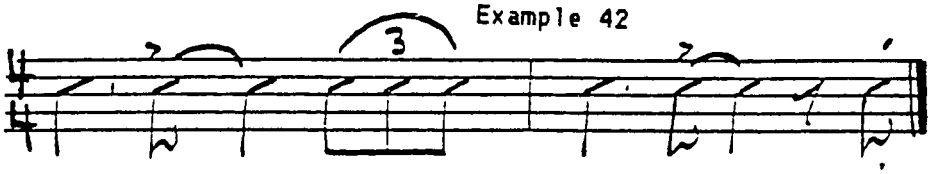
Example 40

Concert pitch: "G" (Bb instruments play "A," Eb instruments play "E")

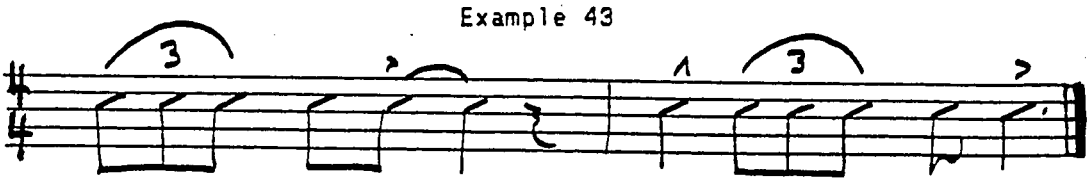
Example 41



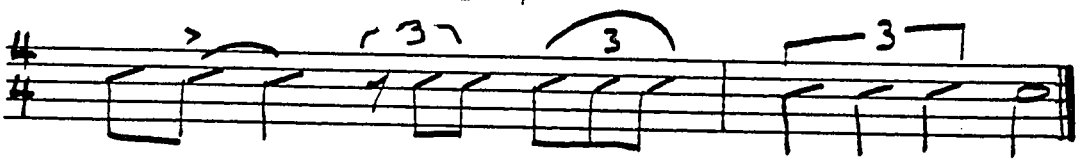
Example 42



Example 43



Example 44



Example 45

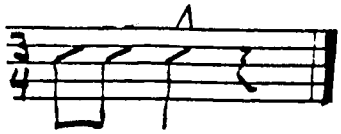
Section 3

3/4 Meter One-Measure Examples In Swing Style

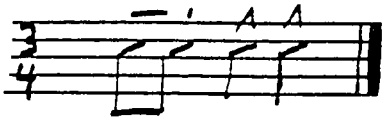
In Section 3, the eighth notes still have the same swing feeling to them. However, the examples here are in 3/4 meter at a quarter note= 155. Follow the same instructions as in Section 1 for imitating these examples.

Tuning note: concert "Bb" (Bb instruments play "C," Eb instruments play "G")

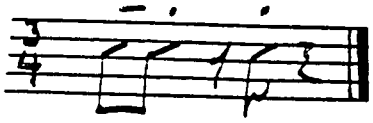
Starting note: concert "Bb"



Example 46

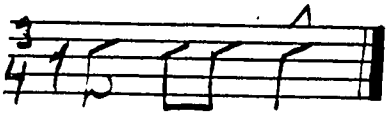


Example 47

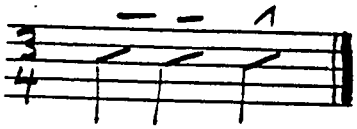


Example 48

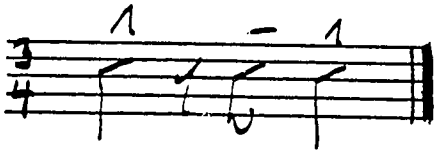
Example 49



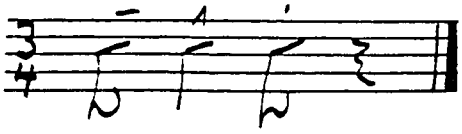
Example 50



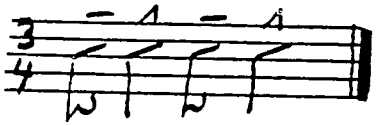
Example 51



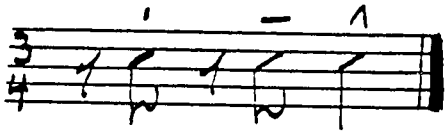
Example 52



Example 53

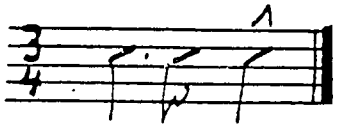


Example 54

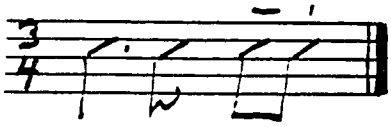


Example 55

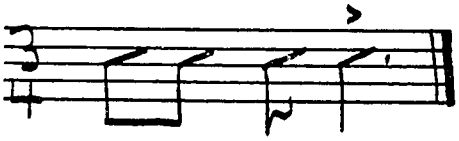
Pitch: concert "Eb" (Bb instruments play "F," Eb instruments play "C")



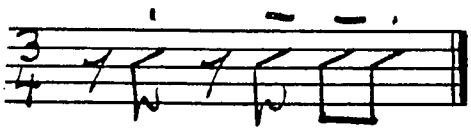
Example 56



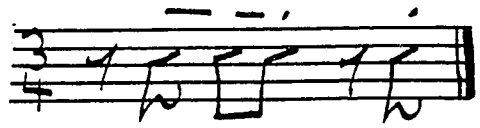
Example 57



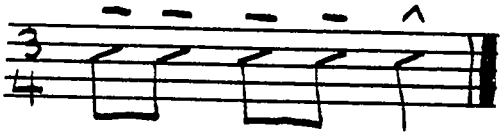
Example 58



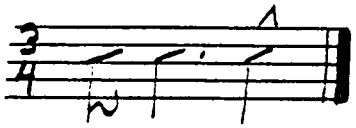
Example 59



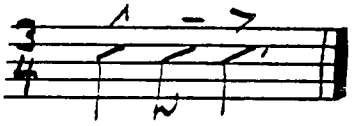
Example 60



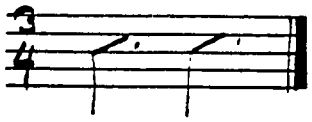
Example 61



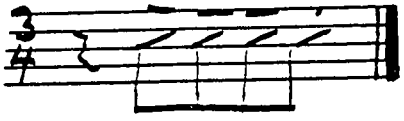
Example 62



Example 63



Example 64



Example 65

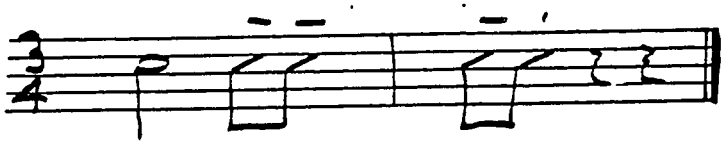
Section 4

3/4 Meter Two-Measure Examples In Swing Style

In this section you should use the same instructions as in Section 1. Again, you may have to repeat the examples more because they are longer. Also, make sure you can imitate each example accurately before looking at the notation.

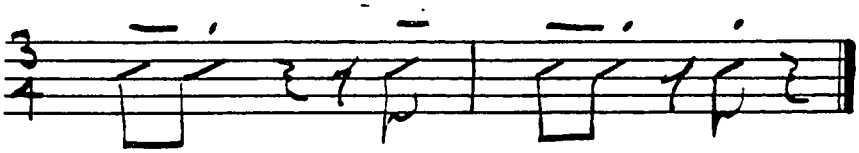
Tuning note: concert "Bb" (Bb instruments play "C," Eb instruments play "G")

Starting note: concert "Bb"

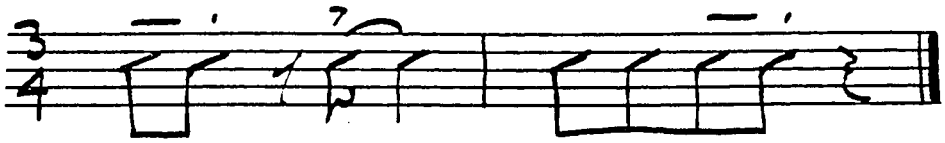


Example 66

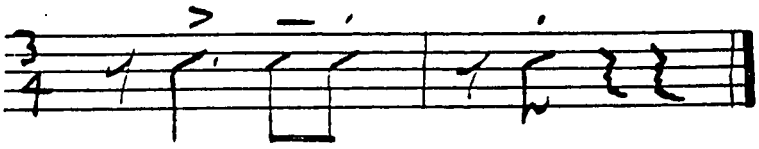
Example 67



Example 68

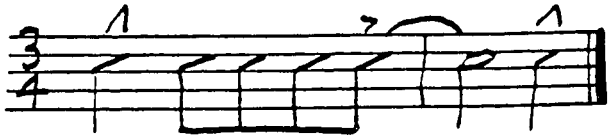


Example 69



Example 70

Pitch: concert "Ab" (Bb instruments play "Bb," Eb instruments play "F")

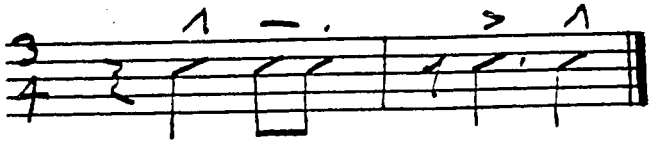


Example 71

Example 72

Example 73

Example 74



Example 75

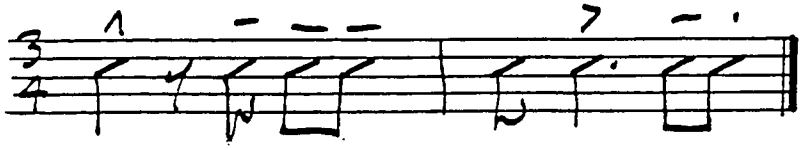
Pitch: concert "Db" (Bb instruments play "Eb," Eb instruments play "Bb")

Example 76

Example 77

Example 78

Example 79



Example 80

Section 5

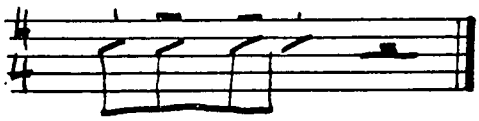
4/4 Meter One-Measure Examples In Rock-Funk Style

The eighth notes in rock or funk-style playing are very different from those in the jazz examples above. In attempting to imitate the examples on the tape, you should pay special attention to the following elements of style:

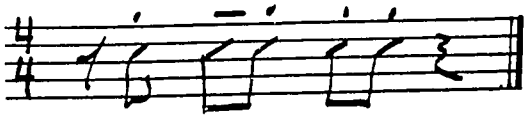
1. Play the eighth notes straight or evenly; do not swing as before.
2. As in the jazz examples from previous sections, you will have to accurately interpret rhythm, accent, articulation, syncopation and separation.
3. Often, in order to accentuate the style, notes are tongued quite hard- especially short notes.

Tuning note: concert "Bb" (Bb instruments play "C," Eb instruments play "G") Section 5 examples are performed at a quarter note= c.85

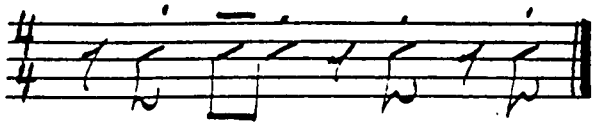
Starting note: concert "F" (Bb instruments play "G," Eb instruments play "D")



Example 81



Example 82

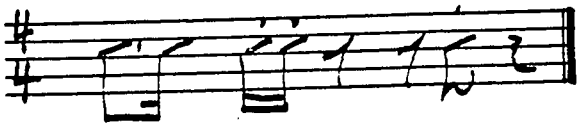


Example 83

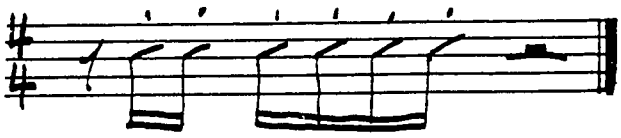
Example 84

Example 85

Example 86

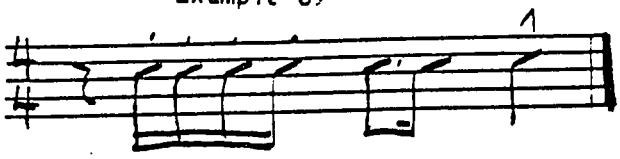


Example 87



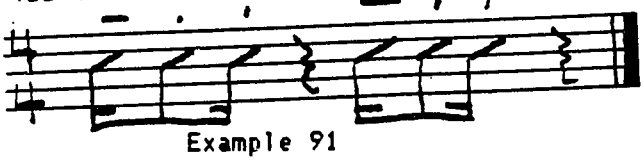
Example 88

Example 89

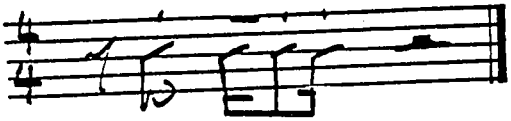


Example 90

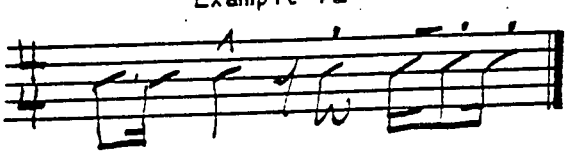
Concert pitch: "G" (Bb instruments play "F," Eb instruments play "E")



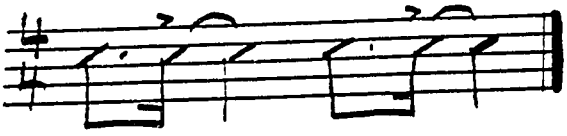
Example 91



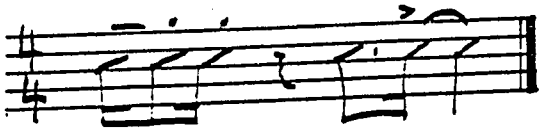
Example 92



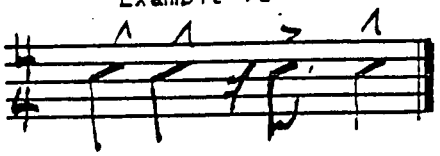
Example 93



Example 94

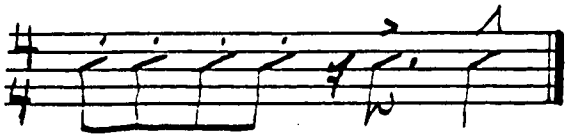


Example 95



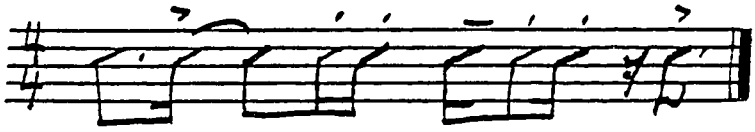
Example 96

Example 97



Example 98

Example 99



Example 100

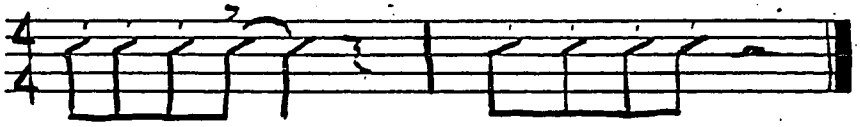
Section 6

4/4 Meter Two-Measure Examples In Rock-Funk Style

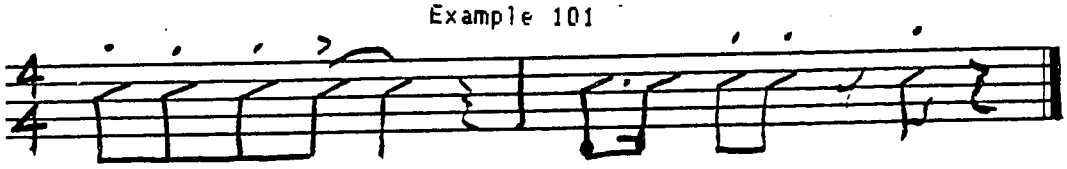
Follow the same instructions as in Section 5. Because these examples are longer, you may have to repeat them more often in order to accurately imitate the rhythm, accent, articulation, syncopation and separation.

Tuning note: concert "Bb" (Bb instruments play "C," Eb instruments play "G")

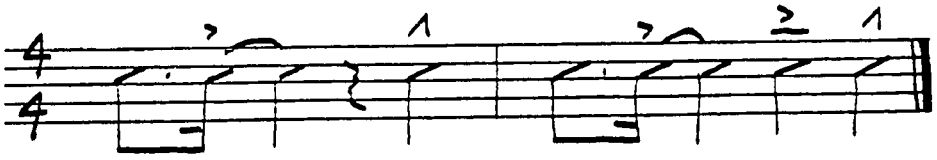
Starting note: concert "Bb"



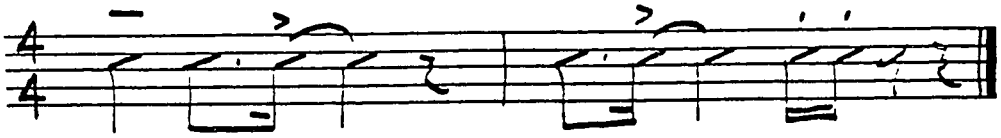
Example 101



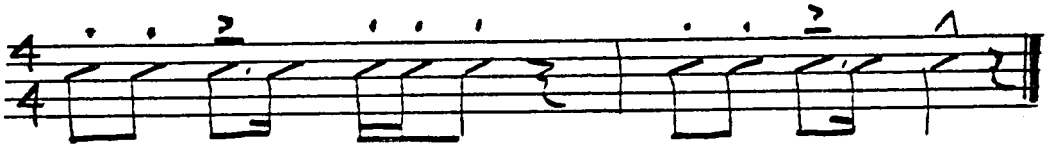
Example 102



Example 103

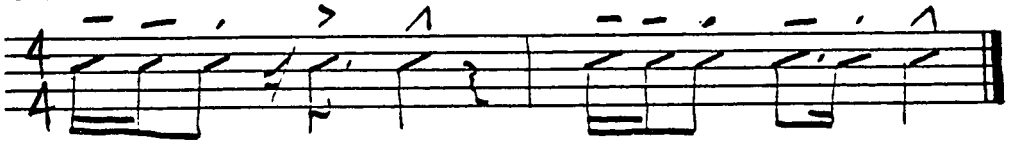


Example 104

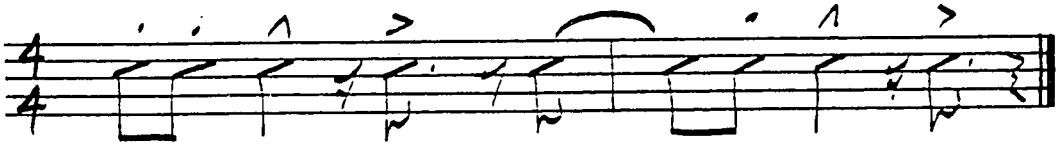


Example 105

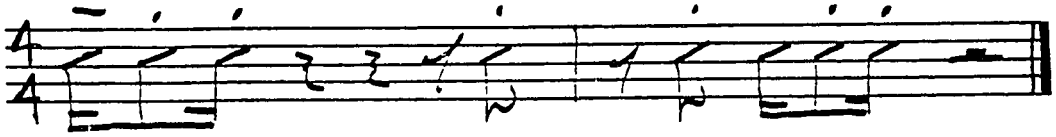
Pitch: concert "G" (Bb instruments play "A," Eb instruments play "E")



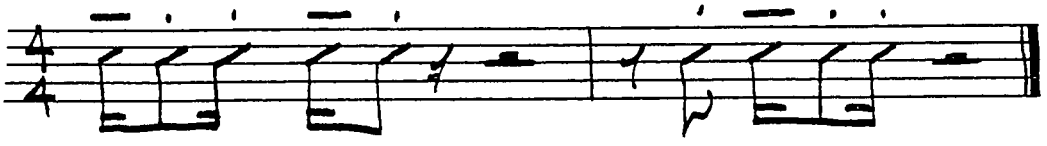
Example 106



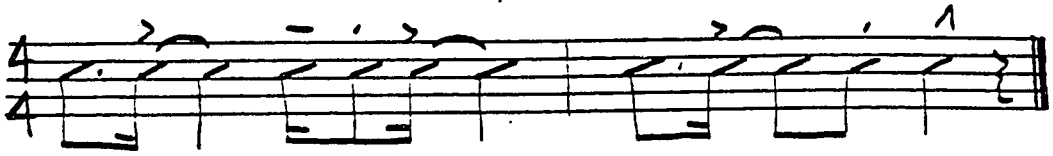
Example 107



Example 108

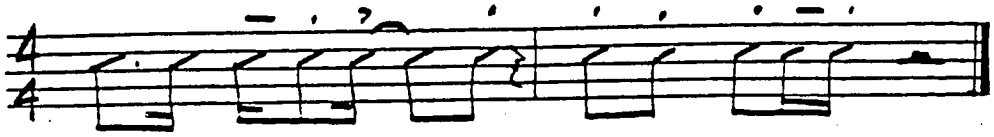


Example 109

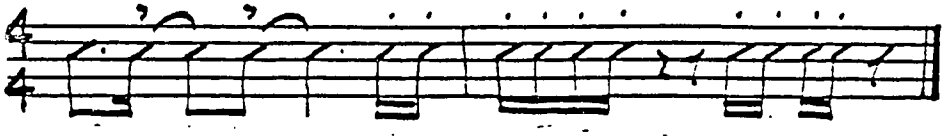


Example 110

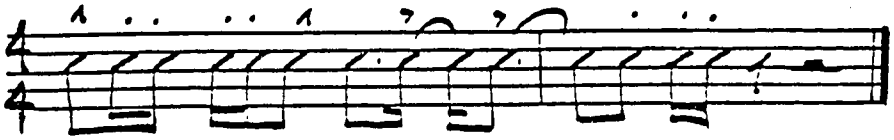
Pitch: concert "D" (Bb instruments play "E," Eb instruments play "B")



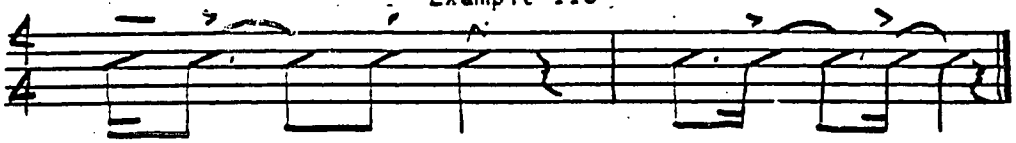
Example 111



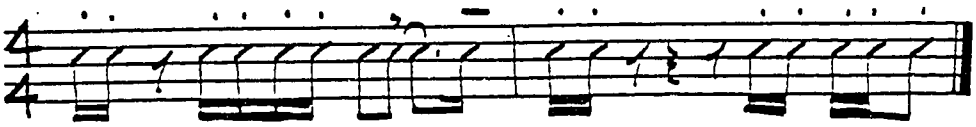
Example 112



Example 113



Example 114



Example 115

Section 7

Cut-Time Meter One-Measure Examples In Latin-Samba Style

In American jazz music, the Lation-Samba style is characterized by a half-note pulse with a double time feeling (eighth notes) played by the rhythm section. The bass often plays only half notes or dotted-quarter/ eighth patterns and as a result, this style may be played at a very fast tempo and still sound relaxed. Note the following points as they pertain to this style:

1. Primary emphasis is on beats one and three.

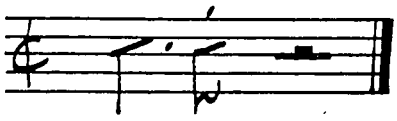
2. Pay particular attention to accent, duration and separation.

3. Notice that legato eighth notes are often played longer than quarter notes marked

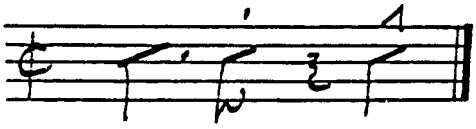
4. Play the staccato eighth notes as short as possible.

