

JAZZ AS A VEHICLE FOR ELEMENTARY MUSIC EDUCATION

by

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ABSTRACT OF THE THESIS

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This thesis aims to explore the justification and development of jazz as a vehicle for elementary music education in the United States. A considerable amount of research has been done with jazz education in high school and collegiate settings, but elementary music, particularly from a historical perspective, is a less deliberated area of music education. Examining philosophies commonly used by American music educators establishes the language for the general aims of American elementary music education. Though there were initially objections to jazz in academic settings, it has been gaining acceptance in schools since the late 1940s. Analyses of student performances show evidence of student learning in the jazz idiom.

Considering printed sources in conjunction with six interviews with a variety of music educators, the development of jazz education is traced from informal examples at the beginning of jazz itself to Dr. Herb Wong's formal introduction of jazz to elementary schools in the 1960s. The movement grew through the work of Doug Goodkin and Nancy Ferguson in the 1980s and continues into the present day. Although professional organizations exist to bring these educators together, jazz in elementary schools is still a fragmented area of education that may benefit from the cohesive overview in this thesis.

## Preface

A love of music education, propensity to instruct K–5 students, and a current pursuit and study of jazz history have culminated in the realization of this important thesis topic. Though some had doubts about what could be learned concerning the history of jazz in an elementary-aged setting, there was work to be done and I am excited to share my findings.

One goal of this thesis is to reach a potentially polarized audience, including current and future jazz-oriented music educators as well as current and future education-oriented jazz musicians. Because of this, information that may seem to be common knowledge to one group has been included for the benefit of the other, and vice versa. For example, many music educators are aware of state and national standards for music education, but jazz musicians may not know the specifics or that they exist. Likewise, jazz musicians may already have the tools to analyze a student's improvisation, but music educators who lack a jazz background may need guidance in that area to realize it can be done in an objective manner. Ideally, all will benefit from this collection of research and materials.

One theme running through this work is the need for more jazz-related experiences in the education of future music educators if we are, as a country, to include more (authentic) jazz in the school experiences of children. It must also be recognized that while many college students seek to earn a degree in jazz performance, most will not be able to create a career of that; in fact, many may end up teaching in some way. Because of this, I believe more courses on how to teach should be included in the



education of jazz musicians. Only with this crossing of fields will the quality of education of young people in this country improve.

However, the goals of this thesis do not include presenting a cohesive jazz curriculum. Rather, it will examine the historical precedent of jazz as it exists in elementary music education with hope that elementary educators will know that others across the country are pursuing this area of interest as well as encourage the involvement of jazz musicians in education regardless of the age of the students.

The first chapter discusses music education in the United States and introduces many of the organizations that give support to music educators through professional development and advocacy. Chapter 2 provides an overview of some of the prevailing methodologies for music education that exist, particularly in general and elementary music education, though some extend beyond and into instrumental or choral fields. These first two chapters establish an understanding for the background of music education, as it exists in the modern day, and enable the reader to more easily understand the discussion that follows. It often refers to this common base of knowledge that is usually established in an undergraduate music education program or involvement in the professional field of music education.

The third chapter considers, mostly on a historical basis, whether jazz should have a presence in schools at all and whether it is appropriate for children. I believe educators and musicians most likely think of these questions when they consider anything on the topic of elementary school and jazz; additionally, they may consider the practical application of it and what sort of product or assessment it creates. Chapter 4 shows exactly what the product of a jazz-oriented general music curriculum may result in by

analyzing student improvisations on jazz tunes using Orff instruments. These students come from the classroom of Doug Goodkin, who may have the longest-running jazz-oriented general music program in the world and serves as a wonderful model for what jazz as a vehicle for elementary music education can be.

The final three chapters review the history of jazz in elementary music education from its inception to the modern day, and some conclusions to be drawn from this history. Appendices A and B include national and state standards; the remaining appendices (C–H) are the complete transcriptions of the interviews conducted for research of this topic. Though portions of the interviews are found throughout the body of the thesis, it was important to include the complete context of any quotations as well as the entirety of the thoughts shared by these amazing educators. Some may find the additional insights useful. Introductions are included for each interviewee.

This work may serve as a catalyst for a stronger connection between music educators and jazz musicians with a shared goal of enhancing the educational experiences of young people. By reflecting on the work of those before us as well as considering all the resources currently available, progress is within reach.