Tuning note: concert "Bb" (Bb instruments play "C," Eb instruments play "G")

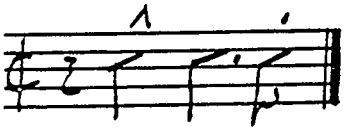
Starting note: concert "Bb"



Example 116

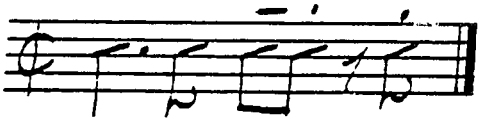


Example 117

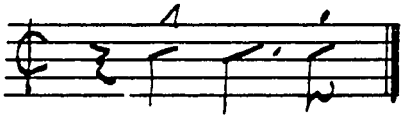


Example 118

Example 119

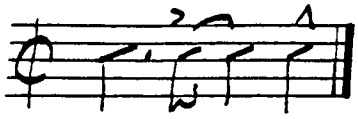


Example 120

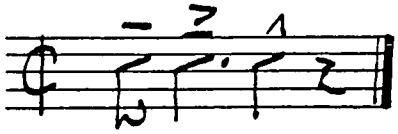


Example 121

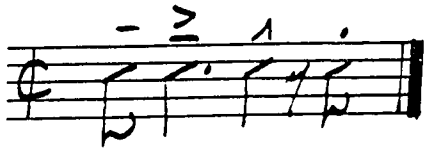
Example 122



Example 123



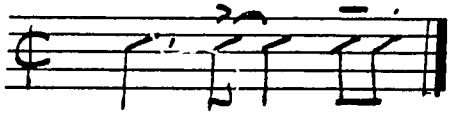
Example 124



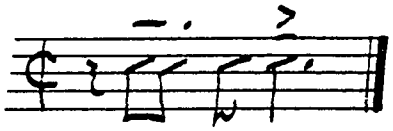
Example 125

Concert pitch: "Eb" (Bb instruments play "F," Eb instruments play "C")

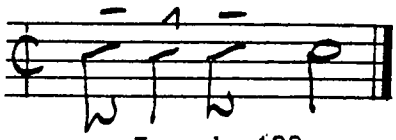
Example 126



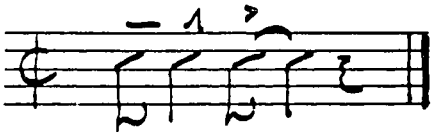
Example 127



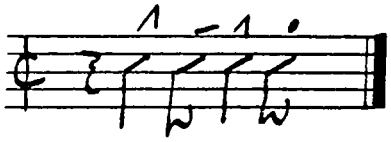
Example 128



Example 129

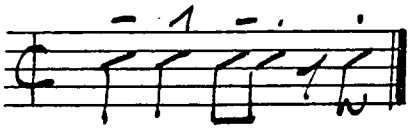


Example 130

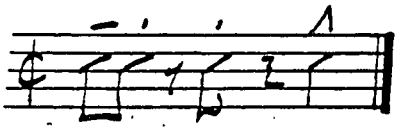


Example 131

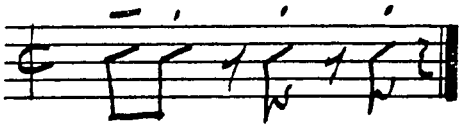
Example 132



Example 133



Example 134



Example 135

Section 8

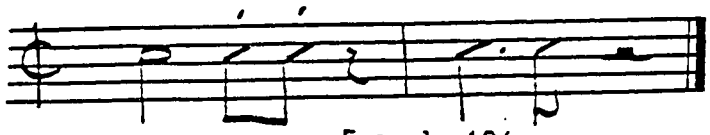
Cut-Time Meter Two-Measure Examples In Latin-Samba Style

In order to properly interpret the examples in this section, you should follow the same instructions as you did in the previous section. Remember, that with the two-measure examples, you will probably need to hear the example repeated more often in order to imitate it with complete accuracy. Take your time and strive for exact imitation of the rhythm, accent, articulation, syncopation and separation of the pitches in each example before moving on to the next.

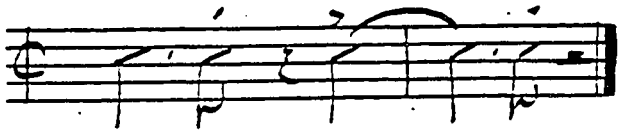
Again, do not look at the notated version until you can successfully imitate the example aurally. Also, at this time, notice that you are playing rhythms that appear difficult to read but seem much easier after you have learned them aurally.

Tuning note: concert "Bb" (Bb instruments play "C," Eb instruments play "G")

Starting note: concert "Bb"

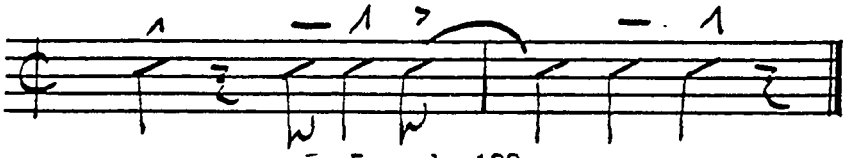


Example 136

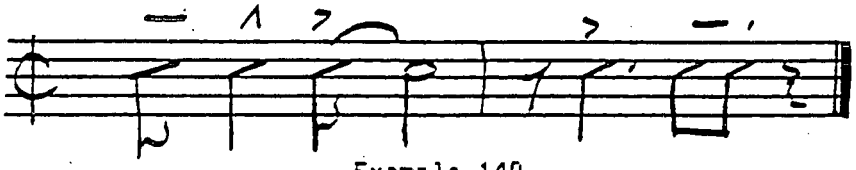


Example 137

Example 138

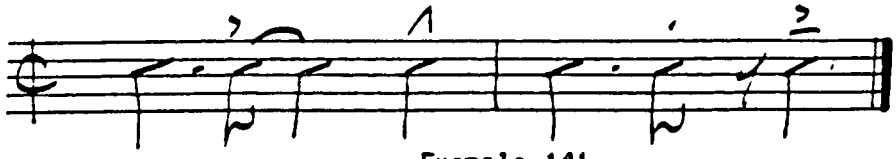


Example 139



Example 140

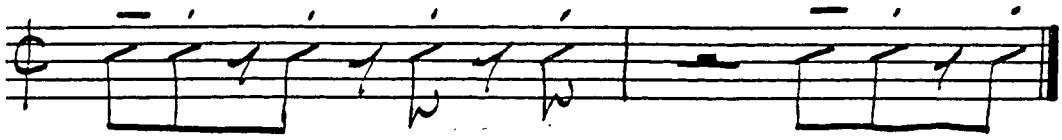
Pitch: concert "G" (Bb instruments play "A," Eb instruments play "E")



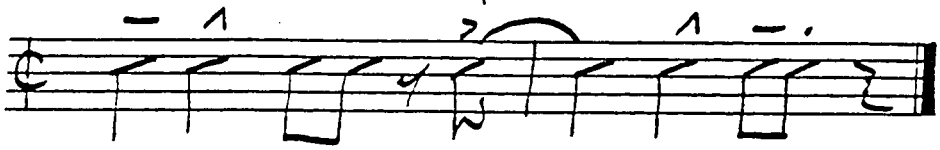
Example 141

Example 142

Example 143

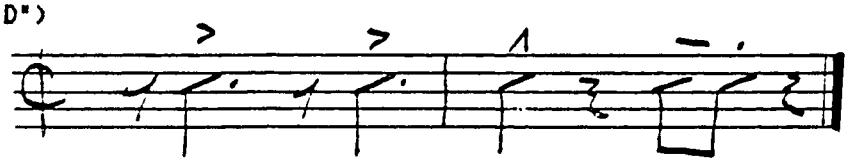


Example 144

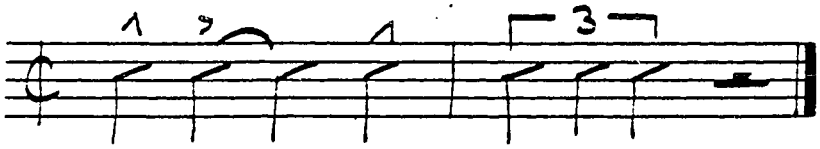


Example 145

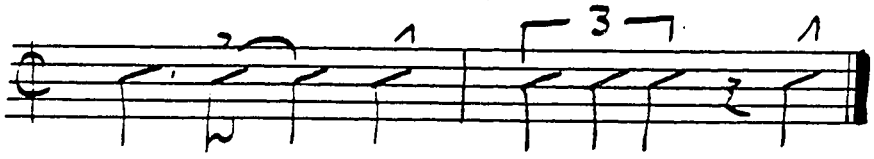
Pitch: concert "F" (Bb instruments play "G," Eb instruments play "D")



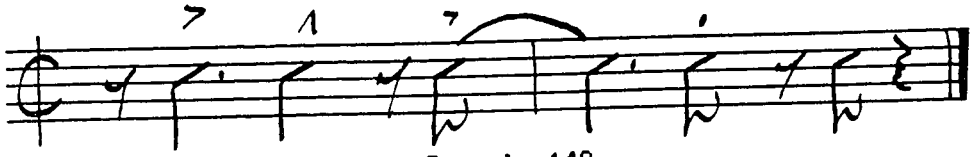
Example 146



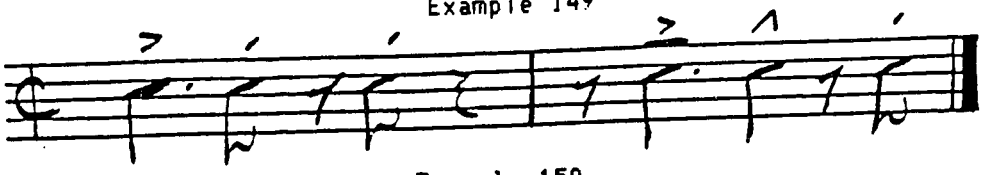
Example 147



Example 148



Example 149



Example 150

PART TWO
PITCH MATCHING

This part of this study will help you with a basic ear training skill- matching pitches. In the following four sections you will listen to a given starting pitch that lasts for two beats and then you will hear the next pitch; you should then attempt to find that pitch on your instrument and play it. The pitches presented are all within a one octave range. The pattern is as follows: (1) the starting pitch is given by the tape, (2) the next pitch is a new pitch played by the tape, (3) a space of two beats is left on the tape for you to try to match the new pitch, (4) the cycle repeats at the start of each new section. So, you receive a starting pitch only at the start of each new section. You can add to your ear training ability by getting together with a friend and making up exercises like this. The wider the interval between the given note and the note you are attempting to match, the more difficult this exercise will be. Also, if the notes are presented rapidly, this will increase the level of difficulty.

Section 1 Exercises At A Slow Tempo (quarter note= 50)

Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "G")

Starting note: concert "Bb"

After the starting note you should attempt to match the next ten pitches you hear.

Section 2 Exercises At A Slow Tempo (continued)

Starting note: concert "G" (Bb instruments play "A," Eb instruments play "E")

After the starting note you should attempt to match the next ten pitches you hear.

Section 3 Exercises At A Moderate Tempo (quarter note= 80)

Starting note: concert "A" (Bb instruments play "B," Eb instruments play "F#")

After the starting note you should attempt to match the next 15 pitches you hear.

Section 4 Exercises At A Faster Tempo (quarter note= 120)

Starting note: concert "D" (Bb instruments play "E," Eb instruments play "B")

After the starting note you should attempt to match the next 20 pitches you hear.

PART THREE
MELODIC MOTIVES

In Part Three of this study you will combine the work you have done in Parts One and Two. That is, you will work on imitating

motives which are comprised of both a characteristic rhythmic pattern and varying pitches. Motives can form the basis for melodies if they are developed. When you begin to improvise, you can use motives to make your melodic statements more effective.

In Sections 1 through 3, you will hear a one-measure melodic motive in 4/4 meter followed by a one-measure rest. After you listen carefully to the motive, you should immediately attempt to imitate the rhythms and pitches exactly, thus duplicating the motive. Each example will be presented four times with a one -measure rest after each presentation. If you have difficulty imitating the motive exactly the way it sounds and it takes you longer than four times through, simply rewind the tape to the start of the example you are working on and start again. You might try stopping the tape after you listen closely to the example; singing the motive using syllables to match the rhythm, articulation and pitches; and then attempting to play it on your instrument. The written examples are again offered only to reinforce what you are attempting to imitate using your ear. You should use the same sequence that you did for the written examples in Part One; that is, (1) listen, (2) imitate until you feel you have been successful at matching the recorded example, (3) then look at the visual example.

In Section 1, the motives utilize notes that move only in step-wise fashion--as in two consecutive notes of a scale. Section 2 introduces you to motives that use some small leaps. In Section 3, the examples utilize some larger leaps as well as more chromatic (1/2 step) intervals. In Section 4, you will have a chance to improvise

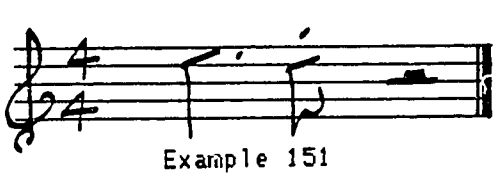
by starting with a motive and then varying it while listening to chord changes played by a rhythm section.

So that players of transposing instruments and instruments of both treble and bass clef can use the melodic examples, all of the visual examples and chord changes in the remainder of this study will be presented in the following order: (1) concert pitch instruments in the treble clef, (2) concert pitch instruments in the bass clef, (3) Bb instruments in the treble clef, (4) Eb instruments in the treble clef. Due to the space requirements of including examples for the various instruments, the melodic examples will only include those consisting of 4/4 meter in the swing style. You should follow the same directions for interpreting swing eighth notes as you did in Part One. Also, try to imitate exactly the legato style by matching such things as accent, articulation, syncopation and separation found in each example. The starting note of the motive is not given on the tape; figuring out the starting note yourself will help you learn to imitate more readily.

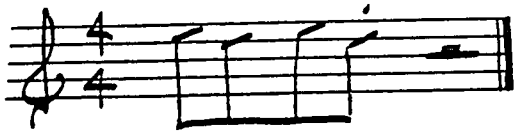
Section 1 Melodic Motives (step-wise movement)

Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "G")

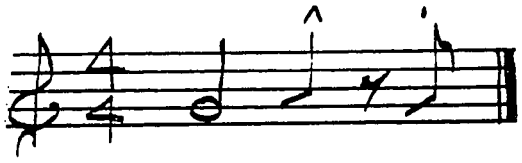
Concert pitch instruments - treble clef.



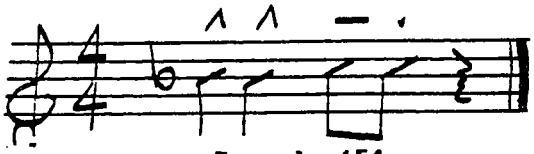
Example 151



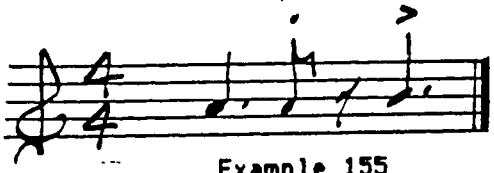
Example 152



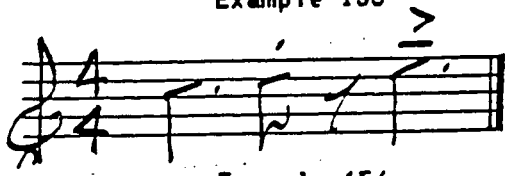
Example 153



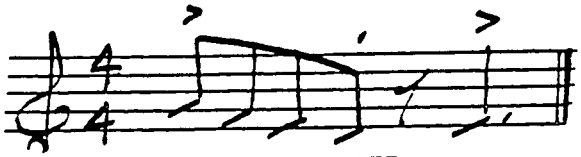
Example 154



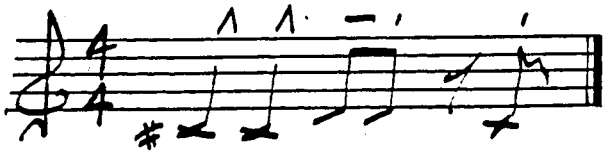
Example 155



Example 156

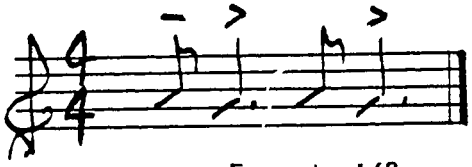


Example 157

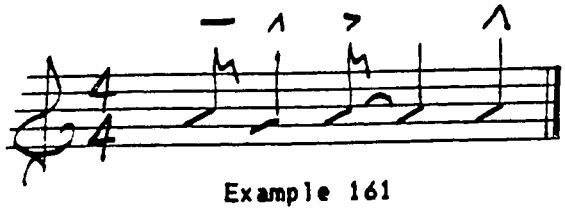


Example 158

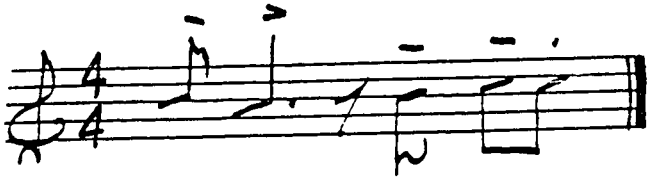
Example 159



Example 160

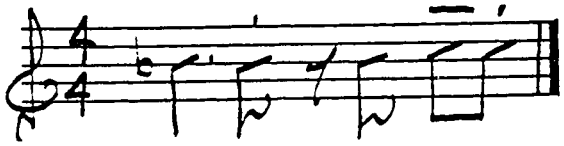


Example 161

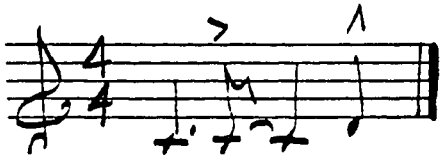


Example 162

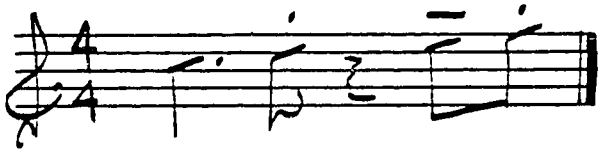
Example 163



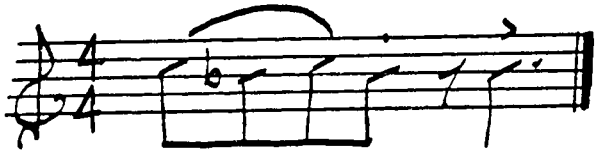
Example 164



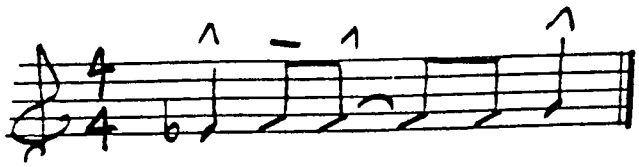
Example 165



Example 166

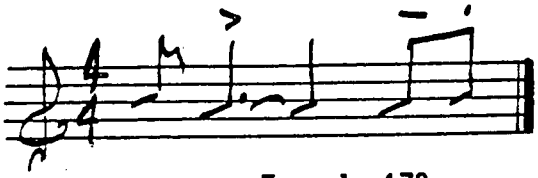


Example 167



Example 168

Example 169



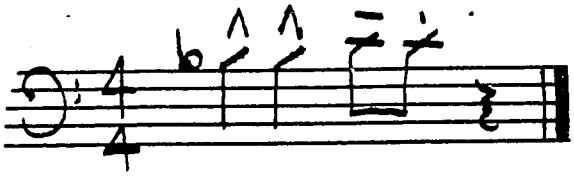
Example 170

Section 1 Concert pitch examples- bass clef

Example 151

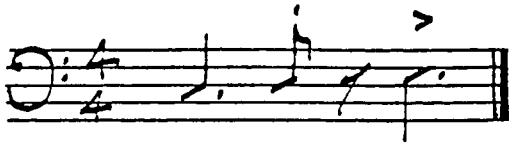
Example 152

Example 153

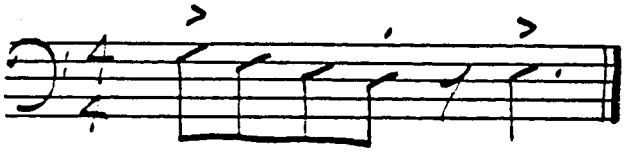


Example 154

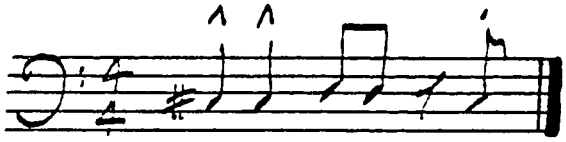
Example 155



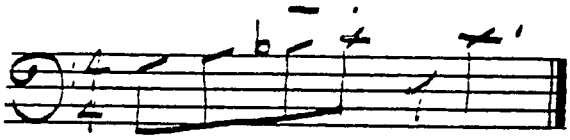
Example 156



Example 157

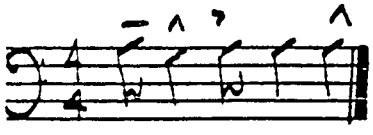


Example 158

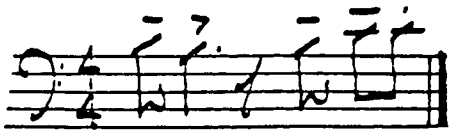


Example 159

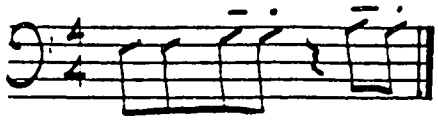
Example 160



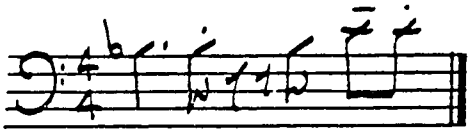
Example 161



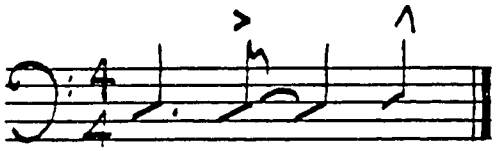
Example 162



Example 163



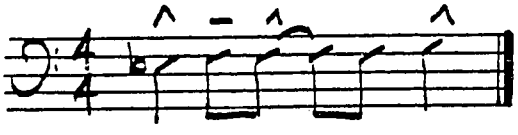
Example 164



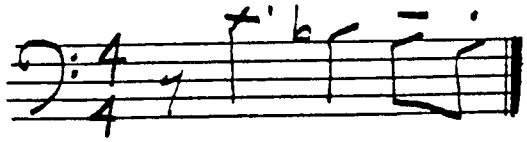
Example 165

Example 166

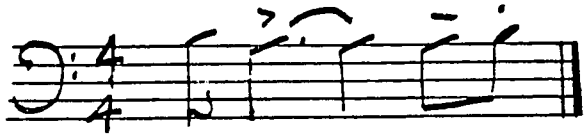
Example 167



Example 168



Example 169



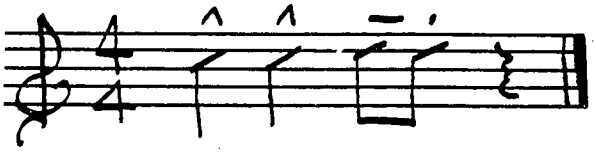
Example 170

Section 1 Bb instruments- treble clef

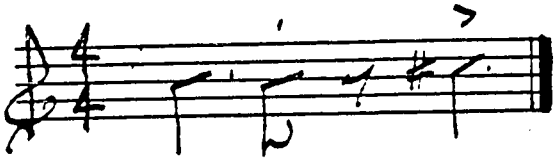
Example 151

Example 152

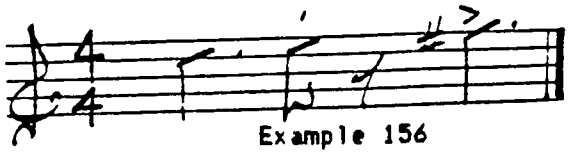
Example 153



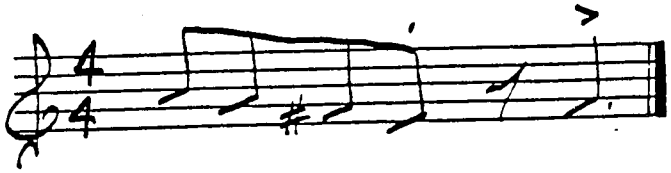
Example 154



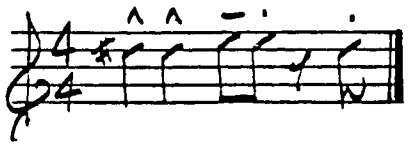
Example 155



Example 156



Example 157



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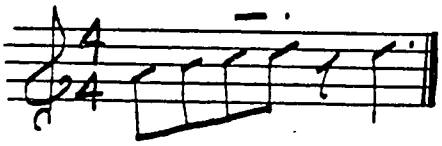
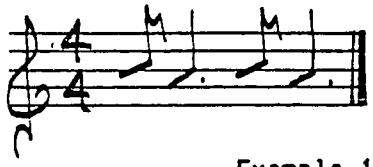
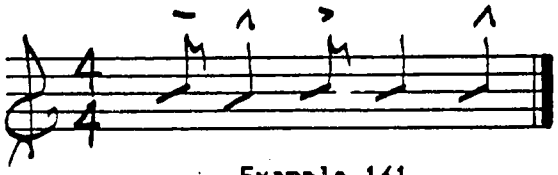


Example 159

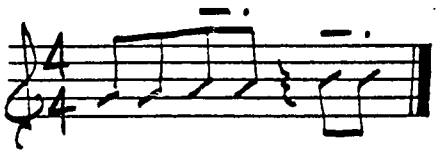


Example 160

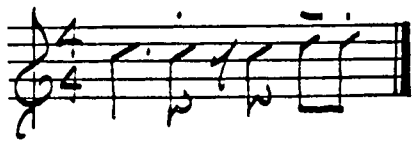


Example 161

Example 162

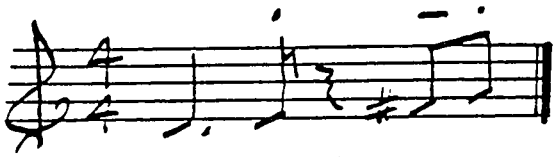


Example 163

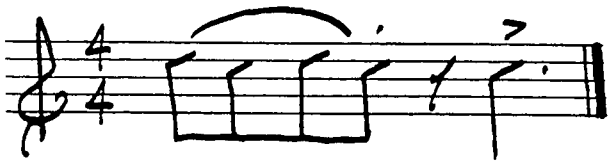


Example 164

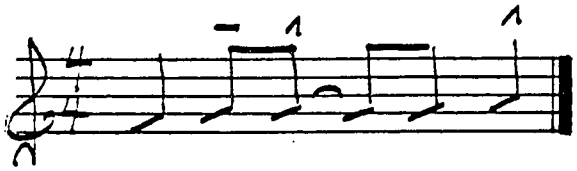
Example 165



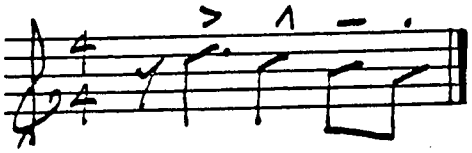
Example 166



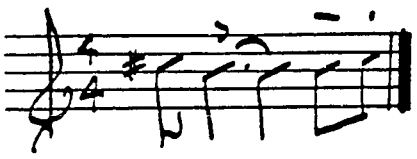
Example 167



Example 168

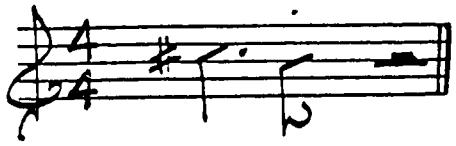


Example 169



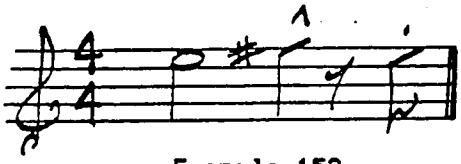
Example 170

Section 1 Eb instruments- treble clef

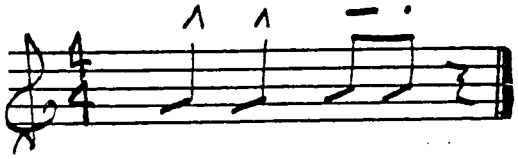


Example 151

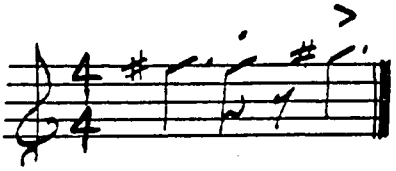
Example 152



Example 153

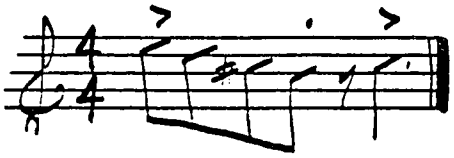


Example 154

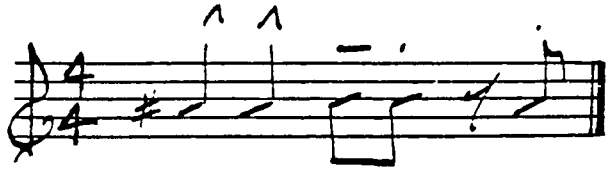


Example 155

Example 156

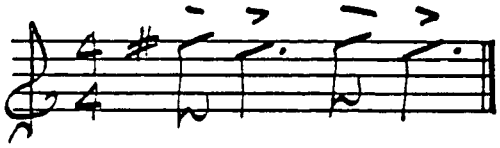


Example 157

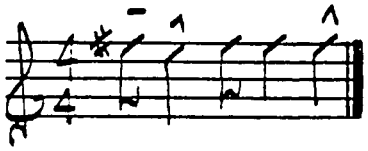


Example 158

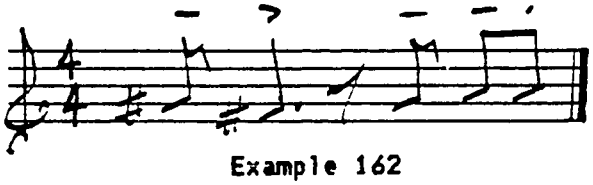
Example 159



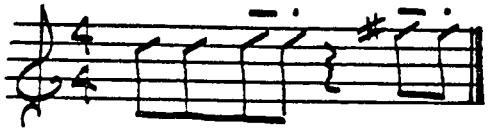
Example 160



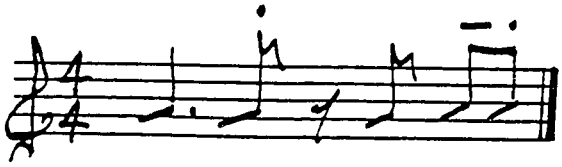
Example 161



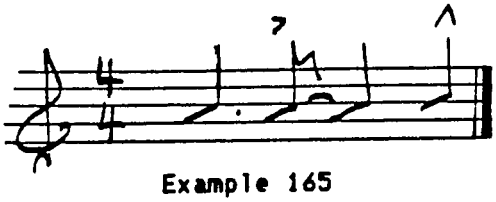
Example 162



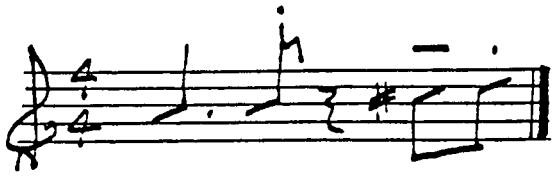
Example 163



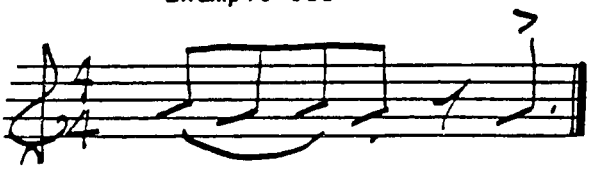
Example 164



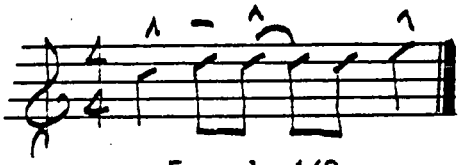
Example 165



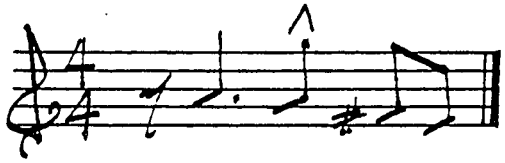
Example 166



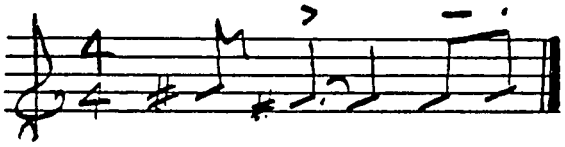
Example 167



Example 168



Example 169



Example 170

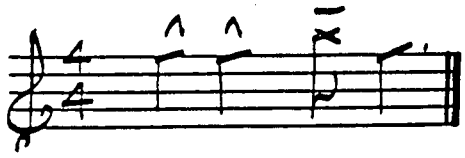
Section 2 Melodic Motives Utilizing Small Leaps

Follow the same instructions as in Section 1.

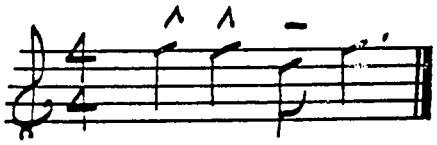
Due to the samll leaps in these melodic motives, you may have to repeat these examples more in order to successfully imitate the correct pitches, rhythm, accents, articulation and syncopation. You should repeat each example until you feel you can imitate it accurately, try playing it while looking at the notated version to check yourself, and then go on to the next example.

Tuning note: Bb (Bb instruments play "C," Eb instruments play "G")

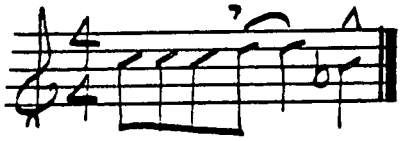
Concert pitch instruments- treble clef



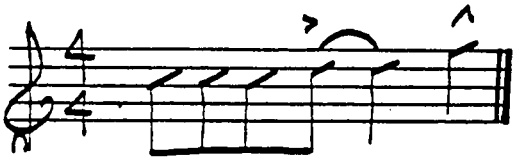
Example 171



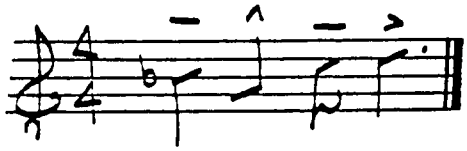
Example 172



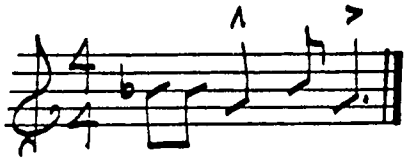
Example 173



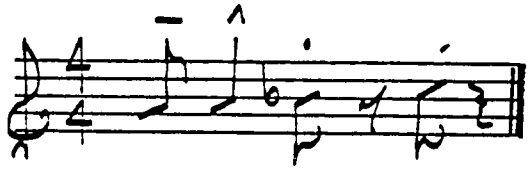
Example 174



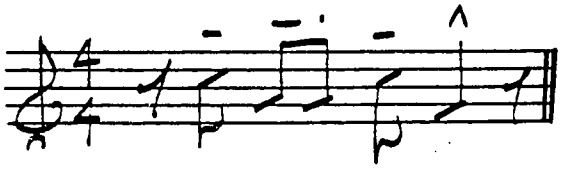
Example 175



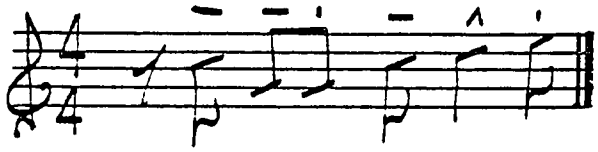
Example 176



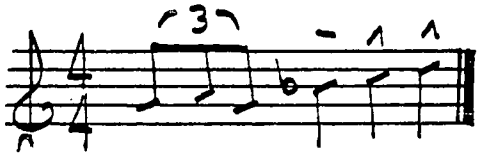
Example 177



Example 178



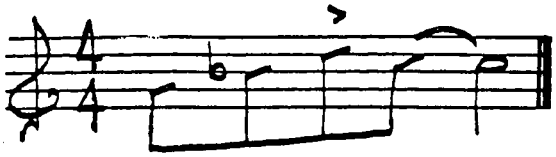
Example 179



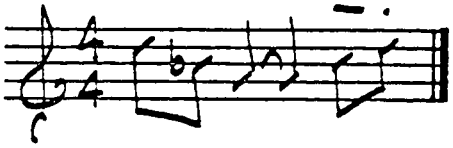
Example 180

Example 181

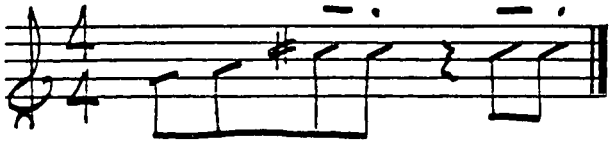
Example 182



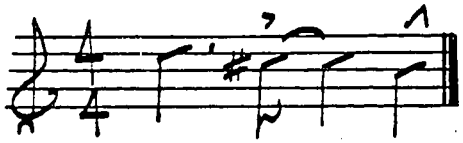
Example 183



Example 184

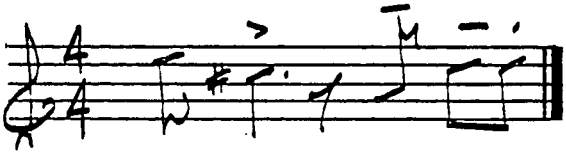


Example 185

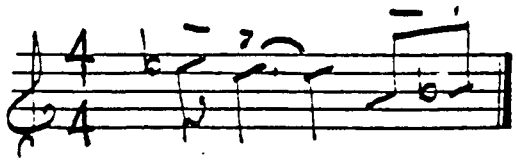


Example 186

Example 187



Example 188

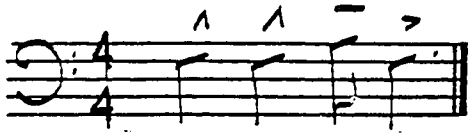


Example 189

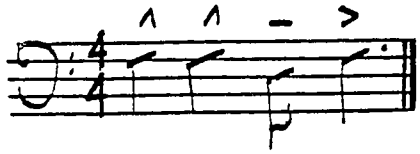
Example 190

Section 2 Melodic Motives Utilizing Small Leaps

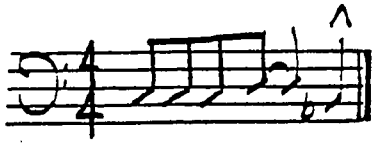
Concert pitch instruments- bass clef (some examples may sound 8va)



Example 171

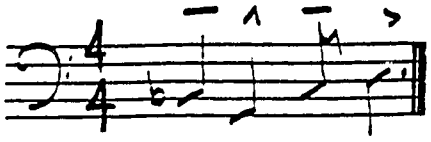


Example 172

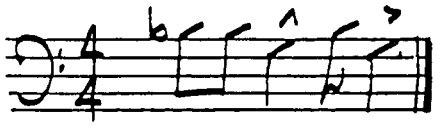


Example 173

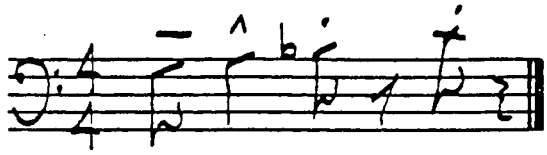
Example 174



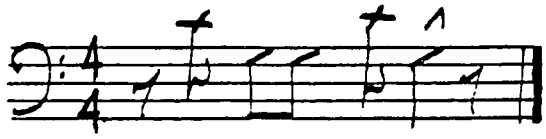
Example 175



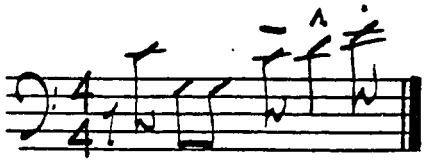
Example 176



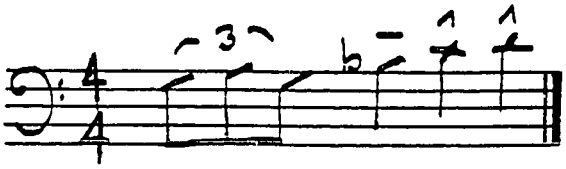
Example 177



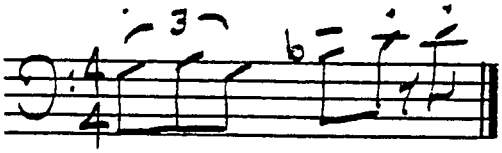
Example 178



Example 179

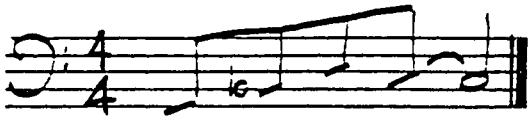


Example 180

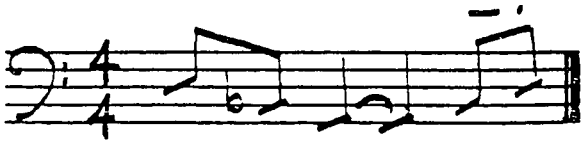


Example 181

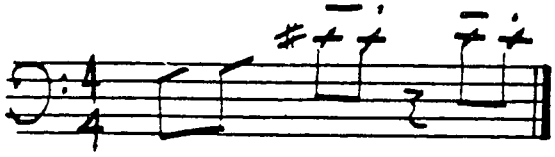
Example 182



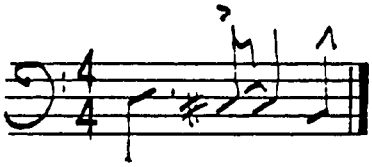
Example 183



Example 184



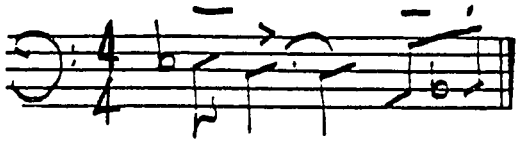
Example 185



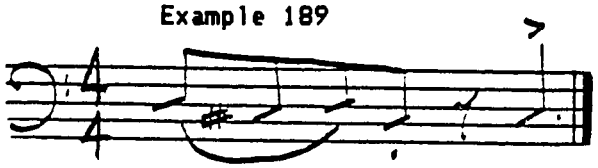
Example 186

Example 187

Example 188



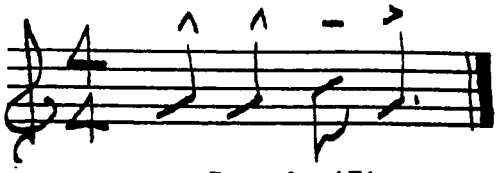
Example 189



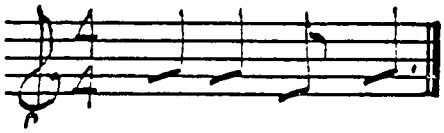
Example 190

Section 2 Melodic Motives Utilizing Small Leaps

Bb instruments- treble clef



Example 171

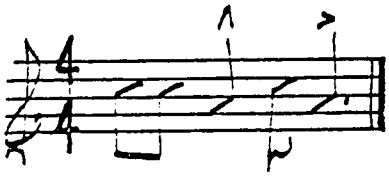


Example 172

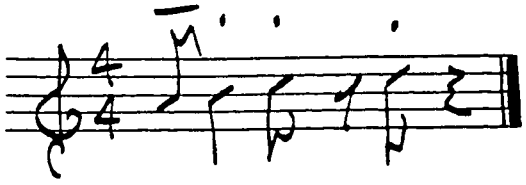
Example 173

Example 174

Example 175

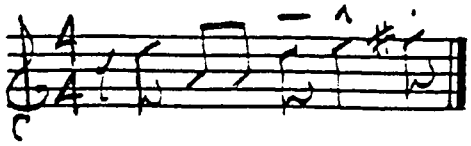


Example 176

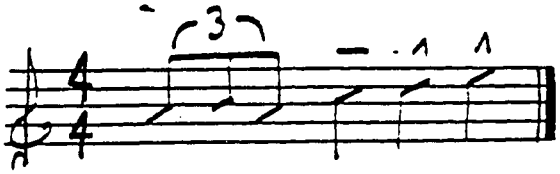


Example 177

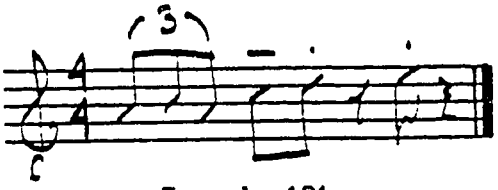
Example 178



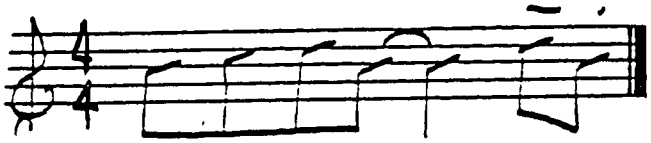
Example 179



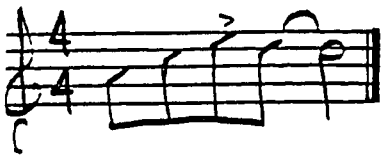
Example 180



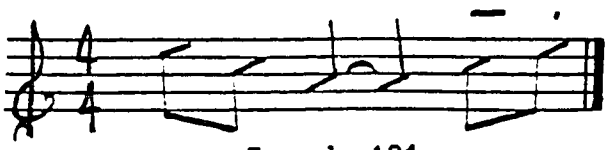
Example 181



Example 182

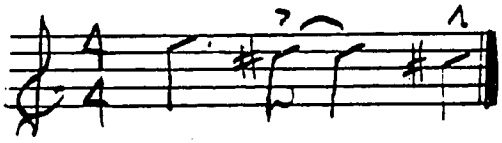


Example 183



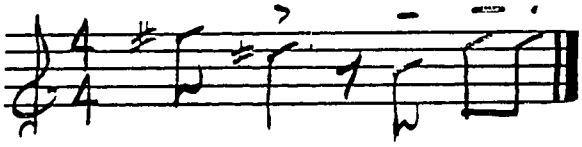
Example 184

Example 185

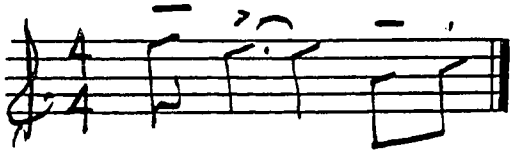


Example 186

Example 187



Example 188

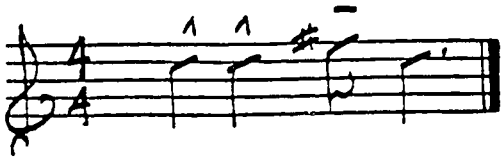


Example 189

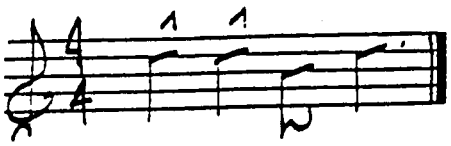
Example 190

Section 2 Melodic Motives Utilizing Small Leaps

Eb instruments- treble clef

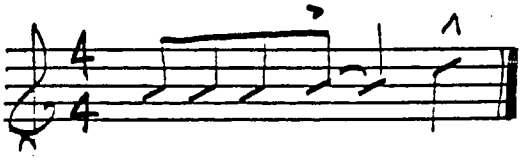


Example 171

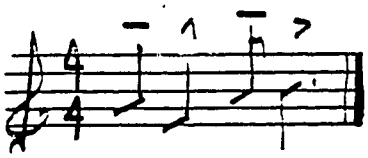


Example 172

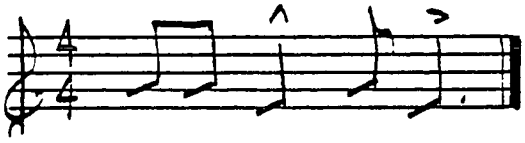
Example 173



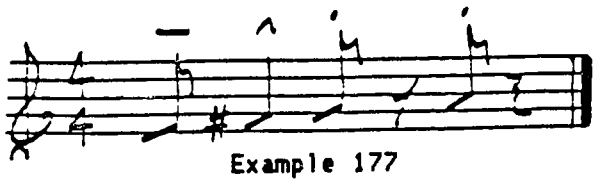
Example 174



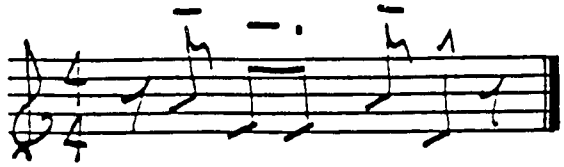
Example 175



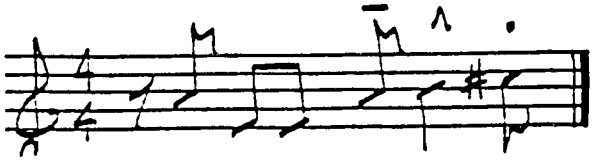
Example 176



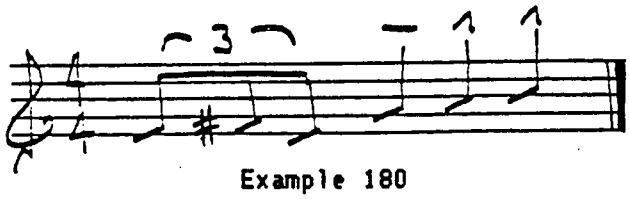
Example 177



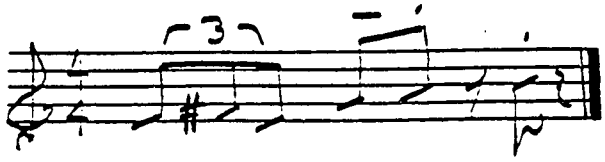
Example 178



Example 179

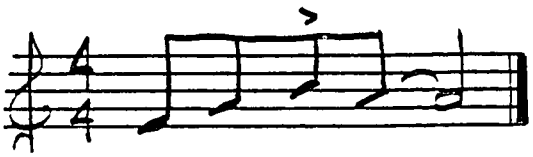


Example 180

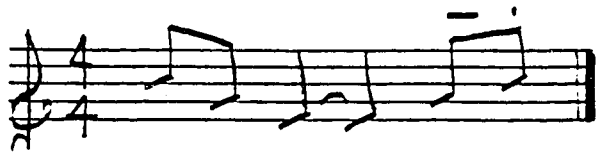


Example 181

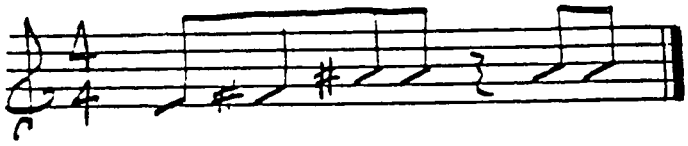
Example 182



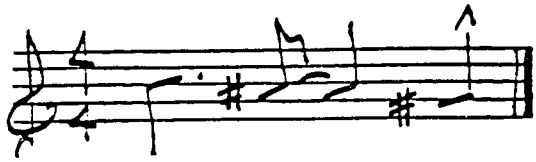
Example 183



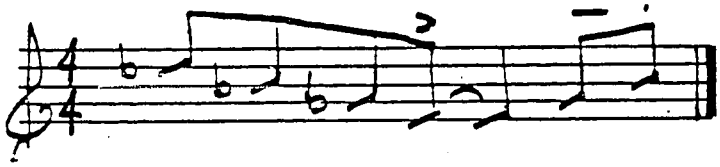
Example 184



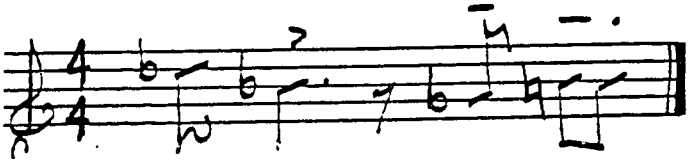
Example 185



Example 186



Example 187



Example 188

Example 189

Example 190

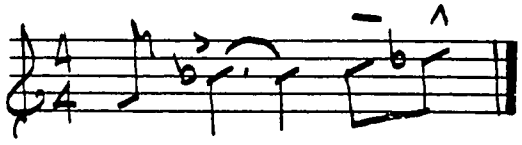
Section 3 Melodic Motives Utilizing Larger Leaps & Chromaticism

The following examples offer more of a challenge than the previous examples due to the presence of larger leaps and increased chromatic or 1/2 step motion. However, these examples are probably more typical of melodic statements used by experienced improvisors that experienced jazz players most often utilize at least some chromaticism and avoid a strictly scalar approach by using leaps.