## Acknowledgements

I have many people to acknowledge for their aid in helping me complete this thesis: Charles Munsell and Dr. Adah Jones, my first music mentors; Morris Nelms, Dr. Russell Haight, Dr. Keith Winking, and soon-to-be Dr. Freddie Mendoza, my original jazz history mentors while completing my undergraduate degree at Texas State University; Dr. Mary Ellen Cavitt, Dr. Robin Stein, and Deb Tannert, a trio of amazing women who taught me so much about music education; Dan Morgenstern, for first introducing me to the program at Rutgers-Newark while visiting Texas State; Dr. Lewis Porter, Dr. Henry Martin, and Dr. John Wriggle, for their support during my time at Rutgers–Newark as my professors for my coursework and in guiding the development of my thesis; the staff at the Institute of Jazz Studies, notably Joe Peterson, Christian McFarland, and Tad Hershorn, for fielding my wide range of odd questions and helping my research; my interviewees—Doug Goodkin, Dr. Lori Custodero, Dr. Patrice Turner, Dr. Christopher Azzara, Dr. Kim McCord, and Randy Porter—for their wonderful contributions to my research and for sharing information about their own past and current programs; Celeste Scarborough and William Festo, for help in editing; my fellow students in the Class of 2014 Jazz History and Research program at Rutgers–Newark (Jason, Steve, Nick, Jeremiah, and Dave)—I am so glad to have gone through this part of my life with you all; my family for their continued support through this and all my life endeavors; and finally, my husband, Ryan Fisk, fellow musician and music educator, for always listening to any and all of my thoughts throughout this process and part of my career. I offer my sincerest thanks to you all.

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## Chapter 1

### A Brief Introduction to Jazz Education

“The progress of a people depends on the education given to its children.”

Emile Jaques-Dalcroze wrote this in his 1905 piece, “An Essay In The Reform of Music Teaching in Schools,” and it is still true today.<sup>1</sup> Music education has existed in American schooling since 1838 and continues to be a significant and occasionally controversial area of study in schools of all ages across the country.<sup>2</sup> The music curriculum for pre-kindergarten through 12<sup>th</sup> grade (PreK–12) is guided in modern American schools by mandated national standards and reinforced with state guidelines; though these standards set the musical skills and knowledge that are ideally mastered by students, the specific approach and day-to-day curriculum is largely left to the classroom teacher.<sup>3</sup>

The options and wealth of resources available to the modern music educator can be overwhelming at times, but thankfully, it shows a thriving market for such supplies and a population interested in pursuing them. Organizations provide music educators with access to a variety of resources like member databases and job listings as well as advocacy and educational or classroom tools, lesson plans, and other assets. Music

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<sup>1</sup> Emile Jaques-Dalcroze, *Rhythm, Music, and Education*, trans. by Harold F. Rubinstein (New York: G. P. Putnam’s Sons, [1921]), 14. This book is a collection of Dalcroze’s historic essays and writings.

<sup>2</sup> Robert W. John, “The General Music Program,” *Music Educators Journal* 47/4 (February/March 1961): 55.

<sup>3</sup> See *Appendix A: National Standards for Music Education* and *Appendix B: Selected State Standards for Music Education* (Texas, New York, and California).

education-oriented organizations exist at the international level (International Society for Music Education or ISME) and national level (National Association for Music Educators or NAME, formerly known as Music Educators National Convention or MENC, which seems to be the most widespread in the United States) as well as the state level (Texas Music Educators Association or TMEA, and the New York State School Music Association or NYSSMA, for example); some organizations are limited by specific instruments (such as the National Flute Association), grade levels (College Band Directors National Association), performance medium (Texas Bandmasters Association), or even by methodology or philosophical beliefs (American Orff-Schulwerk Association). These associations (most importantly, NAME) sometimes have their own jazz divisions, as well as separate elementary music divisions, and annual conventions may have events that cross into both categories, even though there is not usually a specific division or committee that focuses solely on the subject of elementary jazz education. Just as there are specializations by instrument, age, or methodology, there is also an organization that exists nationally for jazz educators: the Jazz Education Network (JEN), which has its own K–8 subcommittee to serve educators looking specifically for resources in that cross-section of age and curricular focus. This appears to be the only organization with a specific space allocated for elementary jazz education.