Again, you are not given the starting note and it may take you more repetitions to imitate the examples accurately. If you can not play the example right away, listen closely to it several times before attempting to imitate it again. You should repeat each example as often as you need in order to accurately imitate the rhythm, accent, articulation, syncopation and separation of the notes. Also, do not look at the notated version until you can successfully imitate it; use the written example only to check yourself.

Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "G")

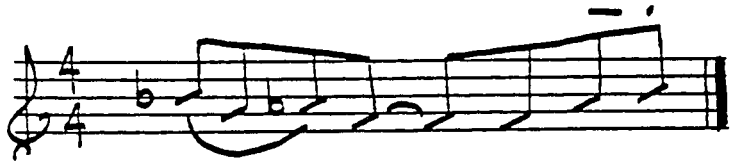
Concert pitch instruments- treble clef



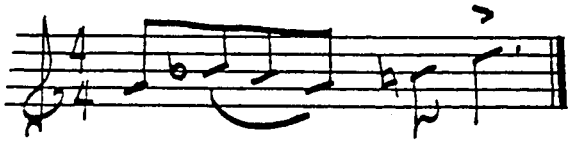
Example 191

Example 192

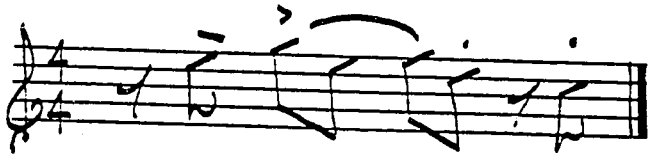
Example 193



Example 194

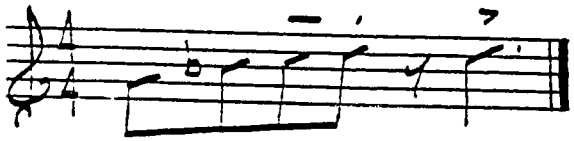


Example 195

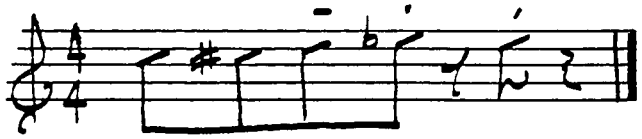


Example 196

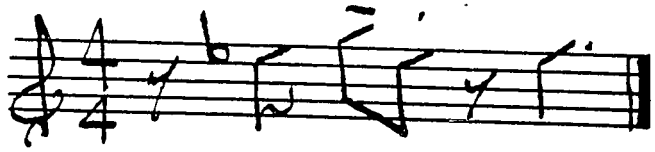
Example 197



Example 198



Example 199

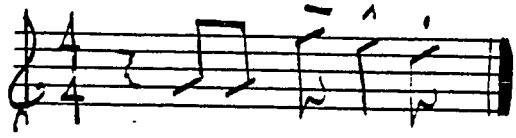


Example 200

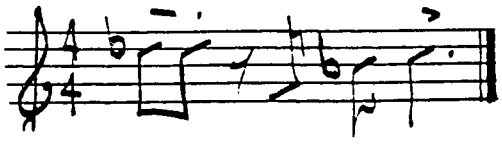
Example 201

Example 202

Example 203



Example 204



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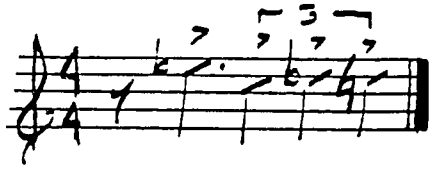

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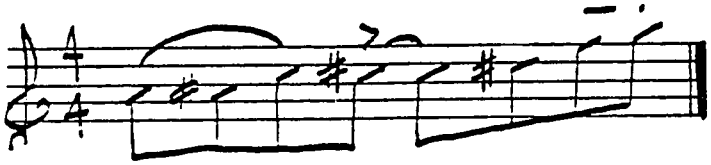

Example 207

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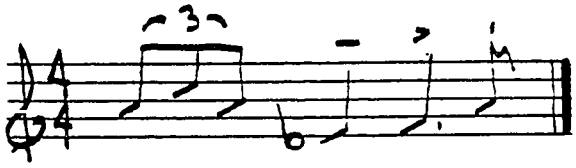

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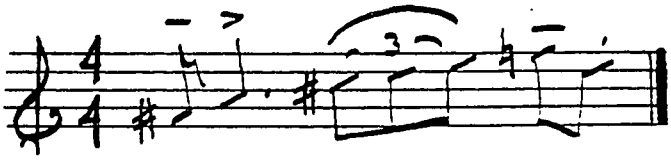
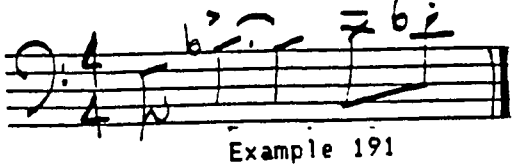


Example 210

Section 3 Melodic Motives Utilizing Larger Leaps & Chromaticism

Concert pitch instruments- bass clef (some examples may be 8va)



Example 191

Example 192

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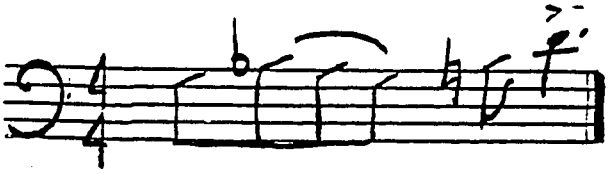
Example 194



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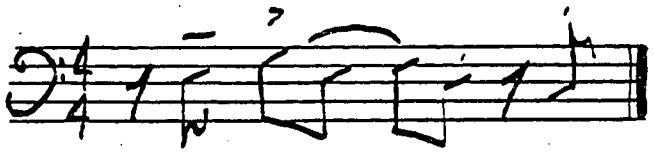

Example 196

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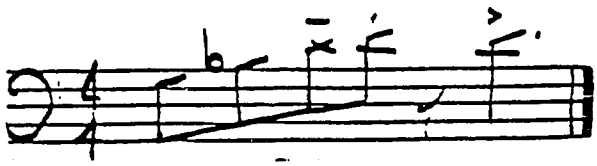

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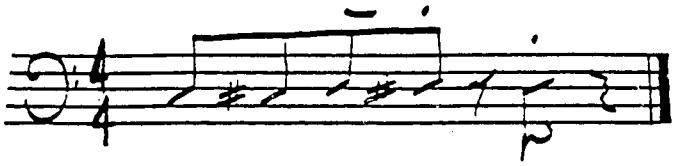

Example 199

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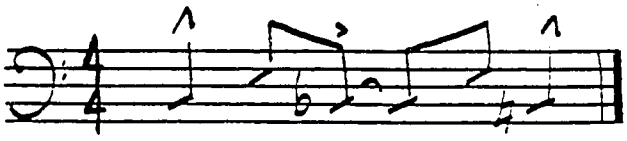

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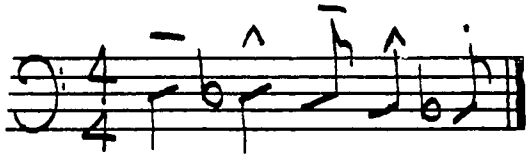

Example 202

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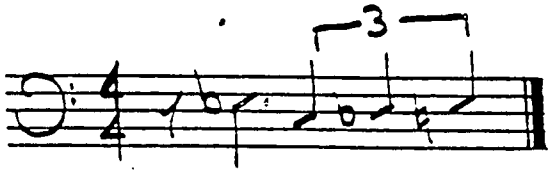

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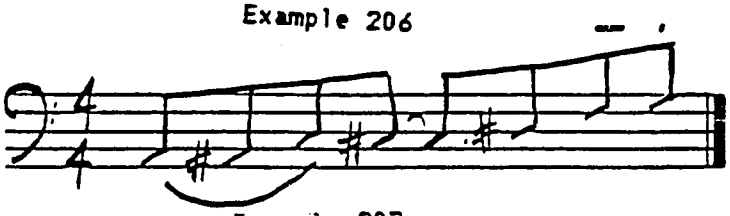

Example 207

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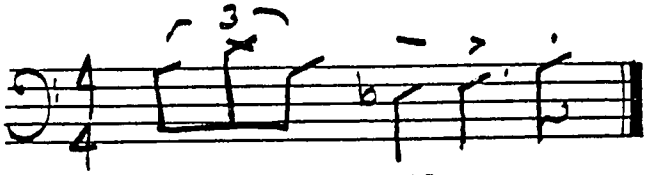

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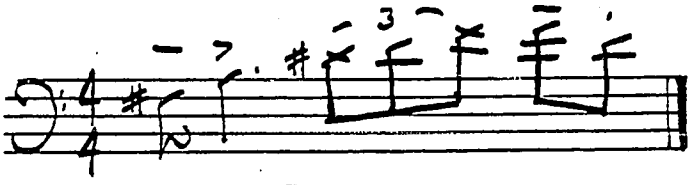


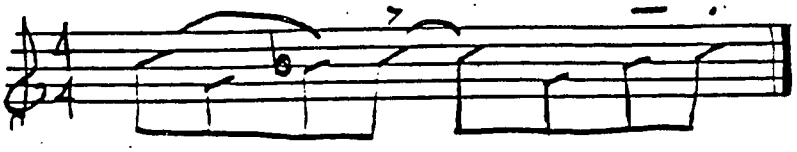
Example 210

Section 3 Melodic Motives Utilizing Larger Leaps & Chromaticism

Bb instruments- treble clef

Example 191

Example 192



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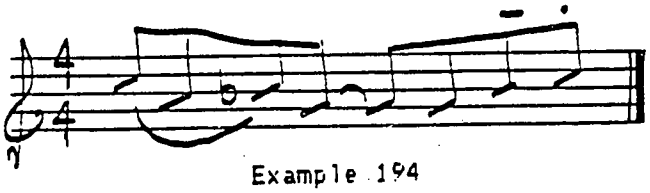

Example 194

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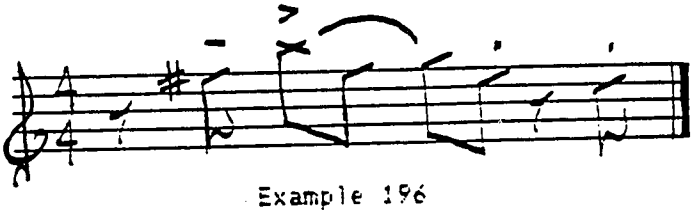

Example 196

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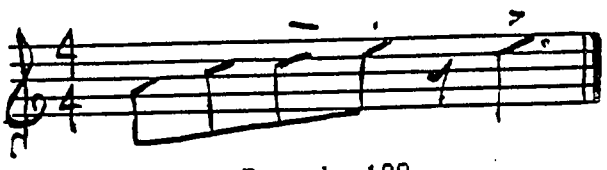

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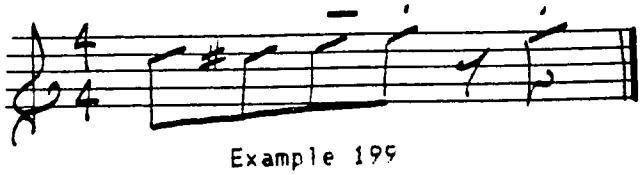

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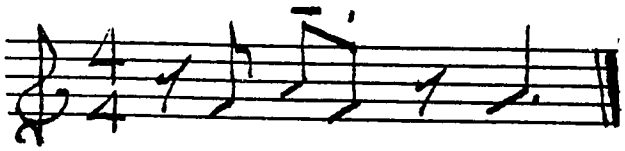

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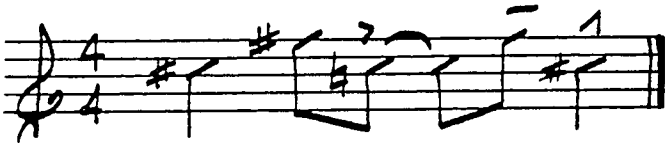

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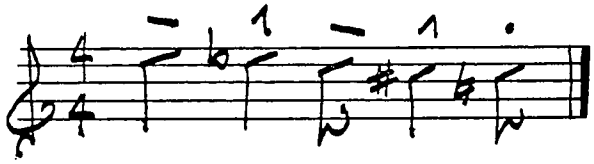

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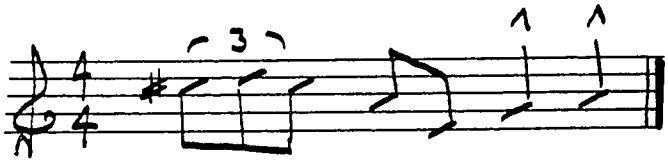

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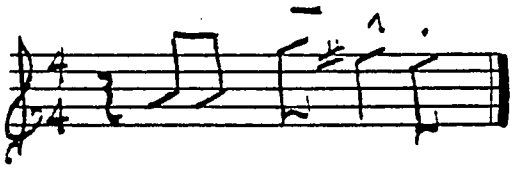

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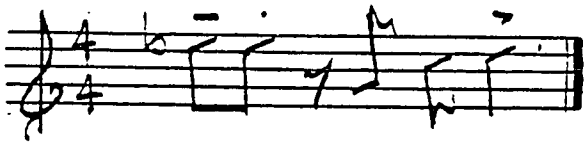

Example 205

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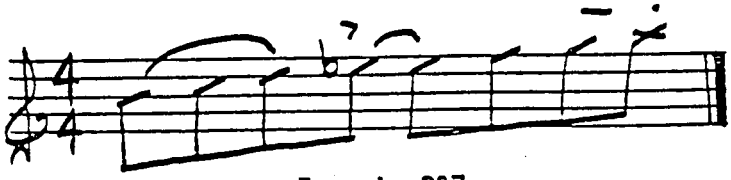

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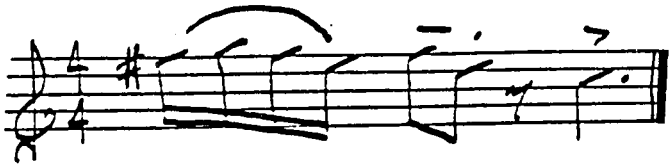

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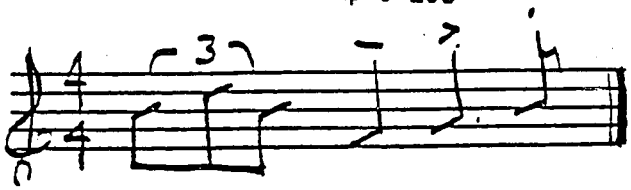

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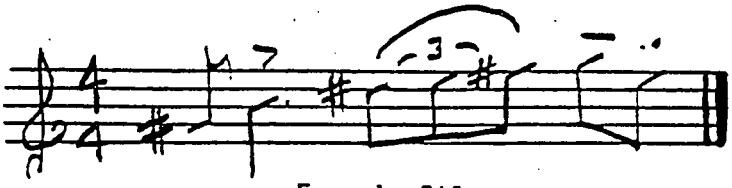
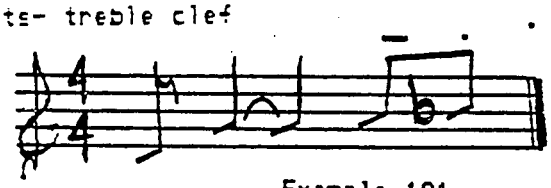


Example 210

Section 3 Melodic Motives Utilizing Larger Leaps & Chromaticism

Eb instruments- treble clef



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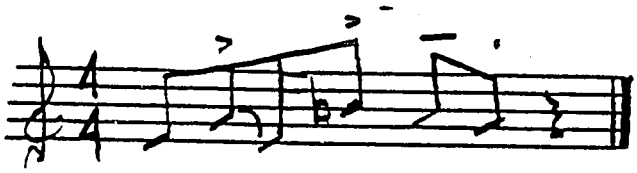

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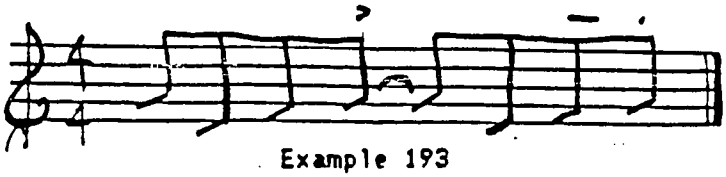
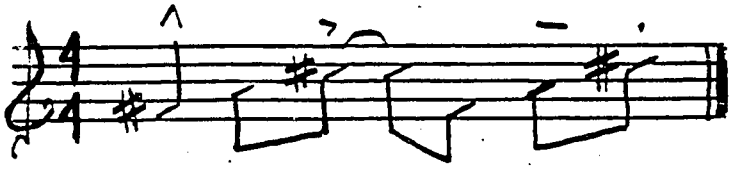


Example 193

Example 194

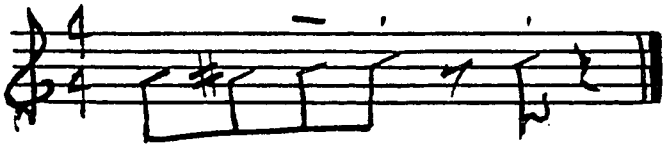
Example 195

Example 196



Example 197

Example 198



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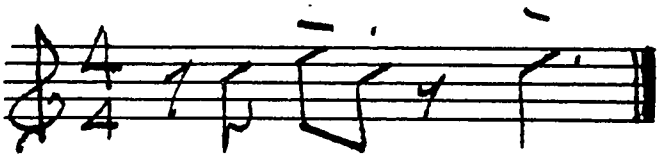

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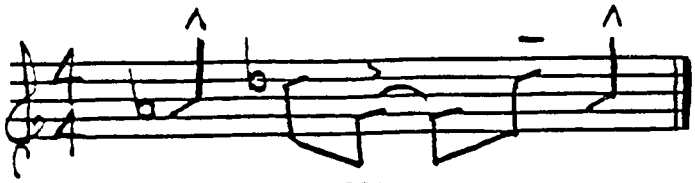
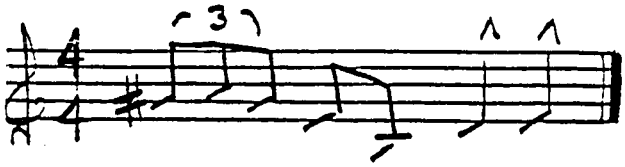


Example 201

Example 202



Example 203

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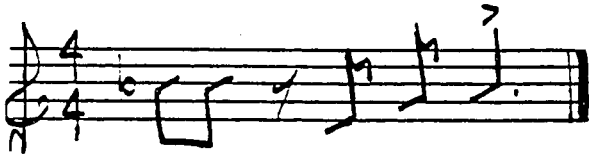

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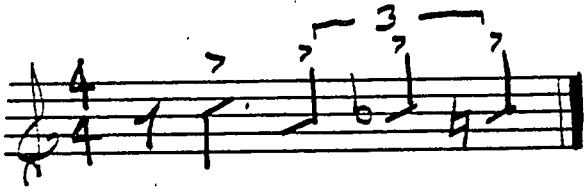

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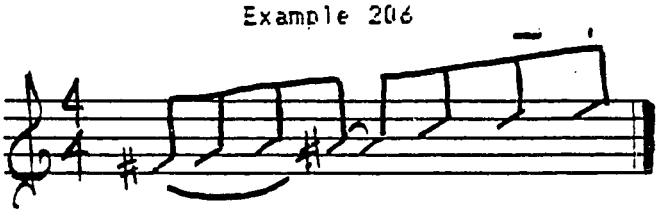

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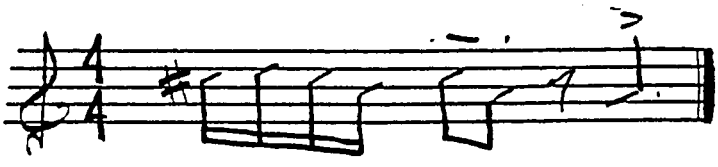

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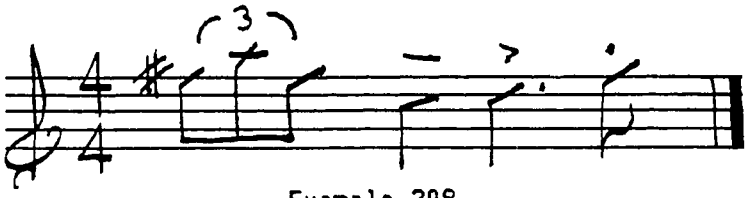

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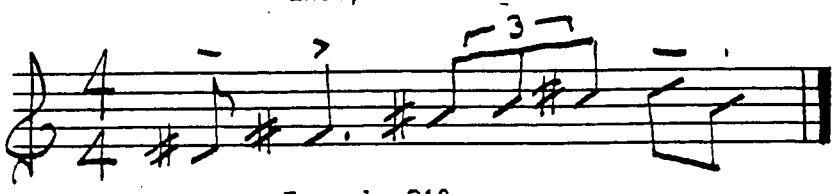


Example 210

Section 4

Improvisation Based on Melodic Motives

Basic Elements And Formal Techniques

Used In Improvising Effective Melodic Statements

This instructional approach provides imitative exercises for you to practice in order to gain control of the basic elements involved in making effective melodic statements in improvised jazz solos: (1) sound, (2) rhythm, (3) pitch, and (4) dynamics. In order to improvise effective melodic statements in jazz solos, you should keep in mind the following general characteristics of good melodic statements and contributing factors that affect sound, rhythm, pitch and dynamics.

General Characteristics of Effective Melodic Statements

Baker (1977, pp. 93-94) has established the following as contributing to effective melodic statements: (1) balance between diatonic movement and skips with step-wise movement, the general rule in melodic construction as well as balance between new and old material; (2) direction toward a climax point or area; (3) contrast and interplay between density and lack of density, tension and relaxation, intensity and lack of intensity; (4) repetition used in

unifying melodic development; (5) movement when the accompanying rhythm is static and relaxation when there is rhythmic motion in accompaniment; (6) uniqueness, (7) phrases of varying length with long phrases broken down into smaller units with implied cadence points; and (8) melodies that are short because they are easier to remember and develop.

Contributing Factors Affecting Basic Improvisational Elements

Sound.

You will need to be able to control the timbre of your instrument in order to produce a sound that will be effective for the style of jazz you will be playing. Without a good sound, there is little you can do to form effective melodic statements. Your sound is directly affected by the following factors:

1. Embouchure & control of Timbre
2. Articulation
3. Breath support
4. Range or Register
5. Vibrato
6. Equipment
7. Style

Rhythm.

In order to improvise effective melodic statements in jazz you will have to be able to control the rhythm in your solos. The following contributing factors are emphasized in this approach:

1. Articulation
2. Syncopation
3. Accent
4. Separation
5. Style
6. Playing "inside" or "outside" of the basic pulse

Pitch.

This approach utilizes a melodic approach to improvising pitch; if the pitch you select sounds good with the chords being played and it helps to contribute to the effectiveness of your melodic statement, then it is correct. Pitch factors involved in improvising jazz solos include:

1. Playing "inside" or "outside" of the basic harmony being sounded by the chord or chords used for improvisation.
2. Chord-scales
3. Arpeggiation
4. Non-harmonic tones
5. Dramatic devices
6. Style

Dynamics.

Using dynamics can contribute greatly to group communication in improvised jazz solos and appropriate dynamics are largely determined by the style and specific performing situation. For example, a gradual cresecendo that corresponds to an escalating psychological climax might be very appropriate for a jazz concert but totally inappropriate for an eight bar solo played in a band at a wedding party. So, the following factors are involved with the use of dynamic contrast in improvised jazz solos:

1. Style
2. Emotional mood of the solo
3. Group communication
4. Length of the solo

Formal Techniques Pertaining to Melody

When you begin to improvise your own melodic statements, you should base your approach on at least one of the following formal techniques:

Motives are small rhythmic statements characterized by specific pitches and rhythms; by manipulating the characteristic pitch and rhythm of motives, you can develop effective melodic statements.

Phrasing.

Phrases are usually two to four measures long and they communicate a more or less complete musical thought. Often, musical phrases are described as similar to a sentence in prose. Ultimately, in order to improvise effective melodic statements in jazz solos, you should use phrases.

Theme and Variations.

This technique can be implemented by using the tune you start with as the basis for your improvised melodic statements. Here you should attempt to use repetition and contrast effectively.

Melodic Variation.

Melodic variation is the same as theme and variations except that the melody you are varying may not be the same as the tune you began played before soloing.

Arpeggiation.

Generally, your melodic statements should move in a stepwise fashion. However, at times your improvised melodic statements can make reference to harmony by arpeggiating a chord or chords.

Section 4

Instructions

In this section, you will begin to improvise your own melodic statements based upon motives from the previous sections. If you wanted to use this approach to improvising an effective melodic

statement in an ensemble, you could use a melodic motive from the tune you were playing or improvise your own motive and then develop it. This approach will give coherencey to your solo and help you organize your melodic ideas. Also, you could use more than one motive in a solo chorus.

This section uses the following sequence: (1) a one measure motive is introduced on the tape with a recorded rhythm section, (2) following the melodic motive, you have four measures of recorded rhythm section so you can try to improvise a melodic statement based upon the motive you started with, (3) the entire five measure sequence is then repeated four times to give you more of an opportunity to practice. Five melodic motives from the previous section are included here so that you will be using familiar melodic material. Also, each is transposed for concert key- treble clef, concert key- bass clef, Bb instruments- treble clef and Eb instruments- treble clef in this order.

Most approaches to jazz improvisation place a great deal of emphasis on chords and chord scales and ultimately, if you want to advance your skills in jazz improvisation, you should learn which scales go with each type of chord. However, since this is an introductory approach to jazz improvisation based on using imitation to form more effective melodic statements, a detailed discussion of chords and appropriate chord scales is not within the limitations of this study. For a detailed study of chord scales and their application, the reader is referred to Jamey Aebersold's Play-Along Book & Record Sets especially Volume 24- Major and Minor and

Volume 1- A New Approach to Jazz Improvisation .

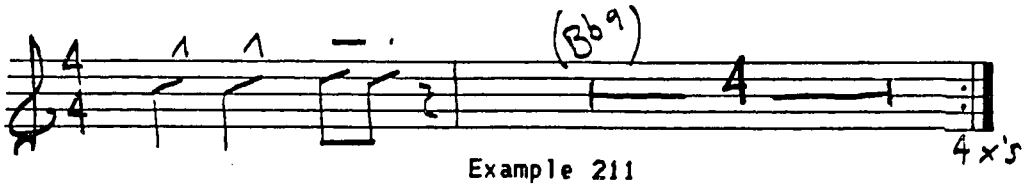
To begin improvising your own melodic statement based on the motives in the following exercises, you should first imitate the melodic motive exactly as you did in previous sections, then vary the motive by: (1) adding extra notes, (2) taking away some notes, (3) altering the rhythm slightly, (4) changing the articulation, (5) changing the accents, (6) bending notes, (7) changing the timbre of certain notes, (8) using chromaticism or 1/2 steps to vary the motive. If you play a note that does not fit with the chord this will cause a dissonance; you can emphasize this dissonance by sustaining or accenting the note(s) involved or resolve the dissonance by moving the note 1/2 step up or down the chromatic scale. Always keep track of the rhythm and number of measures you have played when improvising. It is alright if your improvised melodic statement becomes longer than the original one measure motive, because it means you are probably starting to think more in terms of melodic phrases which are longer than motives. Melodic phrases are included in the next part of this study.

Motivic construction, phrasing, theme and variations, melodic variation, and arpeggiation will be discussed in greater detail later as they pertain to improvising longer melodic statements.

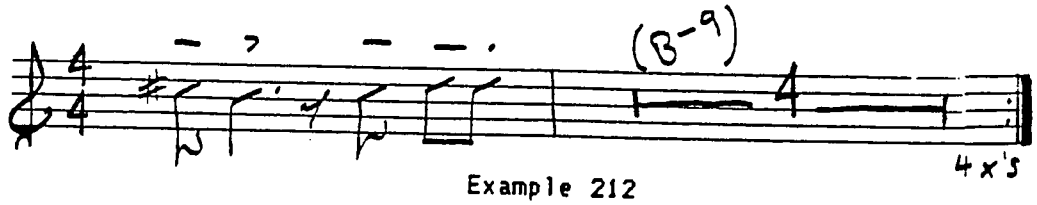
Section 4 Improvisation Based On Melodic Motives

Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "G")

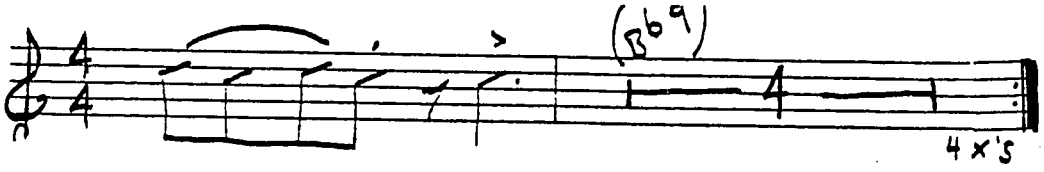
Concert pitch instruments- treble clef



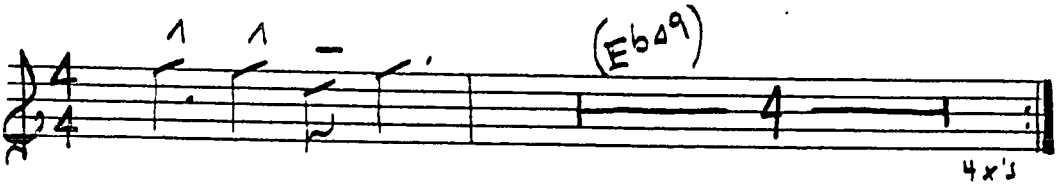
Example 211



Example 212



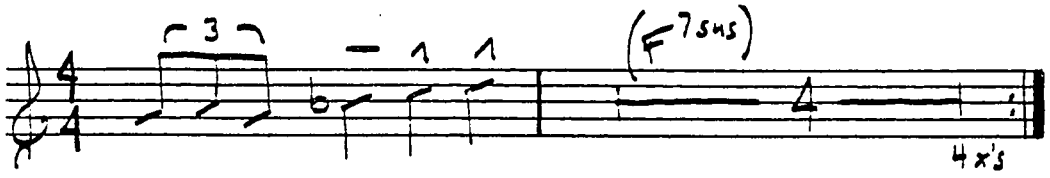
Example 213



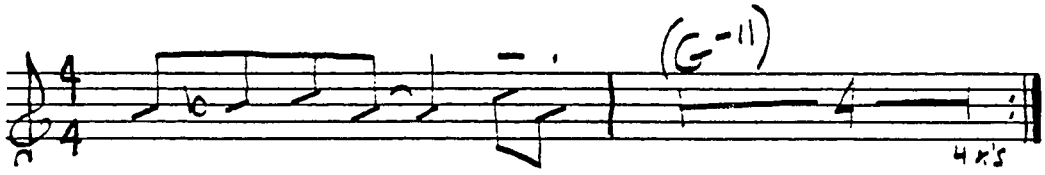
Example 214

Example 215

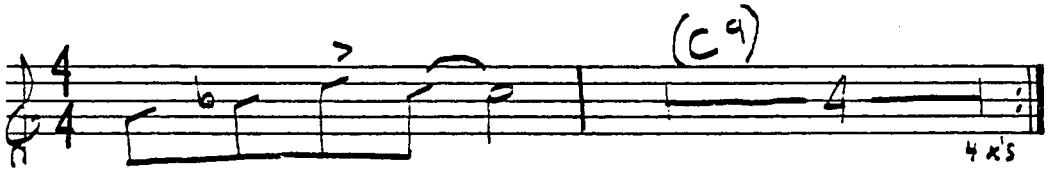
Example 216



Example 217



Example 218



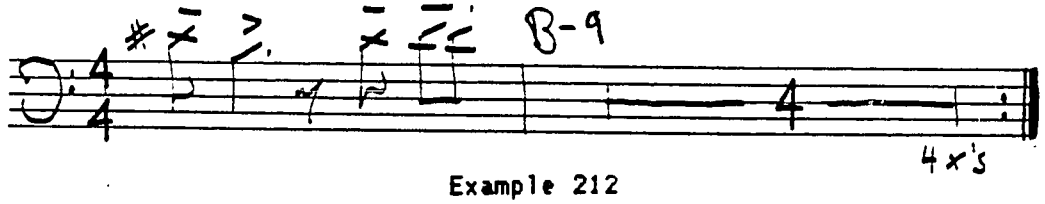
Example 219

Example 220

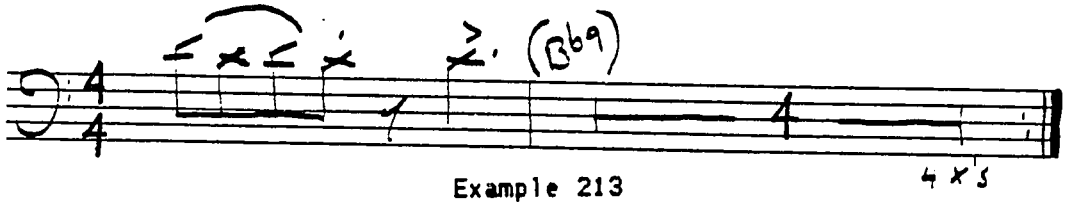
Section 4 Improvisation Based On Melodic Motives

Concert pitched instruments- bass clef

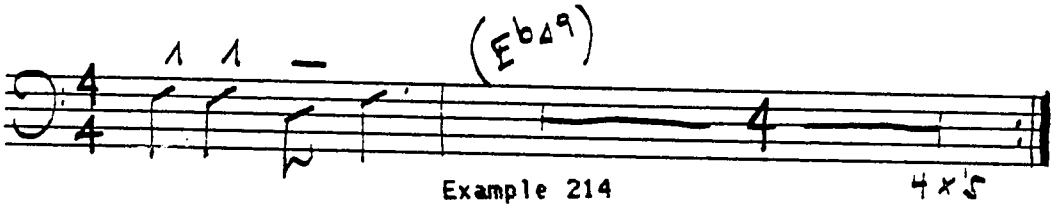
Example 211



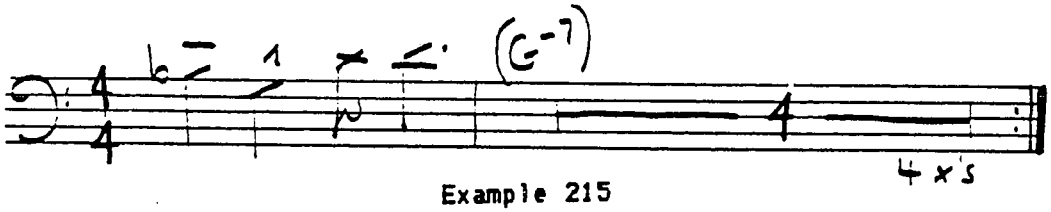
Example 212



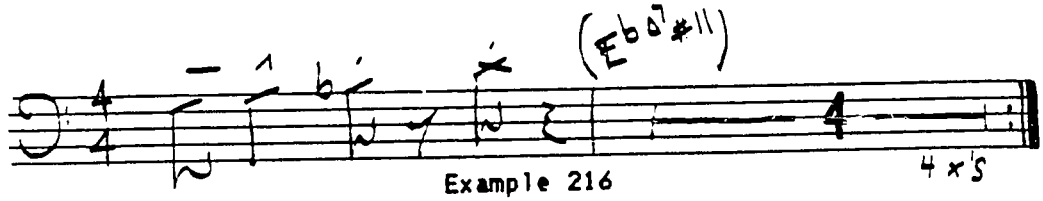
Example 213



Example 214



Example 215



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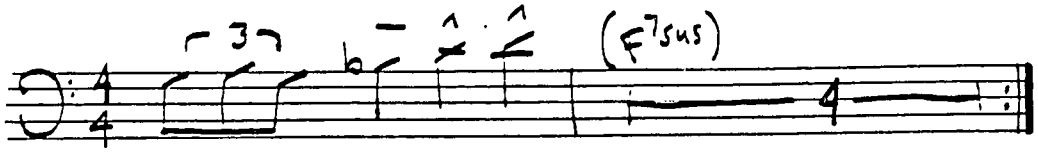
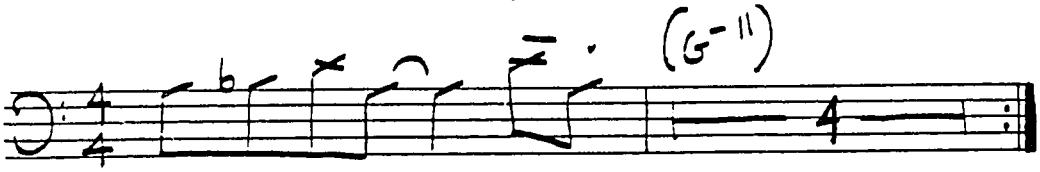
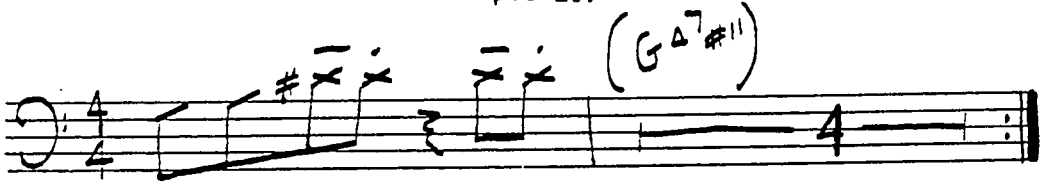


Example 217



Example 218

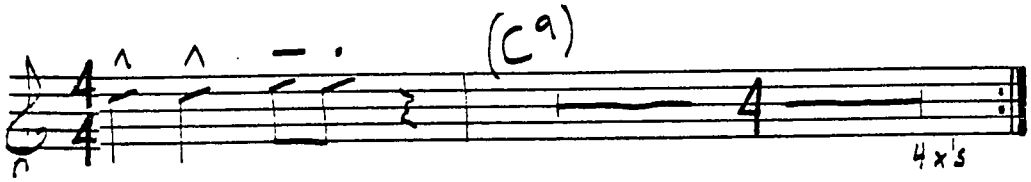
Example 219



Example 220

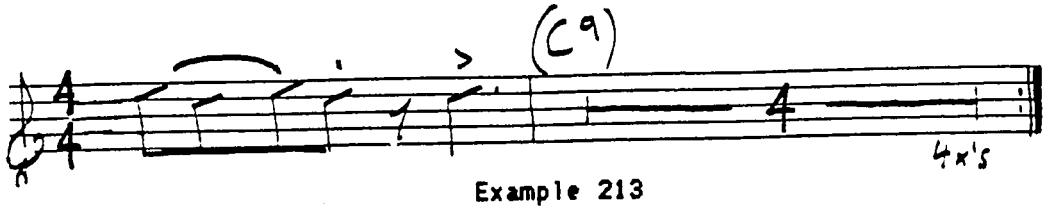
Section 4 Improvisation Based On Melodic Motives

Bb instruments- treble clef

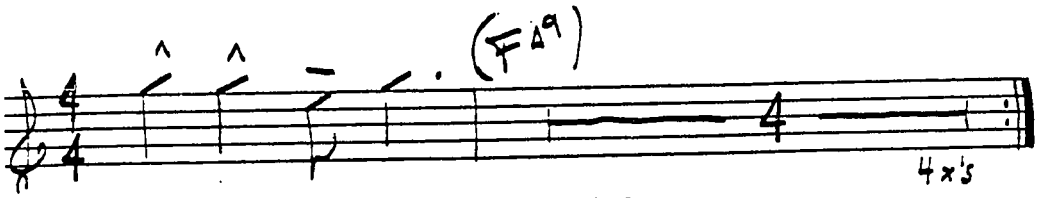


Example 211

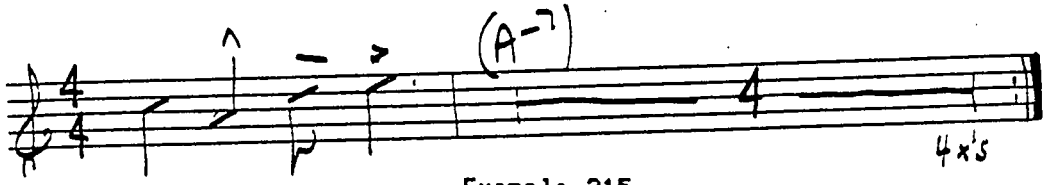
Example 212



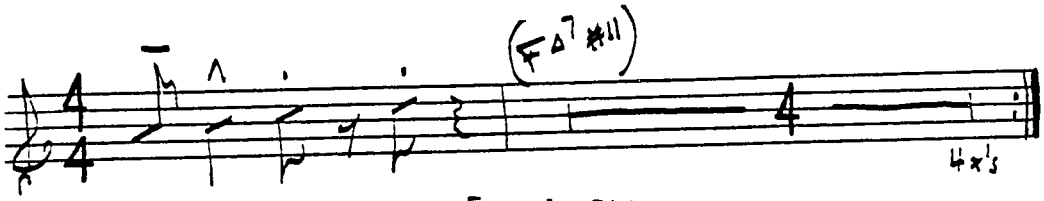
Example 213



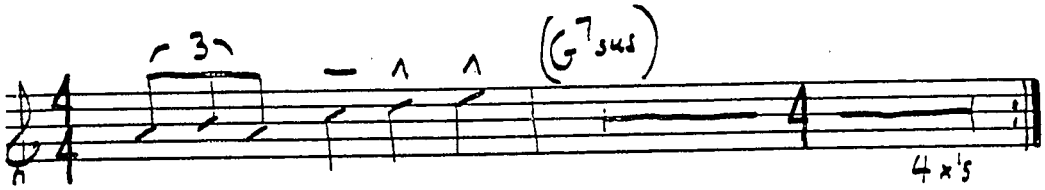
Example 214



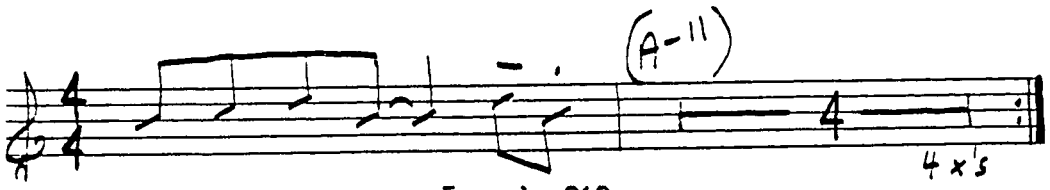
Example 215



Example 216

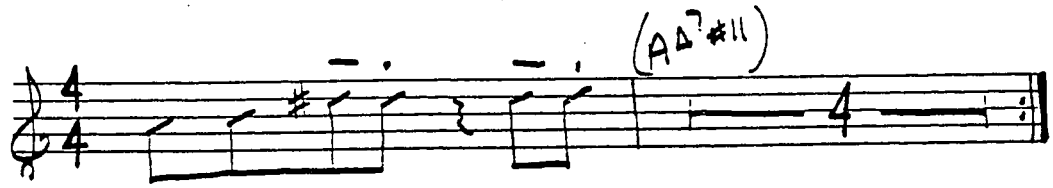


Example 217



Example 218

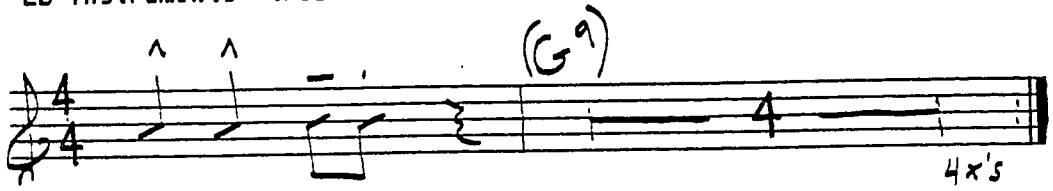
Example 219



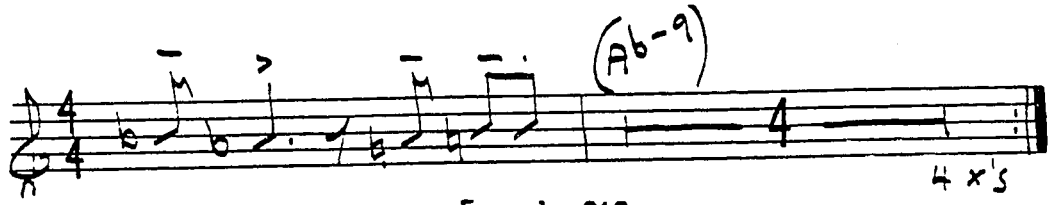
Example 220

Section 4 Improvisation Based On Melodic Motives

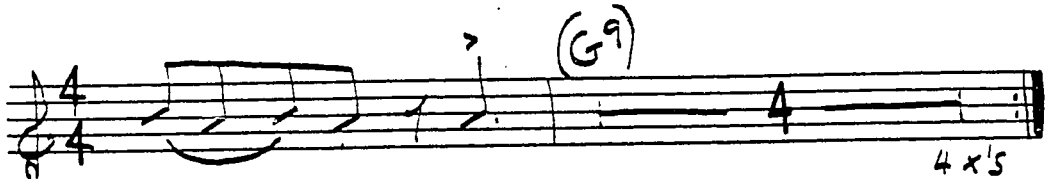
Eb instruments- treble clef



Example 211



Example 212



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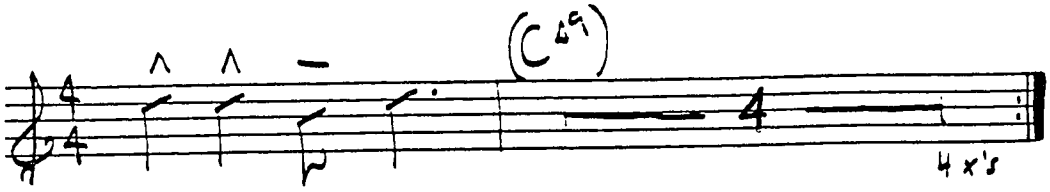

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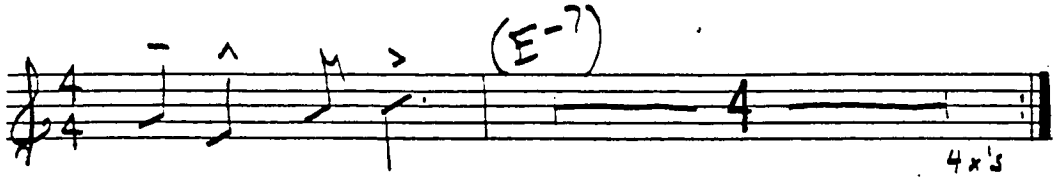
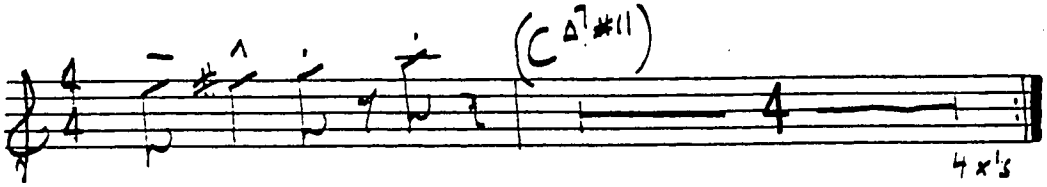
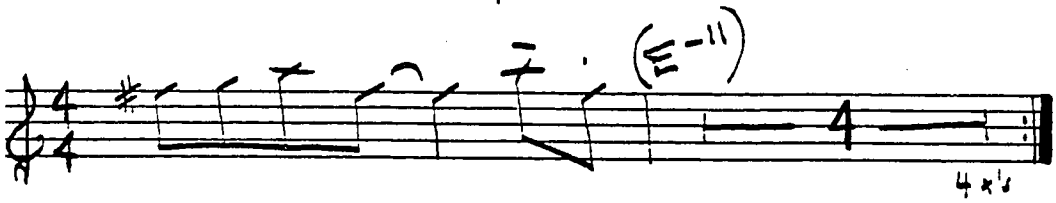


Example 215

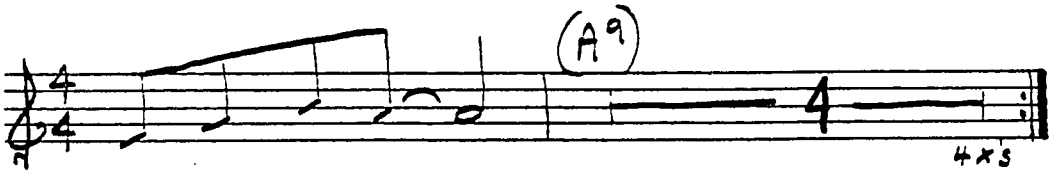


Example 216

Example 217



Example 218



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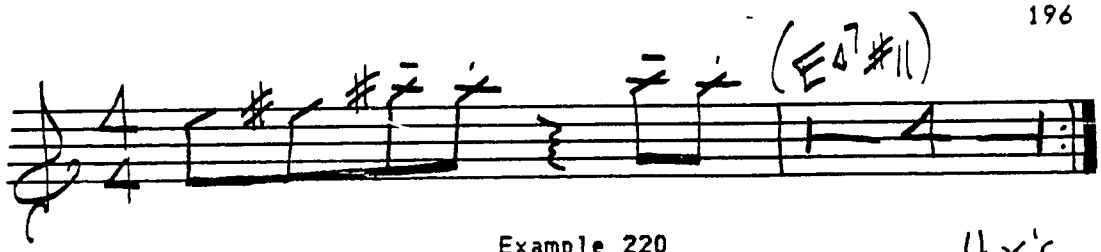


Example 220

4 x's

PART FOUR
MELODIC PHRASES

Section 1 Two Measure Melodic Phrases

Imitating the pitches, rhythm, accents, articulation, syncopation and separation you heard in the previous examples will help you learn to form basic melodic structures, such as motives, that you can use for improvising effective melodic statements in jazz solos. However, the most effective improvised melodic statements are often accomplished when the soloist is able to control the elements of sound, rhythm, pitch and dynamics in formulating two to four measure melodic phrases. Remember, we have defined a musical phrase a a two to four measure melodic statemet that projects a more or less complete musical thought.