While JEN provides resources for classroom educators like recordings, books, and links to other websites, it does little to provide an overview of elementary jazz happenings on a national level or show how this particular field has progressed since its inception. In fact, many jazz educators feel disenfranchised from the world of national organizations and

associations after the NAJE/IAJE debacle and have not yet discovered JEN and what it has to offer; because its target audience may not even know it exists or doubts its ability to function, it is clearly still in a growing phase.<sup>4</sup> Current and active educators in the field of elementary jazz education seem to have unfortunately little to do with JEN. When asked whether he was involved with JEN, Doug Goodkin responded:

No, because when IAJE closed, I did my best to try to connect with them on different levels. I did three different workshops: one in Canada, one in LA, and one in New York. Between '95 or so and when they closed, I did start to reconnect with them a little bit. Then, when the new thing came up, I just never knew exactly who they were or what they were doing, and I still don't. So no, I haven't really made that connection.<sup>5</sup>

Dr. Patrice Turner also lacks any association with JEN; she finds NAME to be more applicable to her current needs, though she is a jazz educator.<sup>6</sup>

Others have taken a different route in meeting their professional association needs.

Though Dr. Kim McCord is involved with JEN and speaks of their growth, she is involved with many other groups as well:

**KM:** I'm kind of on the advisory board [of JEN]. When IAJE broke up, another group was started within MENC by Willie Hill, who was a former IAJE president and really good friend of mine. We felt like all the teachers were members of MENC and the natural place to start another jazz professional education group was through MENC. We did that, and it's never really taken off like JEN has—which I'm really pleased to see that JEN is going. I work with that, but also, I've been involved with ISME, the International Society for Music Education. That's

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<sup>4</sup> The National Association for Jazz Educators (NAJE) previously served this clientele, which became the International Association for Jazz Educators, but that organization went bankrupt and ceased operations in 2008. JEN is the current national organization serving jazz educators. Unfortunately, as of 2 March 2014, much of the website still seems to be under construction.

<sup>5</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

<sup>6</sup> Personal conversation after interview by the author.

kind of the international version of MENC. We just started a jazz special interest group two years ago, but we've been building that internationally.

**JF:** Is that specific to elementary music, or it's specific to jazz?

**KM:** No, it's everything, but my big passion has been reaching out to the elementary teachers through that. It's anybody who teaches jazz.<sup>7</sup>

This collection of work and resources aims to provide an account of how jazz in the elementary music setting, specifically K–5, has grown and developed since it began in the mid-20<sup>th</sup> century and what sorts of things educators are pursuing today. With a historical overview shown through the examination of written works as well as recollections by practicing teachers, in addition to the activities of contemporary educators as told through interviews and with resources found in print and online, this will provide a multi-faceted look at the world of jazz in elementary education suitable for a jazz historian or a classroom teacher. With an overview of the most common elementary musical methodologies in Chapter 2, one can see how jazz can be brought into the classroom using existing techniques; in contrast, other educators choose to teach jazz based on new or experimental strategies that may or may not align with other practices.

Jazz as a style is quite young compared to other styles of music, but the teaching of it has existed as long as jazz itself. Though it is commonly believed that jazz entered the formal education world through the collegiate door in the late 1940s with North Texas State University (presently named University of North Texas), it seems that jazz has been

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<sup>7</sup> Dr. Kim McCord, interview by the author, 25 November 2013. See *Appendix D* for complete interview transcription.



taught in formal settings since it originated; W. C. Handy taught at the Teacher's Agricultural and Mechanical College for Negroes at Normal, Alabama in the early 1900s and may have been the first jazz educator, teaching a style that would later be referred to jazz.<sup>8</sup> Also, when one considers that the dissemination of jazz existed partially through musicians sharing with and teaching other musicians, it is simple to see that the earliest jazz musicians must have been informally teaching each other. Though the myth surrounding early jazz musicians assumes that they did not have any education, McDaniel presents another option:

It has often been assumed that the early practitioners had received very little training; nothing could be farther from the truth. Music pedagogy was not a new phenomenon for the pioneering black musicians. It was part of the African oral continuum and therefore, somewhat incomprehensible to those steeped in the traditional and annotated pedagogy of Western music. Oral tradition, by definition, presumes a great amount of "teaching" in order to preserve and advance culture.<sup>9</sup>