The procedure you will use to imitate the following examples of melodic phrases is basically the same as the one used for imitating motives; you will begin by tuning to the tape, listening to the recorded example, and then attempting to imitate the sound, rhythm, pitch, dynamics, accents, articulation, syncopation, and separation in the examples you hear. Again, after the example is played on the tape, there will only be two measures of recorded rhythm section so that you can attempt to imitate what you hear. These examples are

longer than the motives in the previous section so it may be necessary for you to rewind he tape in order to remember each example before you attempt to imitate it. On the more difficult examples, it may help you to try to sing each phrase using syllables to duplicate the sound before you try to imitate the example on your instrument. It is important to remember no to look at the written example until you feel you can play it on your instrument. Then, looking at it and playing it at the same time will reinforce what you have already learned to play by ear.

Part Four of this approach consists of three sections: Section 1, Two Measure Melodic Phrases; Section 2, More Difficult Two Measure Melodic Phrases; and Section 3, Improvising Two Measure Melodic Phrases. The melodic phrases you will be imitating in Section 1 are made up of pitches moving primarily in step-wise fashion and the phrases in Section 2 use some melodic leaps and Chromaticism or 1/2 step motion. In Section 3, you will improvise your own two-measure melodic phrases by varying phrases from the previous sections. Again, no starting note is given. This approach should help you to construct effective melodic statements as soon as you begin to improvise by helping you to control the elements of sound, rhythm, pitch and dynamics.

These examples may also be played by you instructor in either private or group instructional settings. This would enable you to hear the way the examples sound on an instrument other than the saxophone used on the recorded version. Also, if you instructor plays the examples and you attempt to imitate them you can get

reinforcement on your progress immediately after you attempt to imitate each example. Your instructor can use the recorded rhythm section and shut off the soloist with the balance control on the play-back system or use a rhythm section comprised of class members to play the background for the examples.

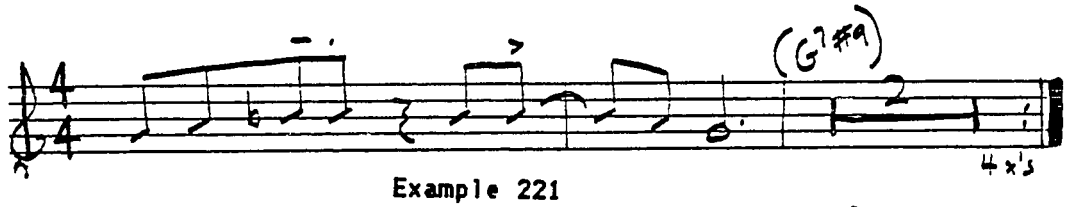
The example in Sections 1, 2, and 3 have been notated for concert pitch instruments, treble and bass clefs; and Bb and Eb instruments, treble clef so that diverse instruments can use this approach.

In sections 1, 2, and 3, each two-measure phrase and corresponding measures are repeated four times imitative practice.

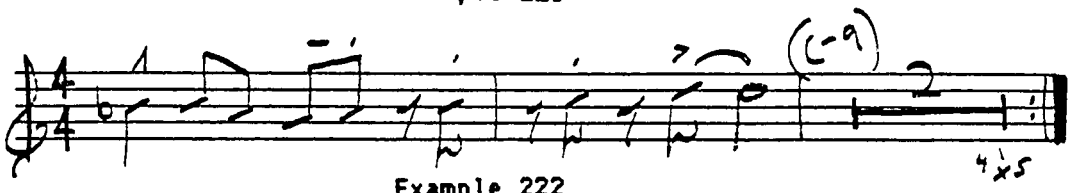
Section 1 Two Measure Melodic Phrases

Tuning note: Bb (Bb instruments play "C," Eb instruments play "G")

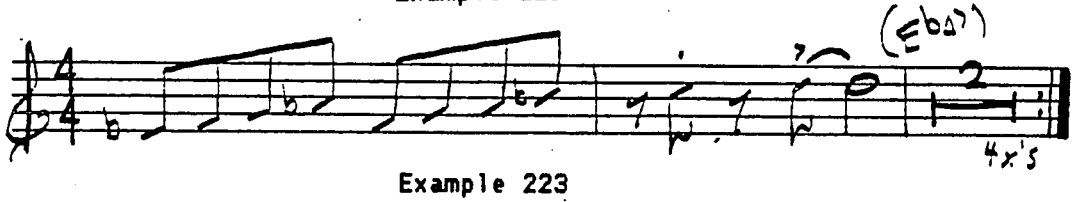
Concert pitch instruments- treble clef



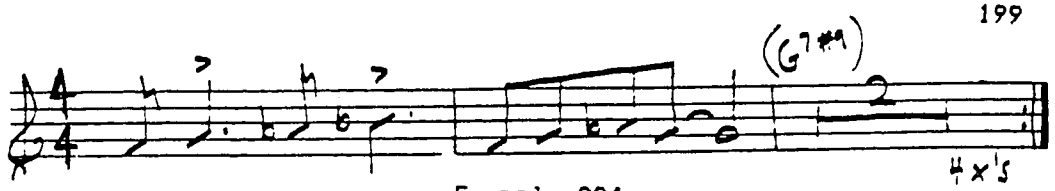
Example 221



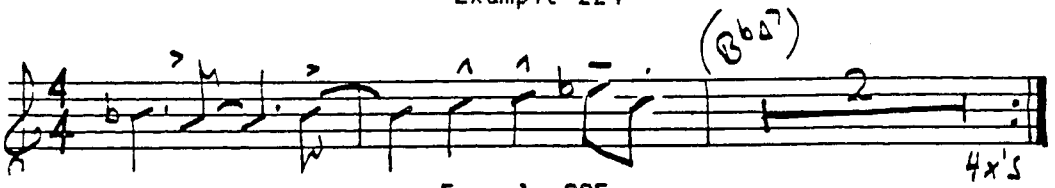
Example 222



Example 223

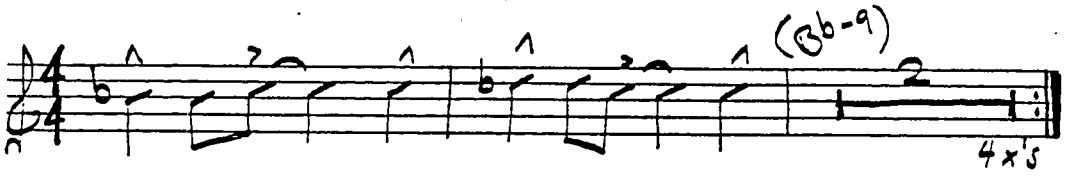


Example 224

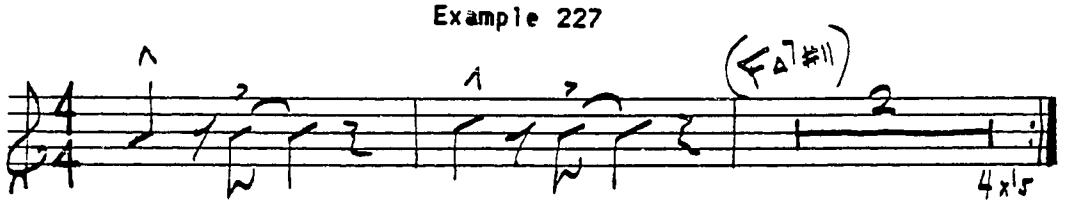


Example 225

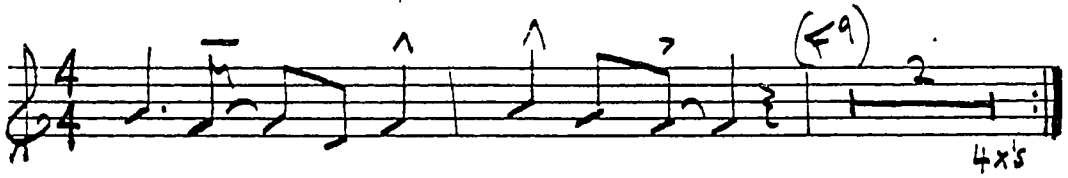
Example 226



Example 227



Example 228

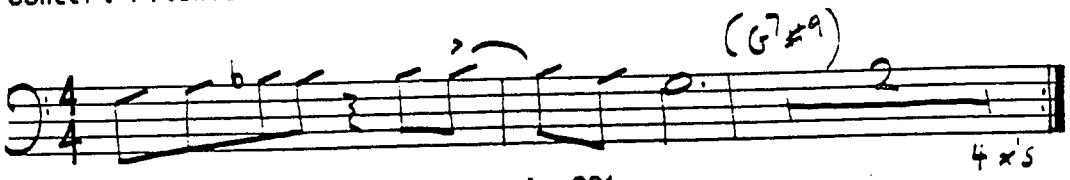


Example 229

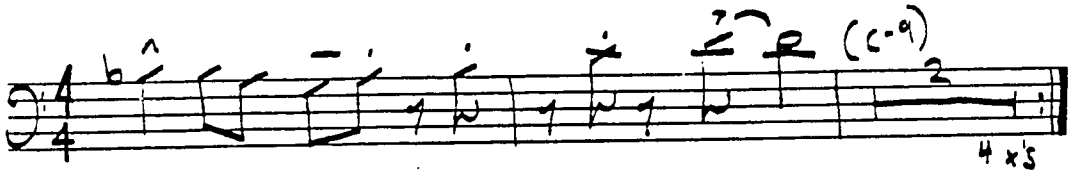
Example 230

Section 1 Two Measure Melodic Phrases

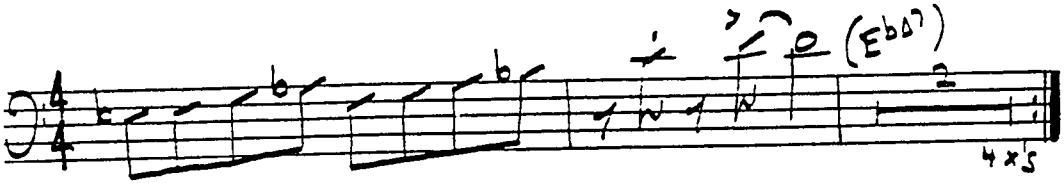
Concert Pitched instruments- bass clef (some examples may sound 8va)



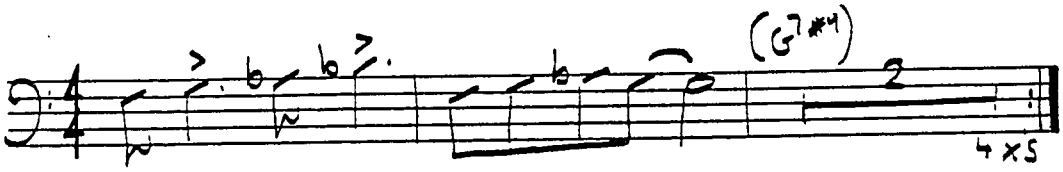
Example 221



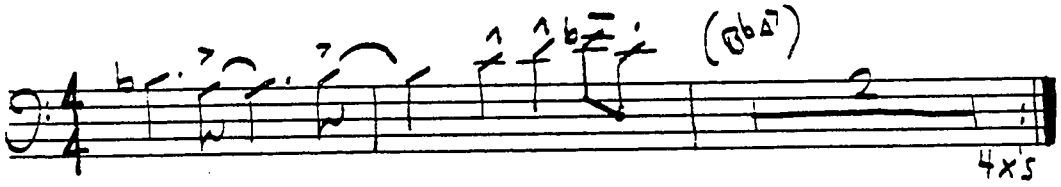
Example 222



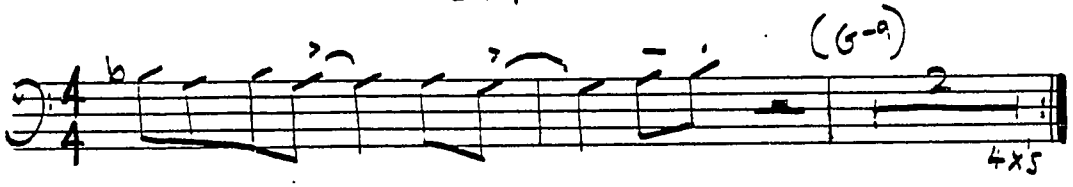
Example 223



Example 224



Example 225



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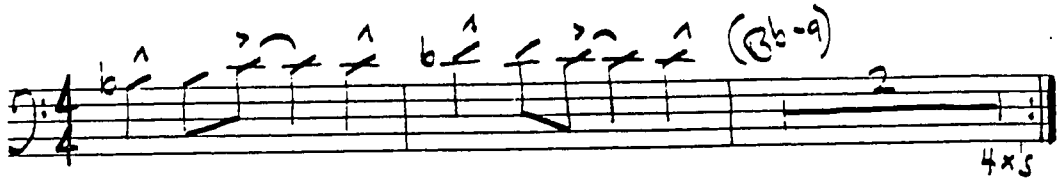
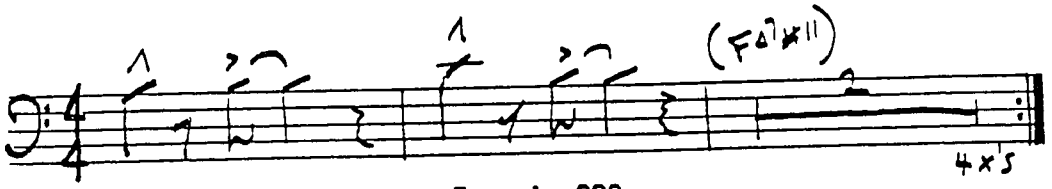
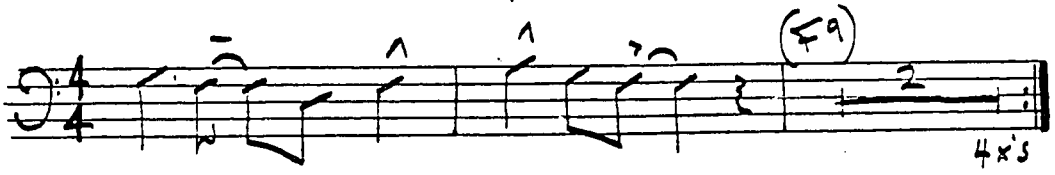


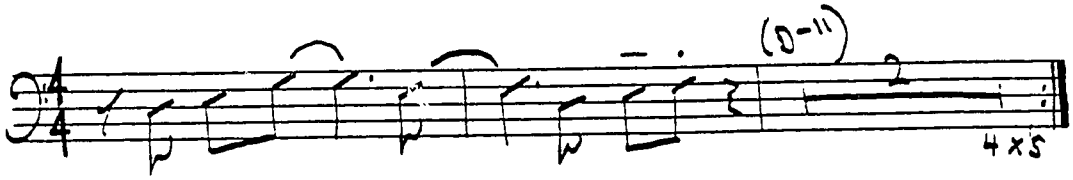
Example 227



Example 228



Example 229

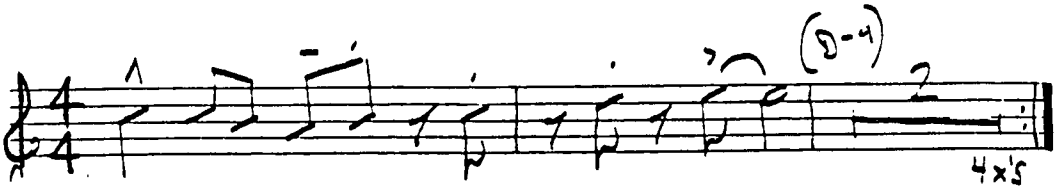


Example 230

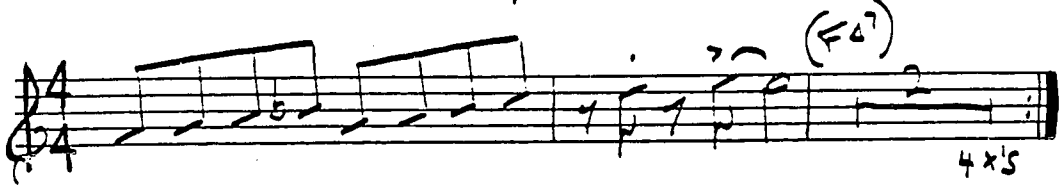
Section 1 Two Measure Melodic Phrases

Bb instruments- treble clef

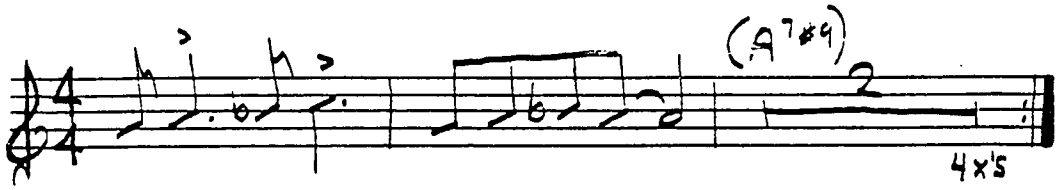
Example 221



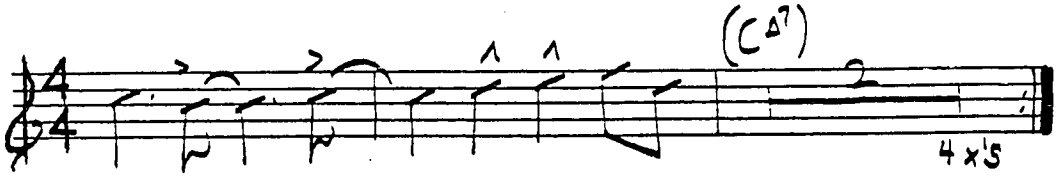
Example 222



Example 223

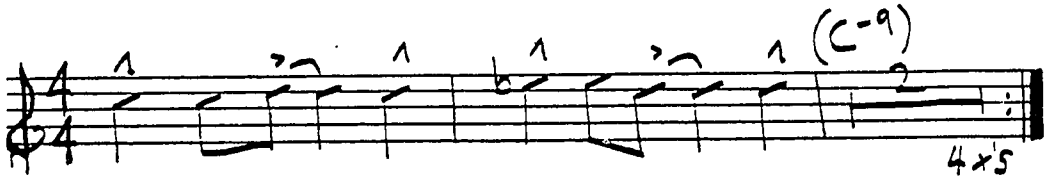


Example 224



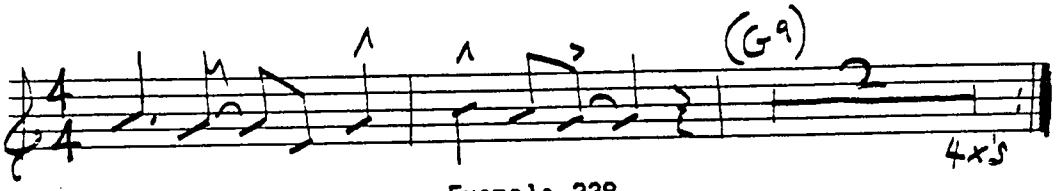
Example 225

Example 226



Example 227

Example 228



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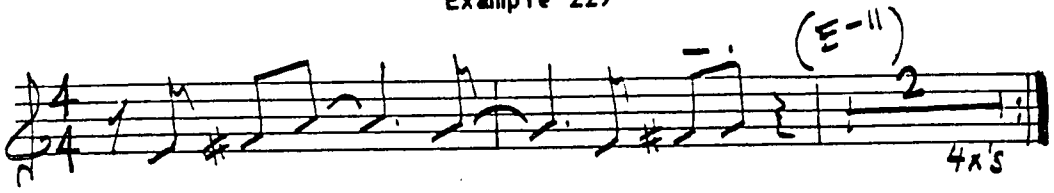
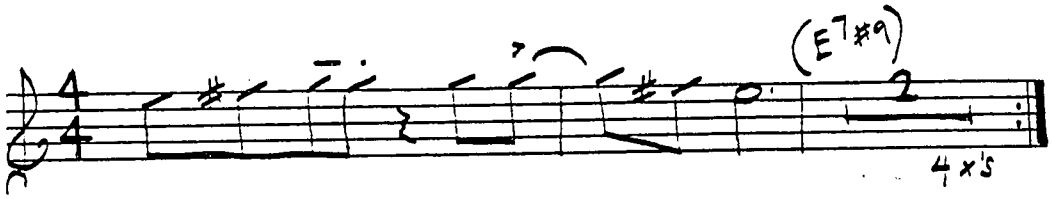


Example 230

Section 1 Two Measure Melodic Phrases

Eb instruments- treble clef



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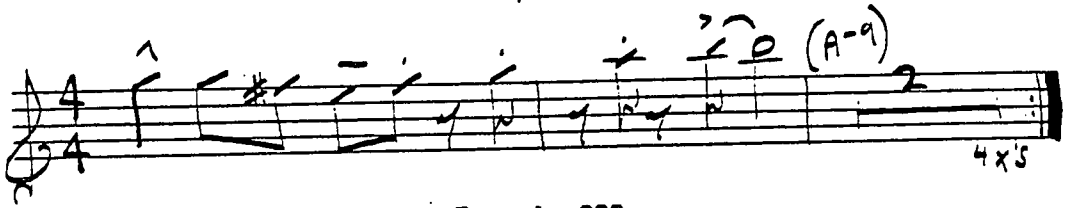
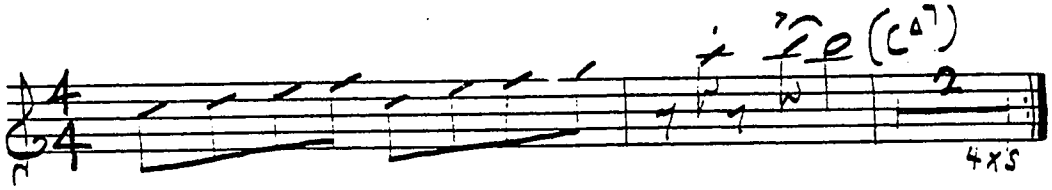
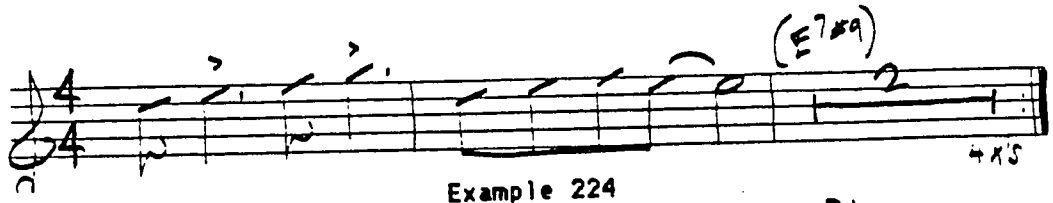


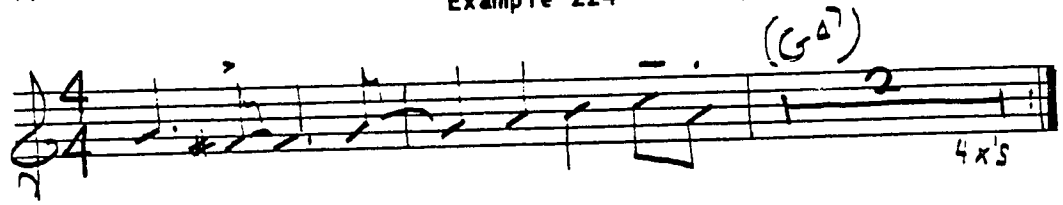
Example 222



Example 223

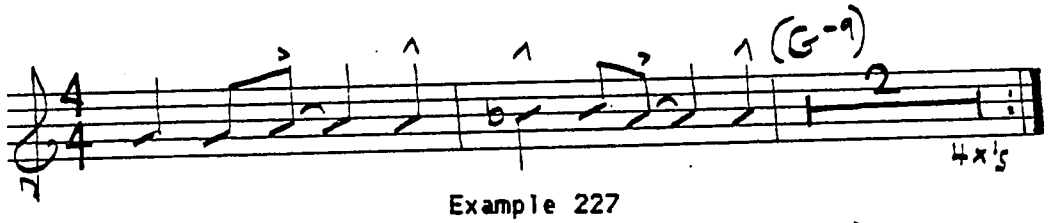


Example 224

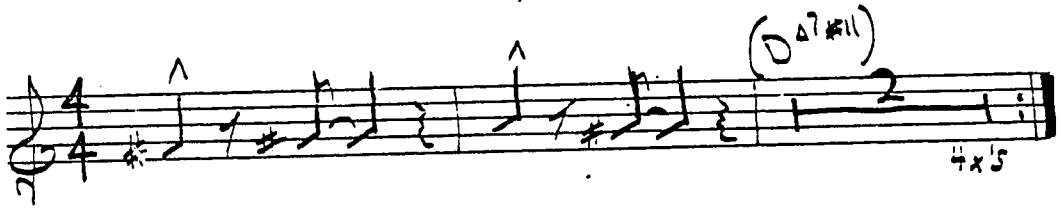


Example 225

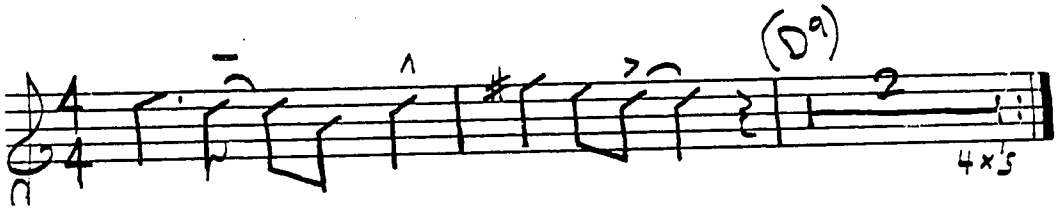
Example 226



Example 227



Example 228



Example 229

Example 230

Section 2 More Difficult Two Measure Melodic Phrases

In this section, the melodic phrases you will be imitating are slightly more difficult than those in the first section in that they make use of more leaps and chromatic or 1/2 step motion. In order to improvise your own melodic statements in jazz solos, you should examine some of the solo transcriptions that are currently available and also, attempt to transcribe solos that you find interesting and would like to learn by imitation. If you examine transcriptions of solos by such jazz artists as Miles Davis, John Coltrane, Dave Liebman or Phil Woods, you will find that they use many different types of melodic phrases when they improvise. These phrases usually combine step-wise motion and leaps in the melody in order to create effective melodic statements.