As general music methodologies are introduced in the next chapter, it will be interesting to compare those methods of learning with McDaniel's ideas here. While one's concept of instrumental music education may be based in notation and the "annotated pedagogy" referred to by McDaniel, general music education, mostly since the mid-20<sup>th</sup> century, is based more in the oral tradition and the idea of sound before sight. Along with W. C. Handy, there were other pioneers of jazz education in historically Black colleges and universities, including Len Bowdon, teacher at the Tuskegee Institute in Alabama in

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<sup>8</sup> William T. McDaniel, Jr., "The Status of Jazz Education in the 1990s. A Historical Commentary," *International Jazz Archives Journal* 1/1 (Fall 1993): 120.

<sup>9</sup> Ibid, 119.

1919, and “Fess” Whatley at Alabama State Normal College.<sup>10</sup> Unfortunately, it seems that jazz did not continue in historically Black colleges and universities for long; this will be examined further in Chapter 3.

Another basic idea that must be addressed when discussing jazz in elementary music is whether one is teaching jazz as a concept or using jazz as a means. It is clear that the term “jazz education” usually refers to specifically “learning to play jazz” and “teaching students and others to be jazz musicians.”<sup>11</sup> However, as evident by the title, this work is directed toward jazz as it is used as a vehicle for music education rather than a concept. That is, one can learn basic musical concepts like duration, pitch, rhythm, etc. through the jazz repertory, in the jazz idiom, and while maintaining a focus on concepts at the core of jazz, like improvisation and swing, but while not limiting one’s education to *only* jazz, the way performance in a jazz ensemble may be limiting.

This conception of jazz education is much more common in general music education as opposed to instrumental (band or orchestral) music education because general music is not ensemble-based. Even general music methodologies that use instruments, like Orff, are still considered general music because students are not limited to only one instrument, as is common when performing on band or orchestral instruments. When conceptualizing jazz as the means rather than the end, the desired outcome is one who appreciates jazz as a style and understands basic musical concepts as applicable across stylistic boundaries.

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<sup>10</sup> Ibid, 120.

<sup>11</sup> Charles Beale, “Jazz Education,” in *Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, Inc., 2000), 756.

The aim of jazz as a vehicle for elementary music education is not to start teaching children to be jazz musicians at a young age, but to be competent in skills necessary for jazz as well as to understand music at a level that enables true appreciation and understanding of any style. Using these parameters, one can define the term “jazz educator” as “one who uses jazz to teach music” in addition to the more common “one who teaches jazz.” This concept will also be expanded upon in Chapter 2, as there are many connections between these functions for jazz education and the prevailing methodologies in general music education, and in Chapter 3. Understanding these similarities and accepting them on philosophical grounds can more easily integrate jazz education into the general music classroom.

Given that jazz education began with adults and as a style has only recently entered the realm of elementary education, this is logically the least practiced and tested age group with the most room for research and investigation. In addition to general music classroom settings, it is also common to find jazz for PreK–5 students available in some geographical areas only in after-school or enrichment programs, either in general music, instrumental (big band or combo), and occasionally vocal formats. While jazz educators, particularly those delving into less-charted elementary territory, may feel like they are in a world by themselves, the nation is truly exploding in the field of elementary jazz education.

One challenge in researching PreK–5 education is that most PreK–5 educators do not seek public recognition. While a professional performing musician’s career depends on

the public knowing his name and purchasing his records and concert tickets, educators' careers take place in a classroom, and their success is usually measured by that of their students. Those that do not publish their work—most educators working 'in the trenches'—are not easily found except by word-of-mouth, and sometimes even the best educators may live in an isolated area or with an isolated network, so their work may be entirely unknown. For that reason, this thesis is knowingly not comprehensive. Though the Internet has allowed for more easily shared information and the ability for anyone to self-publish information on a blog or website, the site may never be found by those that wish to see it. There are surely more PreK–5 educators doing amazing things with eager students, and hopefully one day they will be united through some means.

## Chapter 2

### General Music Methodologies

Elementary music education has several international pioneers who developed the most common currently practiced elementary music methodologies; these most common methodologies are not specifically jazz related, nor has a widely adopted jazz-oriented methodology been developed in America or elsewhere. Edwin E. Gordon, one of the writers of a methodology to be examined, offers a definition of ‘method’ and compares it to a working definition of ‘technique.’ Gordon writes, with his own emphasis:

Method refers to **why** we teach **what** we teach **when** we teach it. Technique refers to **how** we teach it. That many teachers of method classes are not aware of the distinction between a method and a technique is evidenced by the fact that in such classes they teach prospective teachers how they should teach music, not how students learn music.<sup>1</sup>

To offer a kind of definition for a jazz methodology: it would draw primarily from jazz, American folk, and black folk repertory, and emphasize the same skills emphasized in jazz performance; namely, improvisation, listening, and interaction, which could all be considered three strands of the same idea. This is a potential **what** component of the methodology; **why** and **when** will be considered later in work done by others. Many methodologies include some of these elements, but none thus far do so with the specific jazz repertory nor claim to be a jazz-specific or jazz-oriented methodology.

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<sup>1</sup> Edwin E. Gordon, *Learning Sequences In Music* (Chicago: GIA Publications, Inc., 1988), 28.

Though some current teachers devote themselves to one specific methodology and pursue specialized training and possibly certification, it is also possible to use an eclectic approach, incorporating only parts of each school of thought to create a unique system for your classroom, experience level, or desired outcomes. This is not as complicated as it may seem because many of the qualities and end goals of the methodologies are not too dissimilar; often, they are simply varying means to the same end. As Dalcroze says (though he was referencing even older methodologies; the idea is still applicable):

To choose between these systems is admittedly difficult, and we are not reproving the authorities with having chosen wrongly. Our grievance is that they have neglected to choose at all. [...] What is the infallible criterion of the worth of a system of instruction? Surely the practical results of the system, the technical accomplishments of the pupils who have followed it.<sup>2</sup>

Dalcroze seems to insist that music educators should select at least *some* methodology, rather than flounder about aimlessly (presumably, he would also be satisfied with an educator creating their own, as long as they were working toward some succinct end, as he did). And, as he concludes, as his ‘infallible criterion of the worth of a system of instruction’ must be, the results and technical accomplishments of students of these methodologies utilized in a jazz context will be considered. That is, musicality and musical understanding of students can be measured by analyzing their performance.

Some may choose to argue against using these methodologies for jazz education because jazz musicians did not use these. As noted in Chapter 1, these methodologies draw from the oral tradition—from singing and experiencing music before writing it down, otherwise commonly referred to as sound before sight—that *was* a means of education

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<sup>2</sup> Emile Jaques-Dalcroze, *Rhythm, Music, and Education*, trans. by Harold F. Rubinstein (New York: G. P. Putnam’s Sons, [1921]), 26.

for jazz musicians. With advances in American society, formal education is a reality for the vast majority of young Americans, and as most students have music programs in their schools, it is now possible to try to formally teach jazz to young students. Unfortunately, the perpetuated model of jazz education—that of master and apprentice—does not hold up too well for a classroom of 25 7-year-olds. However, by using these methodologies, which are designed to have many components applicable to a large group of students, jazz can be presented and experienced in an organized fashion. Another way to reframe this is to realize that these young people are not learning jazz in a theoretical and practical sense; that is, they are learning more about improvisation and the experience of group musical communication than they are about chord changes or specific technical aspects. Because of this, the educational format *must* be different than that of practicing jazz musicians. Perhaps one of the simplest explanations for educators choosing to employ these pre-existing, though internationally-developed, methodologies is that they have been in existence for a relatively substantial period of time, educationally speaking, and still stand up to the test of time.<sup>3</sup> Unlike methodologies that are created more recently, these methodologies have research and thousands of successful students behind them.

The most common methodologies in American music education are based on the teachings, theories, philosophies, and publications of Japanese Shinshi Suzuki, German Carl Orff, Hungarian Zoltan Kodaly, Swiss Emile Jaques-Dalcroze, and American Edwin Gordon. While some other methodologies exist, they are less practiced, less researched,

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<sup>3</sup> Dalcroze published the opening quote in Chapter 1 in 1905. Gordon's book from 1988 is referenced throughout as well.

less inclusive or flexible, and their applicability to jazz is less direct and/or prevalent.<sup>4</sup> An overview of the five methodologies listed is given here, as knowing about them is considered somewhat fundamental knowledge for one teaching young children general music; a basic understanding of their underlying values and emphases will help the reader understand the background and approach of different educators mentioned as well. Regarding educators' exposure, these methodologies are usually taught in a teacher preparation course on general music, found in undergraduate music teacher preparation programs, so most music educators have a functioning knowledge of them and often assume that others working in music education do as well. Some educators pursue certification through workshops in one or more methodologies; others teach with a basic understanding of the underlying principles.