You should follow the same procedure as you did in Section 1 in attempting to imitate the two-measure melodic phrases in Section 2: (1) listen to the example of the melodic phrase; (2) attempt to imitate the rhythm, accents, articulation, syncopation and separation exactly as you hear them on the example that is played; and (3) repeat the process until you feel that you can imitate the phrase exactly the way it was played and then look at the written version. Again, each two-measure phrase will be played four times followed by two measures of recorded rhythm section. If you have difficulty imitating the example you can always rewind the tape to hear it

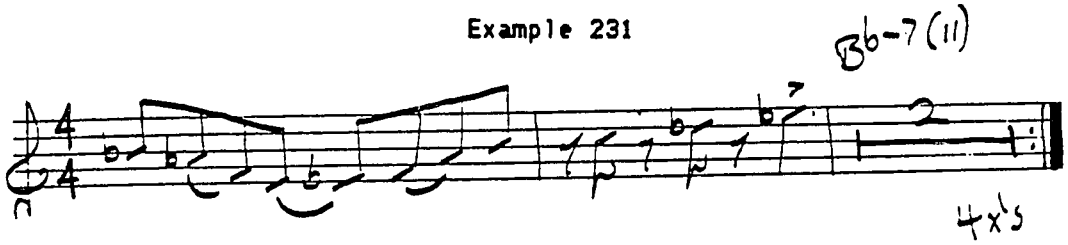
repeated more often.

Section 2 More Difficult Two Measure Melodic Phrases

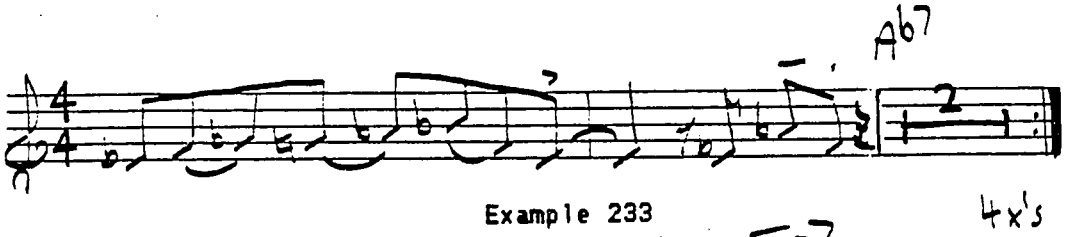
Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "G")

Concert pitch instruments- treble clef

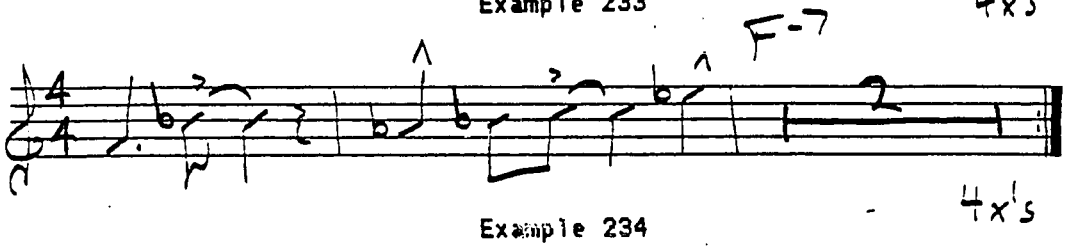
Example 231



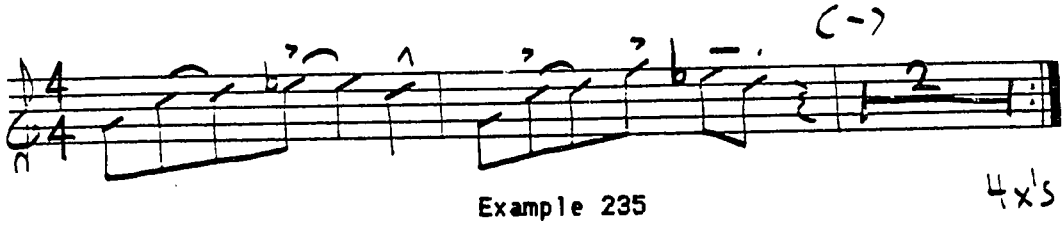
Example 232



Example 233



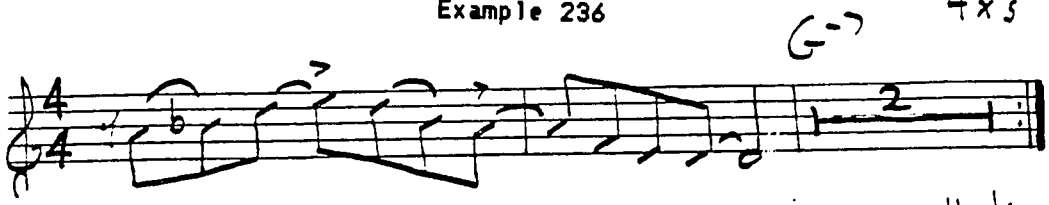
Example 234



Example 235

Example 236

4 x's



Example 237

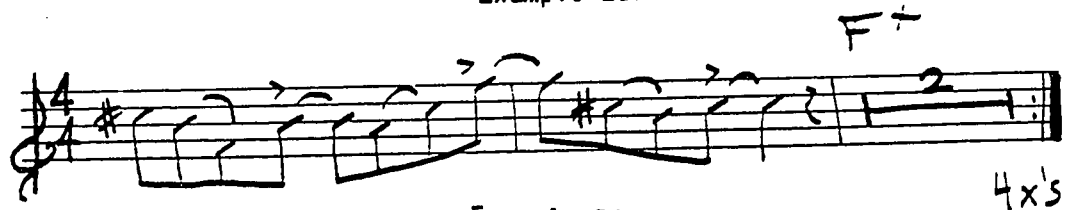
4 x's

Example 238

4 x's

Example 239

4 x's

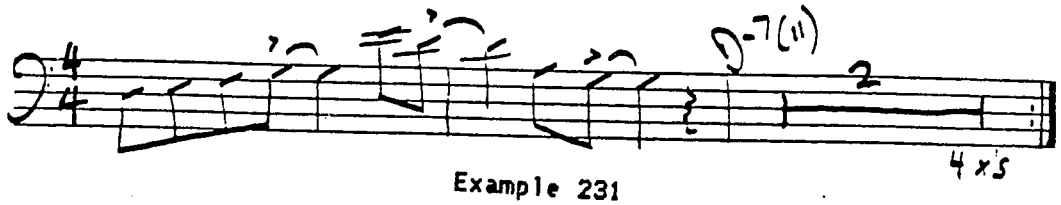


Example 240

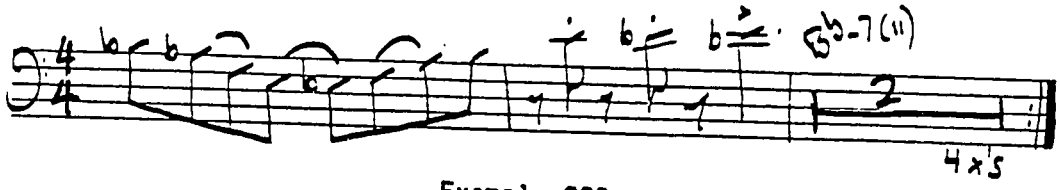
4 x's

Section 2 More Difficult Two Measure Melodic Phrases

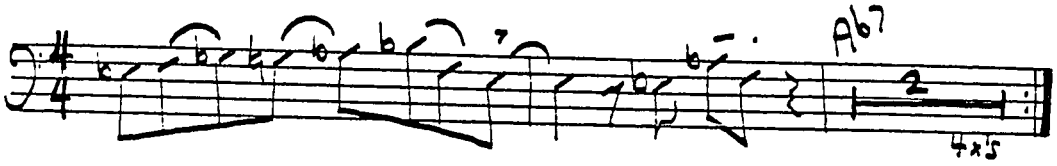
Concert Pitched instruments- bass clef



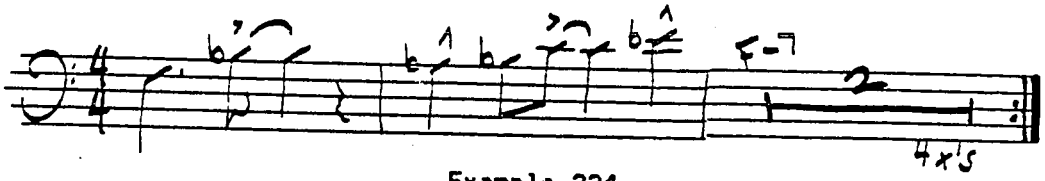
Example 231



Example 232

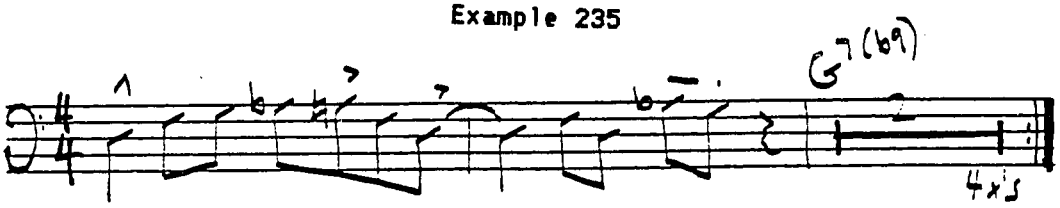


Example 233



Example 234

Example 235



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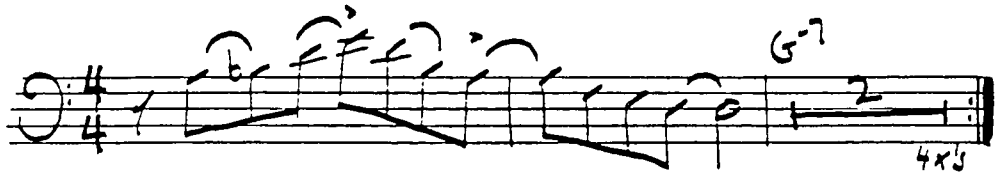
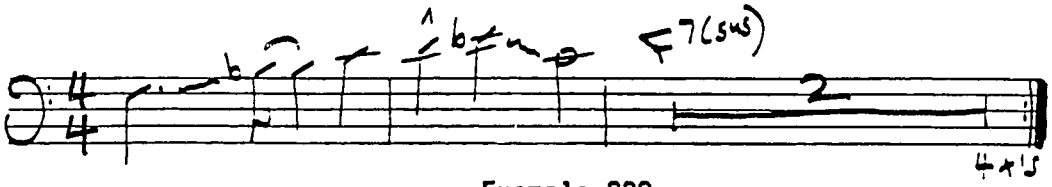
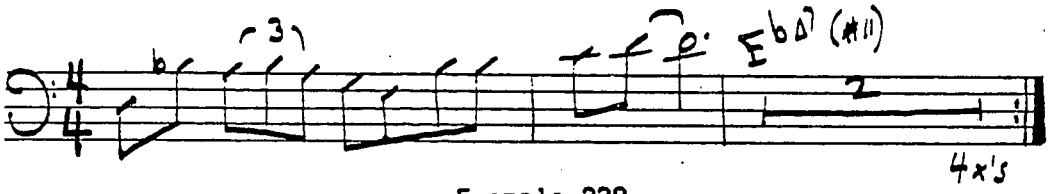


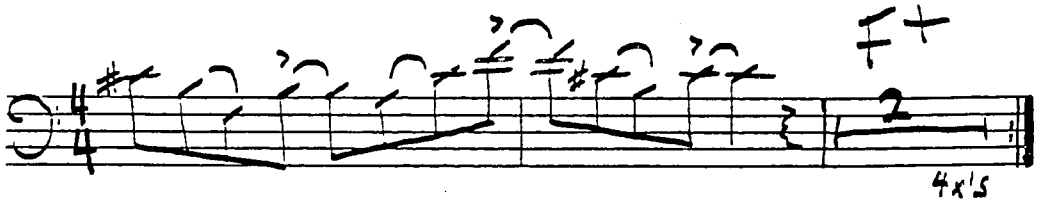
Example 237



Example 238



Example 239

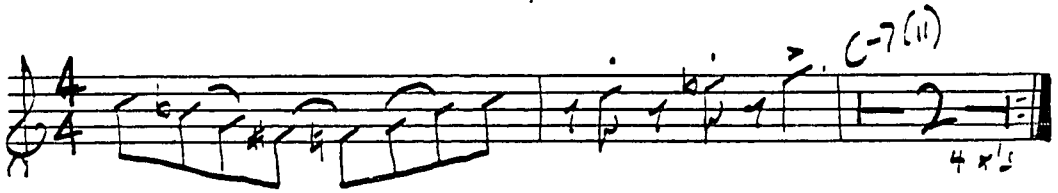


Example 240

Section 2 More Difficult Two Measure Melodic Phrases

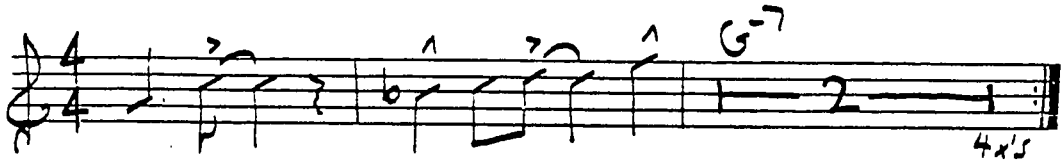
Bb instruments- treble clef

Example 231



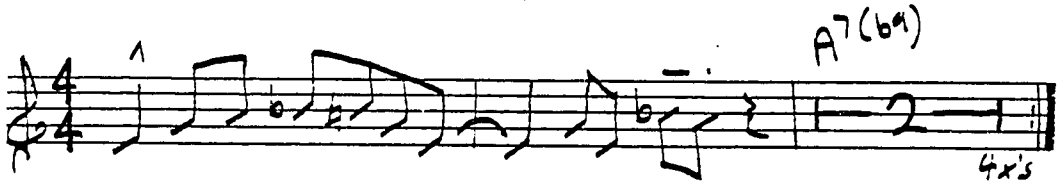
Example 232

Example 233



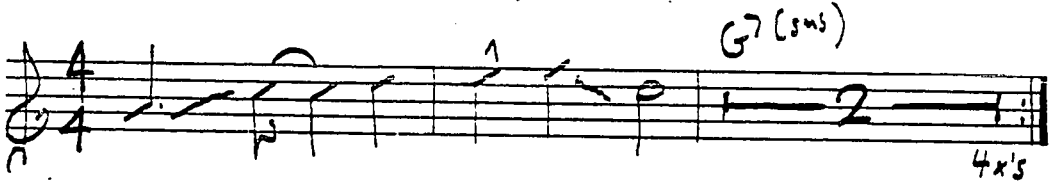
Example 234

Example 235

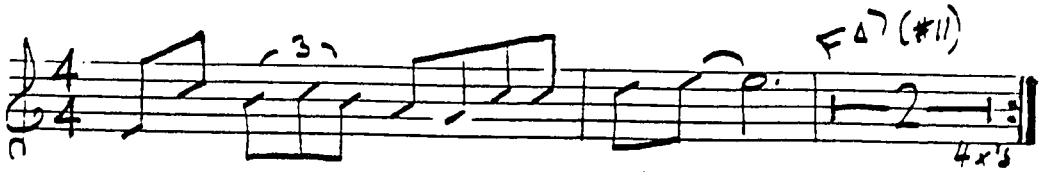


Example 236

Example 237



Example 238

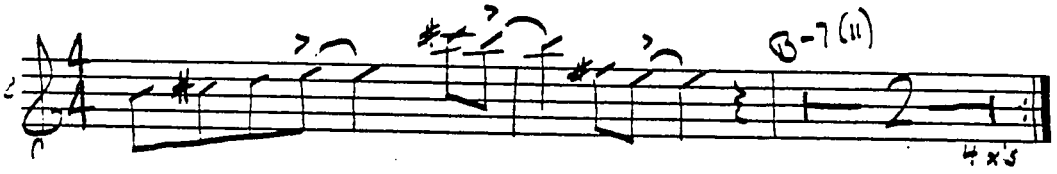


Example 239

Example 240

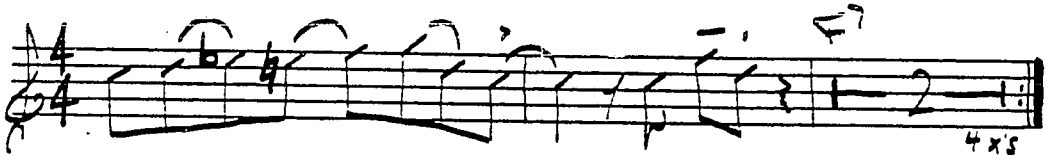
Section 2 More Difficult Two Measure Melodic Phrases

Eb instruments- treble clef



Example 231

Example 232



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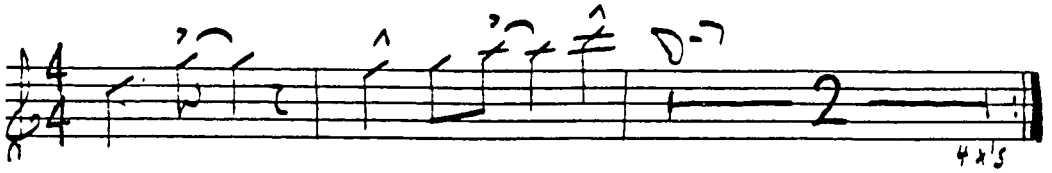

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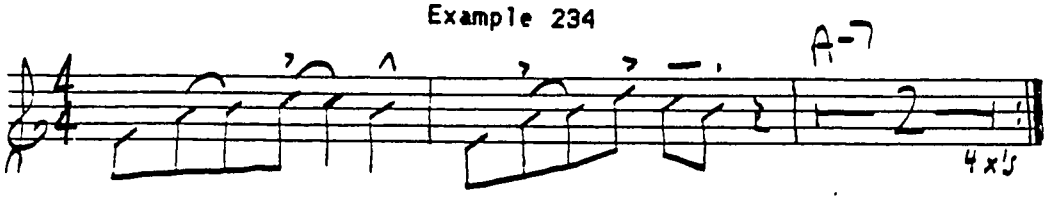

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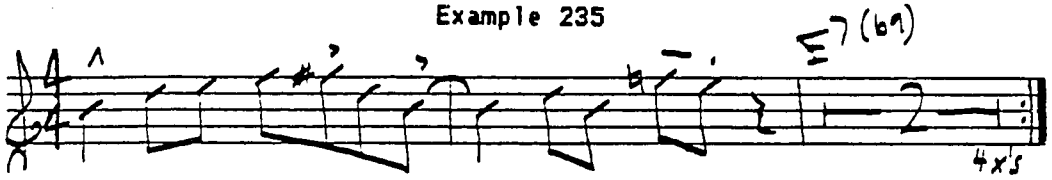

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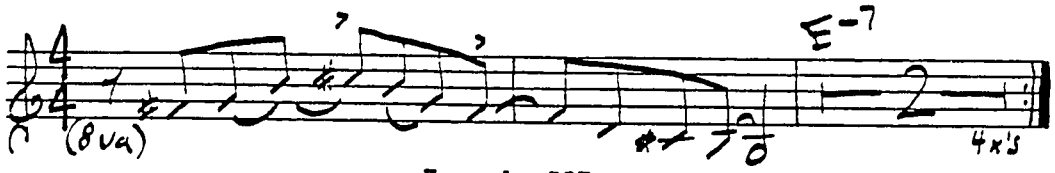

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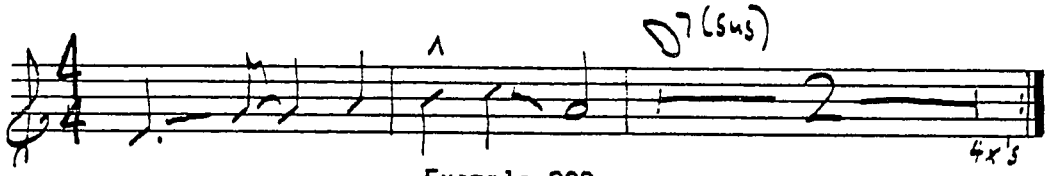

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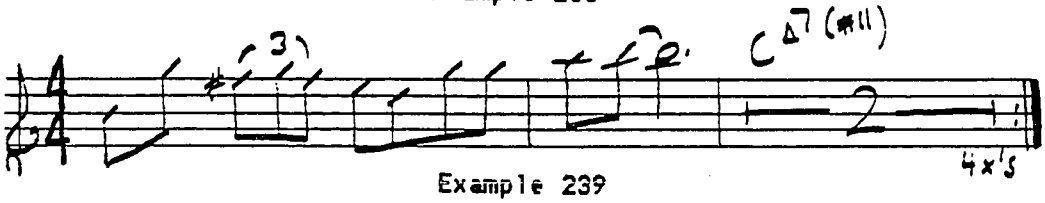
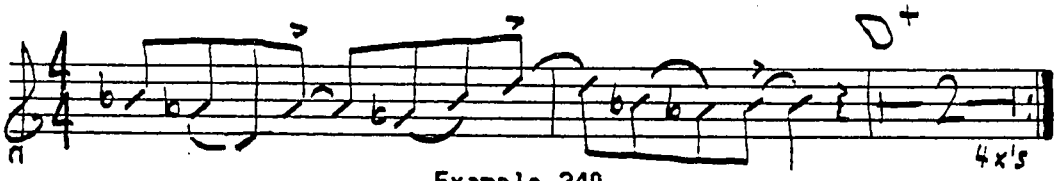


Example 239



Example 240

Section 3 Improvisation Based On Two Measure Melodic Phrases

In order to improvise your own two measure melodic phrases, you will have to extend your skills beyond imitation even though it is likely that some of the melodic statements you have learned by imitation may appear when you improvise. By imitating the recorded examples, you have been developing a stylistic concept of what constitutes effective melodic statements in the jazz idiom. However, in this section you will have to improvise your own melodic statements as a response to the recorded examples in Sections 1 and 2. At this time, you may want to review the factors affecting the basic elements of jazz improvisation: sound, rhythm, pitch and dynamics. It is important for you to be able to control each of these elements while improvising your own melodic phrases.

Because each example is repeated four times on the tape, you might start your attempts to improvise by repeating the example and then attempting to vary it slightly, or use only a portion of the melodic material in the phrase to develop your own melodic statement. Ultimately, you will be able to form your own unique two-measure melodic phrase that will sound like a response to the phrase on the tape. It might help you to think of the recorded example as the question and your improvisation as a response to that question.