Shinshi Suzuki, born in Nagoya, Japan, developed an instrumental method based on his Talent Education philosophy of music education, that "all children can be well educated" and not to turn away any student who may be struggling or behind others of his age.<sup>5</sup> Suzuki's philosophy is also based on the concept of one's mother-tongue, which essentially explains that all children have the capacity to learn music, just as all children have the capacity to learn their mother-tongue, or the language of the culture into which they were born, regardless of whether it is considered a difficult language to learn or an easy one.<sup>6</sup> Suzuki argues that music is not an innate, inherited ability, but something that

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<sup>4</sup> The methodologies of Feierabend, Sarabeth, Applebaum, Montessori, and Waldorf are a few notable ones.

<sup>5</sup> Shinichi Suzuki, *Nurtured By Love*, 2<sup>nd</sup> ed., trans. by Waltraud Suzuki (Smithtown, NY: Exposition Press, [1984]): 3.

<sup>6</sup> Ibid, 2.



is learned based on one's environment; because of this, Suzuki places a great deal of responsibility on the parents, as he believes children should start learning music as young as possible, just as they learn language.<sup>7</sup>

It should also be noted that this method explicitly states that the end goal is not to have some set of musical skills, but to be a noble person.<sup>8</sup> It aims to have students develop their sense of aesthetics and morals rather than a set of skills; those skills and the development thereof are the means but not the end. Educators who think jazz education should be used in much the same way echo the theme of aesthetics.<sup>9</sup> Dr. Herb Wong, whose work will be examined in depth in Chapter 5, explains that elementary jazz education should have very comparable goals to Suzuki's methods, rather than more traditional collegiate goals (career) of jazz education: "Jazz education is not strictly about getting work. Very few will probably make it. This is about aesthetics—to teach students about the music, its history, its importance and how the music is made."<sup>10</sup>

Zoltan Kodaly of Hungary, with some similarities to Suzuki, also believes that music is within the abilities of and a right of every person and should begin at a young age.<sup>11</sup>

Choksy, in writing about Kodaly's methods in her book on the American application of such, emphasizes Kodaly's "mother-tongue" to be using what one commonly hears to

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<sup>7</sup> Ibid, 12-3.

<sup>8</sup> Ibid, 15.

<sup>9</sup> See Dennis T. Brown, "Jazz Education as Aesthetic Education," *Jazz Research Journal* 1 (1981).

<sup>10</sup> Roger Drury, "Academics," *Jazziz* 6/3 (April/May 1989): 61.

<sup>11</sup> Lois Choksy, *The Kodaly Context: Creating an Environment for Musical Learning* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981), 6.

learn music, which clearly differs from Suzuki's use of the same phrase.<sup>12</sup> For Kodaly, this meant the use of Hungarian folk songs and dances, which are based on a sol-mi-la tonal system, to teach music to young Hungarian students.<sup>13</sup> This method seems somewhat less applicable in its purest form in America, where do-mi-sol are more common, but Kodaly is still widely and successfully used in American classrooms, even with the so-mi-la basis.<sup>14</sup>

This concept of a 'musical mother-tongue' has been examined for possible American jazz-based methodology possibilities, but nothing has caught on with educators, or with as much research as the methodologies outlined here.<sup>15</sup> Dr. Kim McCord quickly notes the issue with Kodaly in a jazz application, but seems optimistic for its' future:

The Kodaly people are a little more conservative and it's real proper singing-based; they don't like the sound of jazz singers' voices. They want everything to be starting with so-mi, and I think in jazz, we think more about hearing roots of chords first. It's been a little bit harder to sell them on it. They're starting to show some interest. They're the ones that are the least likely to use jazz.<sup>16</sup>

Kodaly's method is also the source of the solfege hand signs, which are commonly seen in classrooms—even classrooms that may not be strictly Kodaly. The philosophies of Kodaly are usually applied as a clear and sequential method, as Suzuki's is, but where

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<sup>12</sup> Ibid, 7.