Rewind the tape to the beginning of Part Four Section 1 and attempt to improvise your own two-measure response in the space following the two-measure recorded examples. You can use the examples in Sections 1 and then the slightly more difficult examples in

Section 2. You should try to develop a melodic statement using the most appropriate sound you can produce on your instrument. The choice of sound, rhythm, pitch and use of dynamics of the phrase is up to you, but try to base your improvisation on the recorded example and then explore possible variations of your own melodic statements in subsequent attempts. The pitches you use should go along with the chord and implied chord-scale for each example. Again, you will ultimately have to learn how to spell all of the chords used in jazz and learn how to apply the related chord-scales if you want to mature as an improvisor. However, at this time, you can use the approach of resolving any note that does not sound good with the chord being played by moving the note in question by 1/2 step. Also, you should be very definite about the rhythms that you use. Try to develop a syncopated rhythmic approach through the effective use of articulation, accent and separation between notes.

PART FIVE
HARMONIC CONTEXT: THE BLUES

Section 1 A General Description of Twelve-Bar Blues Forms

The twelve-bar blues pattern is one of the oldest and most basic structures used in jazz. The blues are a part of the early history of the United States and blues forms are an important part of Black culture dating from the mid 1800's. In addition to blues harmonic formulas, jazz has been influenced by blues singers who use "blue" notes--notes such as the third and fifth scale degree that are

lowered for purposes of personal expression.

We say that the blues may be represented by harmonic formulas because if you use scale degrees to represent the roots of the chords in a typical twelve bar blues, you would often find the following pattern:

| 1 | 4 | 1 | 1|

| 4 | 4 | 1 | 1|

| 5 | 4 | 1 | 5|

If you convert these numbers to Roman numerals, the pattern then looks like this:

| I | IV | I | I |

| IV | IV | I | I |

| V | IV | I | V |

Roman numerals are often used in music theory to represent chords built on specific scale degrees in a particular key.

For a more complete discussion of various blues formulae, you should refer to Jerry Coker's book Improvising Jazz (1964). Coker gives Roman numeral formulas for various examples of both twelve and sixteen-bar blues as well as other formulas often found in compositions frequently used by improvisors.

As a means of introducing you to improvising on a twelve-bar blues, you will now learn an easy blues melody by means of imitation.

Practice playing through the pattern by playing the roots of the chords to familiarize yourself with the chord changes, and then attempt to improvise your own melodic statements using the formal

techniques described earlier: (1) motivic construction; (2) phrasing; (3) theme and variations; (4) melodic variation; and (5) arpeggiation.

Section 2 "Diss. Blues" Melody (Example 241)

In this section you will learn to play a simple twelve-bar blues melody, often referred to as a "head." In order to reinforce the importance of learning melodic material by imitation rather than note-reading, you will be able to learn this melody by imitating the individual two-measure phrases of the piece. Each melodic phrase is presented on the tape followed by two measures of rest during which you should attempt to imitate the pitch, rhythm, accents, articulation, syncopation and separation of the phrases as accurately as possible. Unlike previous sections, each phrase is played only once; this is to give you a better feeling for the way the entire piece sounds when the phrases are pieced together. Obviously, if you need to hear more repetitions of the melodic phrases in order to be able to imitate them, you can rewind the tape. After you feel confident that you can play the tune by ear, you can refer to the appropriate written example for your instrument to check yourself. It is very important that you learn the tune first by imitating the sound and then looking at the notated music to check yourself or if a phrase is too difficult for you to imitate after several attempts. After the phrases of the melody are played individually with two-measure spaces for you to imitate, the melody is played through entirely two times so that you can play along. At this time, you can leave the recorded version of the melody on or turn off the recorded

sax part on the right side of the tape and play the tune by yourself with the rhythm section.

Section 3 "Diss. Blues" Chord Changes (Example 241)

Until now, the exercises in this study have used melodic material based primarily on single chords. As illustrated in the discussion above, this is not the case with the various types of twelve-bar blues harmonic patterns. The exercise in this section gets you started listening to the root movement of the chord changes--something which must be done by the improvisor in order to hear chord changes and then improvise over them.

Follow this procedure for this section: listen to the recorded example of "Diss. Blues" including the melody and rhythm section. After the melody is played with the rhythm section, the rhythm section will play only the chord changes for the next two choruses. During this time the root of the chords will be sounded throughout the chord progression and you should try to find the pitch on your instrument and play-along. This will give you an idea of how the root movement of the chords sounds. If you can not find the notes quickly on your instrument, rewind the tape and try to sing the roots of the chords and then play them on your instrument. If you still can not follow the roots of the chords, you may check the notated example of "Diss. Blues." Concert treble and bass clef versions are provided in addition to versions for Bb and Eb treble clef instruments.

A good extension of this exercise would be to try to play through the same twelve-bar pattern in every key. Also, after you become very familiar with the melody of "Diss. Blues" or any other

simple blues tune, try to transpose it to various keys by ear.

This exercise is meant to be only an introduction to the complex skill of hearing chord changes. Again, if you want to mature as an improvisor, you will ultimately want to learn to spell all types of chords and their extensions. In addition, you should refer to Aebersold (1979) for some important information about how to begin playing chord changes, even if you do not presently play a chordal instrument.

Section 4 Improvisation Based On "Diss. Blues" (Example 241)

In this section you will attempt to improvise your own melodic statements using "Diss. Blues" as the basis for your improvisation. Your approach to improvising melodic statements will be based on your application of the basic elements of sound, rhythm, pitch and dynamics to the formal techniques of melodic construction discussed earlier. Some suggestions on how to use each of these approaches follow.

Phrasing.

You have already had some experience imitating phrases and even improvising your own two-measure melodic phrases. Therefore, improvising on this example of the twelve-bar blues is simply an extension of previous exercises. You should try to improvise groups of several coherent phrases in order to form a twelve-bar chorus--a "chorus" means one time through the twelve-bar pattern of chord changes. Do not forget that you can use space effectively. That is, you should attempt to make your phrases separate by not playing continuously. Generally, try to improvise two-measure phrases.

Theme and Variations.

Here, your main source for melodic material should come from the original tune upon which you are improvising. Learning the tune by means of imitation as you have already done will help you have an excellent concept of the tune so that you can vary it more readily. As a result, you should learn as many tunes as you can by means of imitation in order to increase the amount of melodic material you can use effectively. Also, you might have to transpose, but you can use the theme from one tune while improvising on another.

Melodic Variation.

Melodic variation is related to the theme and variation approach. However, the melodic material you vary may or may not be based on the tune upon which you are improvising. Hence, you may be varying a melodic idea of your own. Again, this approach is not separate from the phrasing approach in that in order for you to effectively vary melodic material, you should still think in terms of phrases. Also, try to form melodic statements by using an effective balance of contrast and repetition

Motivic Construction and Development.

Although motives are shorter than phrases, they can make your improvised melodic statements more effective by adding coherencey to your solo. Motives can be related to both phrasing and melodic variation in that motives can be extracted from the tune upon which you are improvising or a variation of that tune. Hence, a particular interval or rhythm or both, derived from the tune upon which you are improvising, could form the basis for developing a melodic motive.

Arpeggiation.

In order to use arpeggiation to form effective melodic statements, you have to understand how chords are constructed. If you already know how chords are constructed, you can approach the formulation of your melodic statement by means of arpeggiating chords and ultimately, creating interesting melodic ideas. The chords you use in this approach may be based on the chord changes of the tune upon which you are improvising or they may be substitute chords, either inside or outside of the diatonic key of the tune. This approach is an advanced improvisational concept not within the scope of this study but you might want to explore it by looking at approaches by Aebersold (1969) or Baker (1974).

Section 4 Improvisation Based On "Diss. Blues" (Example 241)

Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "C")

1. Play the tune through twice and then attempt to improvise your own melodic statements by using one of the above approaches.
2. It is recommended that you practice each one of the above approaches separately and try to master it. This may take several repetitions through the chord changes; you should use the tape and then rewind and practice your approach again.
3. It may be helpful to either play the tune in the course of your improvisation or simply play the roots of the chords if you are having problems following the chord changes.
4. After you feel comfortable with the individual approaches

listed above, you may want to combine them to create still another approach to constructing your solo over several choruses.

5. Another approach that you might want to try is practicing with a friend. You and your friend can exchange choruses and then try "trading fours." Trading fours means alternating four measure segments of melodic material i.e., you play the first four bars and then your partner plays the next four and so on. A good exercise is to attempt to imitate or expand upon melodic statements your partner uses.

Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "G")
Refer to the appropiate version of "Diss. Blues: example 241 for your instrument.

Section 5 "Blues For J.A." Melody (Example 242)

You should use the same instructions for this section as you did for the section 2 above. This example also uses a twelve-measure harmonic pattern but it is a minor blues or a twelve-bar blues in a minor key. The procedure you will follow to learn "Blues for J.A." is the same as the one above:

Learn the melody by listening to the two-measure phrases on the tape and imitating the pitch, rhythm, accents, articulation, syncopation and separation of the notes in the example as accurately as you can. One important difference between this and the first example is that the eighth notes are "straight" in this example, not swung as in "Diss. Blues."

Section 6 "Blues For J.A." Chord Changes (Example 242)

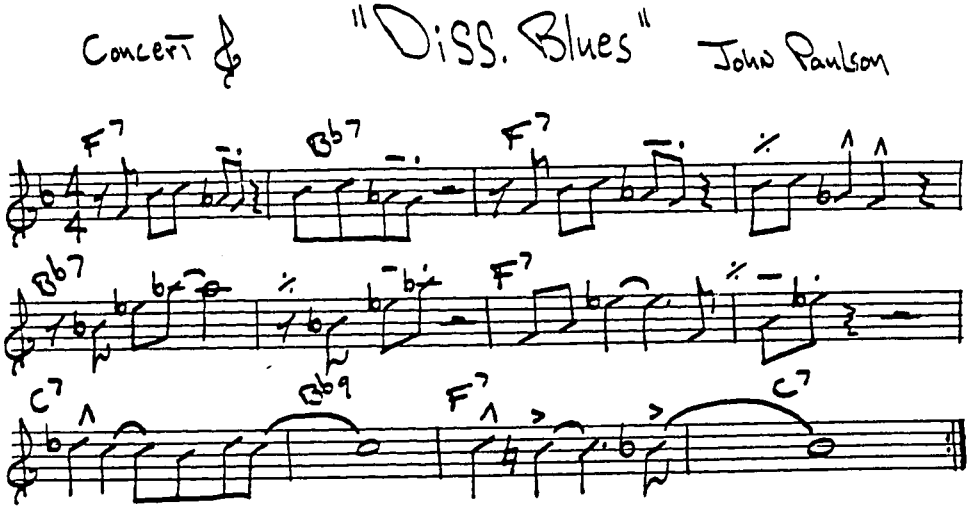
Next, learn to follow the roots of the chords by following the pitches on the tape that correspond to the roots of the chords in the pattern. Note the different key and the fact that the root of the chord moves up a 4th in measure five in the same way it did on "Diss. Blues." Also, note that the chords are minor-sounding in this example instead of major or dominant.

Section 7 Improvisation Based On "Blues For J.A." (Example 242)

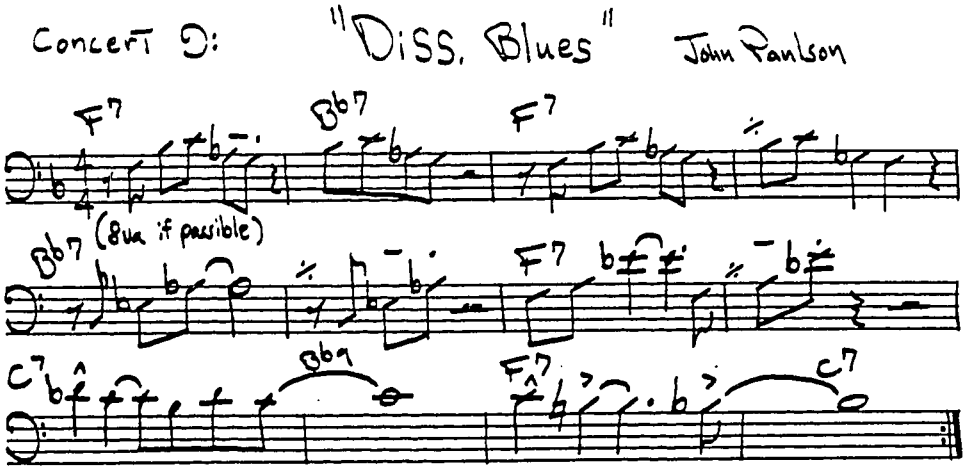
Again, after you learn the melody of this example by imitation and have finished the exercise pertaining to root movement of the chords, you will be able to apply the various approaches discussed above to forming your own melodic statement by playing through the melody and then improvising using the rhythm section on the tape.

Follow the same procedure as in Section 4 above to improvise your own melodic statements using this example. You may want to refer to the notated version of this example to check a specific aspect of the melody or the chords. If so, you can refer to the concert key treble or bass clef version or the Bb or Eb treble clef version depending on which instrument you play.

Tuning note: "Bb" (Bb instruments play "C," Eb instruments play "G") Refer to the appropiate version of "Blues For J.A." (Example 242) for your instrument.

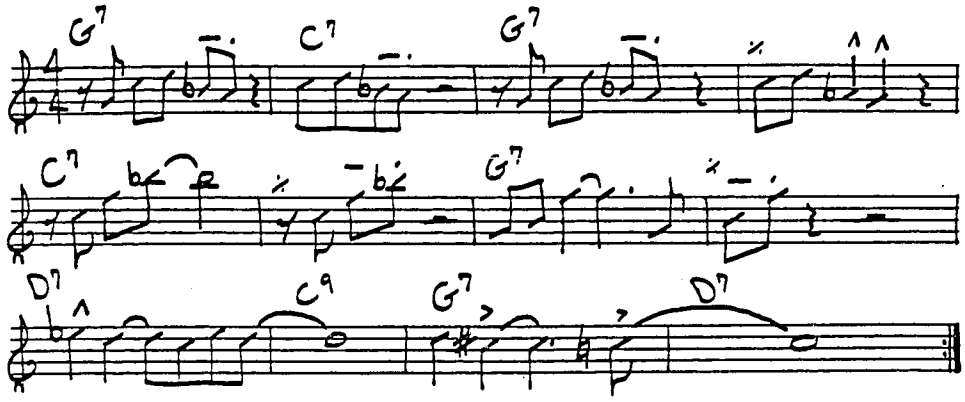


Example 241



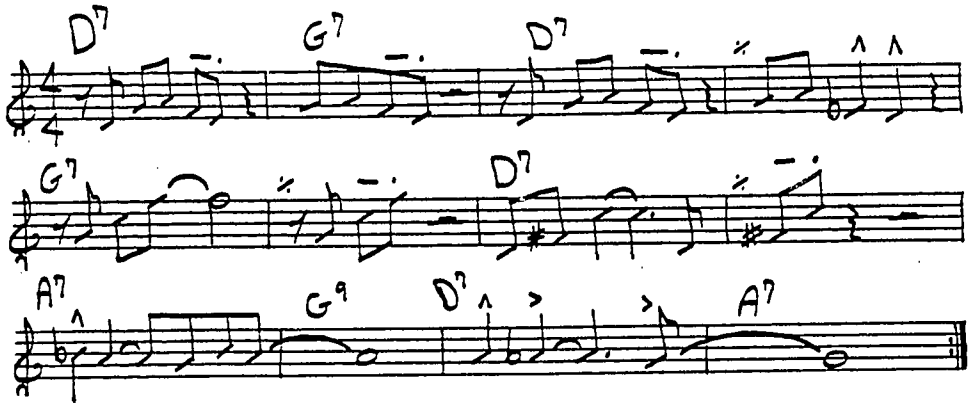
Example 241

B♭ "DiSS. Blues" John Paulson

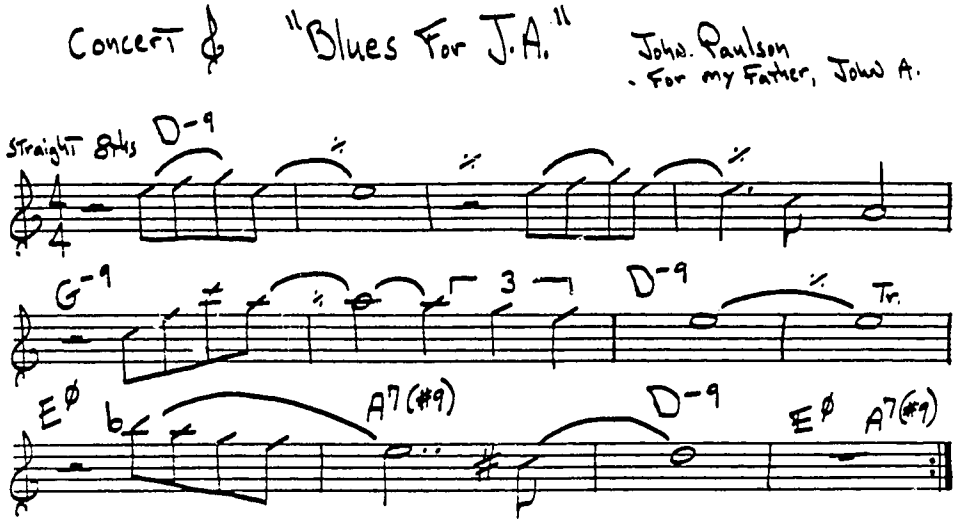


Example 241

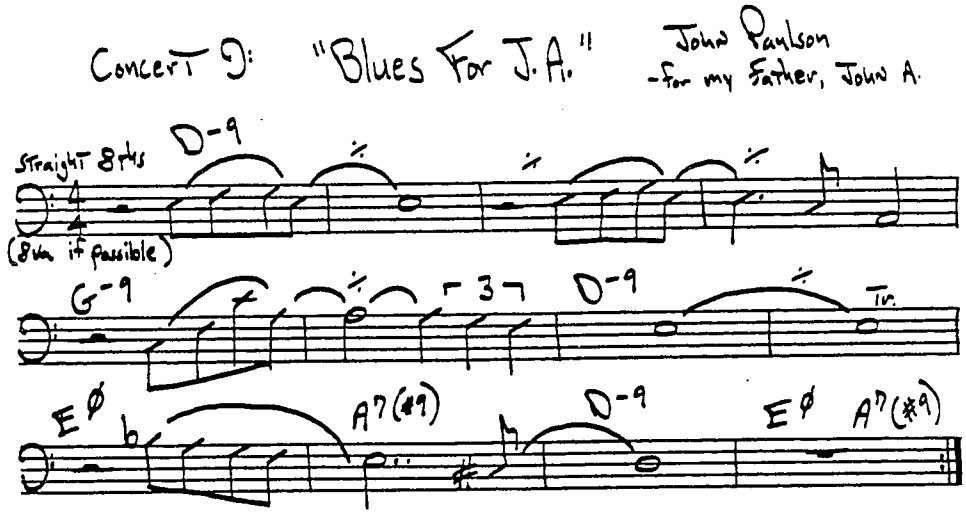
E♭ "DiSS. Blues" John Paulson



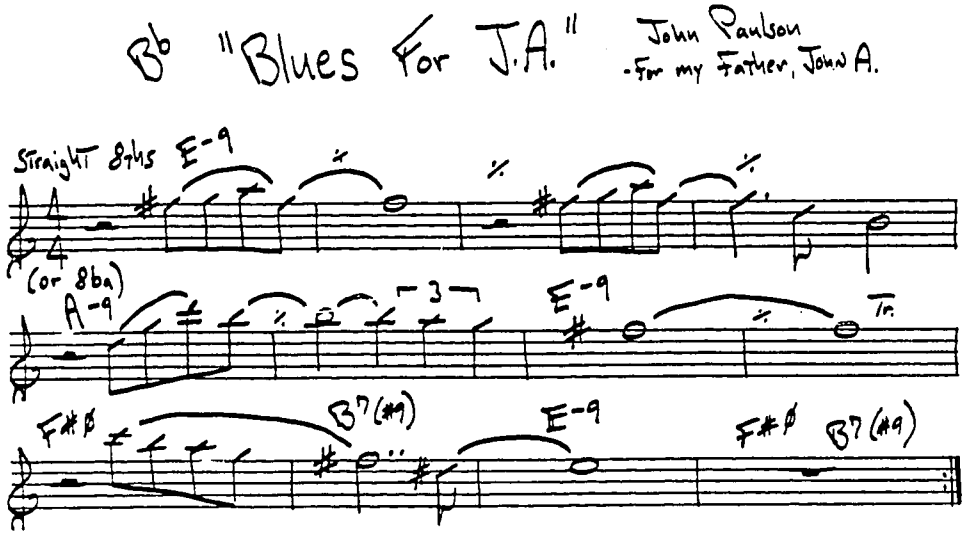
Example 241



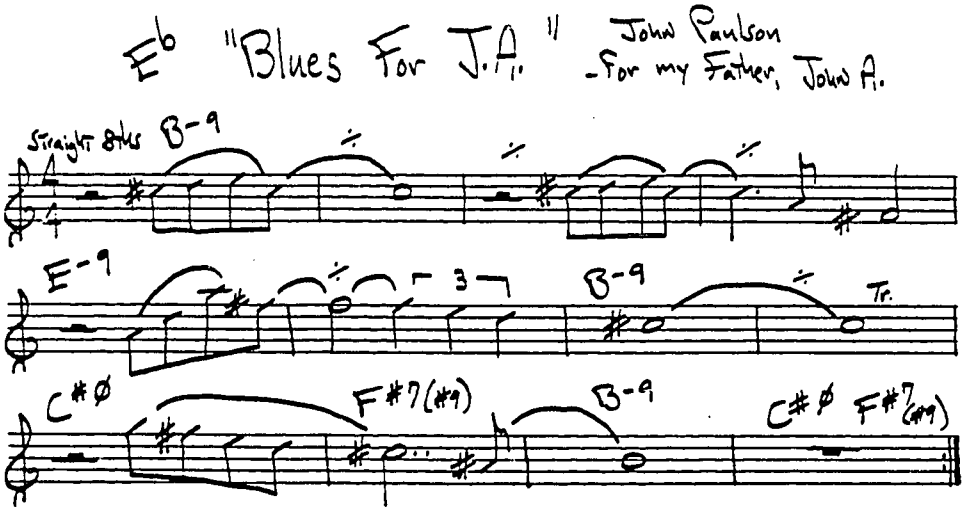
Example 242



Example 242



Example 242



Example 242

Vita

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Education:

D.M.A. Music Education (candidacy Dec. 1983)
University of Washington; Seattle, Washington

Teaching Certificate (Elementary & Secondary) 1978
University of Utah; Salt Lake City, Utah

Master of Music 1976
University of Utah; Salt Lake City, Utah

Bachelor of Music 1974
University of Utah; Salt Lake City, Utah

A.A. Music Education 1971
Rochester Community College; Rochester, Minnesota

High School 1969
Mayo High School; Rochester, Minnesota

Teaching
Experience:

Assistant Professor of Music 1981 to Present
Saint Mary's College; Winona, Minnesota
Studio Woodwinds, Jazz Ensemble, Jazz Improvisation,
Jazz Combo, Music Theory, Wind Ensemble, Music Ed.

Instructor of Music (part time) 1981-1982
Winona State University; Winona, Minnesota
Saxophone & Flute

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Instrumental Music (Elementary & Secondary Bands)
Choir, Music Appreciation, Elementary Classroom Music,
Music Department Head 1979-1980
Junior Class Sponsor 1979-1980
Instrumental Music (Elementary & Secondary) 1977-1979

Student Teaching 1977
Bonneville Junior High & Cottonwood High School
(Granite School District)
Salt Lake City, Utah

Substitute Teaching 1981
Shoreline School District
Seattle, Washington

Professional
Organizations:

Minnesota Music Educators
Music Educators National Conference
National Association of Jazz Educators
National Flute Association
College Music Society
Twin Cities Jazz Society
River Junction Arts Council

Honorary Member:

Phi Mu Alpha Sinfonia Fraternity
Eta Nu Chapter, St. Mary's College
November 12, 1983

Publication:

"A Report on the Design and Distribution of a Questionnaire on Jazz Improvisation Performance Techniques and Teaching Methods." Presented at the National Jazz Educators' Convention January 14, 1983, Kansas City Missouri
Published by the National Association of Jazz Educators.

Grants:

Three Southeastern Minnesota Council For the Arts grants (1982, 1983, 1984) for Jazz Festival Funding of clinician/performer and related expenses.

Three federal SDIP (Title III) grants administered to fund summer study by faculty.

Panel Member:

Minnesota State Arts Board 1982-1983

Project Director of Saint Mary's College
Jazz Festivals With Guest Clinicians:

1982- Gary Foster, Mundel Lowe, Monty Budwig & Nick Ceroli

1983- Bobby Shew, Grant Geissman & Glen Garrett

1984- David Liebman, Richard Beirach,
Kenny Horst, Billy Peterson & David Lamoreux

1985- Bill Watrous

Founder/Director:

St. Mary's College Summer Jazz Workshop

1983, 1984, 1985

(POCKET MATERIAL: 2 PRE-RECORDED CASSETTE TAPES)

PLEASE NOTE:

Pocket Materials consisting of 2 Pre-recorded cassette tapes could not be microfilmed. They are available for consultation, however, in the author's university library.

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