<sup>13</sup> Ibid.

<sup>14</sup> Personal observation from the prevalence of Kodaly methodology in American primary schools and universities as well as personal success in using it in the classroom.

<sup>15</sup> See Reginald Buckner, "American Music Education Foundation in Jazz: A Historical Perspective," *Jazz Research Journal* 1 (1981): 41–4.

<sup>16</sup> Dr. Kim McCord, interview by the author, 25 November 2013. See *Appendix D* for complete interview transcription.

Suzuki's is an instrumental method with 3-year-olds playing tiny violins, the application of Kodaly's method is done vocally.<sup>17</sup>

Common to all methodologies with the exception of Suzuki is the heavy emphasis on the use of the voice in experiencing and learning about music. Doug Goodkin, a practitioner of Orff, the next methodology to be examined, explains how jazz musicians also value singing as musical experience and how it affects instrumental performance:

[One issue with jazz education is] too much concern about the instrument rather than singing it and then expressing it on the instrument. Look at the history of jazz: Louis Armstrong sang what he played and played what he sang. Ella Fitzgerald never played an instrument but she scat-sang as if. Dizzy Gillespie could scat exactly what he played. Oscar Peterson, Keith Jarrett—they're singing along with what they're playing. It's those simple, deep tissue things that prove to be the most effective, often.<sup>18</sup>

A unique possibility in integrating jazz into an elementary music methodology like those examined here is the possibility of a student experiencing jazz-related improvisation in the voice first and then moving that experience to the instrument, rather than having general music (non-jazz) and instrumental music (jazz) experiences that are seemingly unrelated. At first glance, educators may superficially view Kodaly's method as too strict for improvisation; to quite the contrary, Kodaly, like many accomplished musicians, views improvisation as a necessary aspect of musical development and it is included in his method.<sup>19</sup>

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<sup>17</sup> Lois Choksy, *The Kodaly Context: Creating an Environment for Musical Learning* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981), 7.

<sup>18</sup> Doug Goodkin, interview by the author, 2 September 2013. See *Appendix C* for complete interview transcription.

<sup>19</sup> Lois Choksy, *The Kodaly Context: Creating an Environment for Musical Learning* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981), 77.

The two methodologies already considered stress that music education should begin at a very young age. Carl Orff of Germany—probably best known for his composition, *Carmina Burana*—developed a methodology without age specifications or preferences that emphasizes the experiences and creation of music before the structured learning of it; for this, he continues the language analogies used by Suzuki and Kodaly, but with decidedly different ways of discussing it and no mention of any sort of mother-tongue.<sup>20</sup> His method utilizes specialized keyboard-mallet instruments called Orff instruments: wooden keyboards with movable and removable bars played with mallets; students also perform on assorted non-pitched percussion instruments and timpani as well as recorders.<sup>21</sup> His methodology works to highlight the significance of pentatonic scales and movement in learning music.<sup>22</sup> Specific speech patterns and body percussion are other means of experiencing rhythm in the Orff method; these aspects seem to substitute for singing, but still allow for a pure, unmediated experience of music.<sup>23</sup>

This method uses a great deal of improvisation—an essential part of any jazz education and found in the state and national standards of music education—and rote learning, a characteristic found in all elementary music methodologies widely practiced in the United States.<sup>24</sup> Many contemporary educators have successfully utilized this method for jazz applications.<sup>25</sup>

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<sup>20</sup> Doreen Hall, *Music for Children: Teacher's Manual* (Mainz, Germany: B. Schott's Söhne, 1960), 5–6.

<sup>21</sup> Ibid, 8–11.

<sup>22</sup> Ibid, 7.

<sup>23</sup> Ibid, 12–13.

<sup>24</sup> Ibid, 26.

<sup>25</sup> See *Chapter 6: Jazz in the Modern Classroom* for specific instances.

The methodology of Emile Jaques-Dalcroze, the first developed of all those surveyed, is somewhat similar to that of Orff with an emphasis on movement and rhythmic development, but this concentration is truly the basis of Dalcroze's method, which he calls eurhythmics.<sup>26</sup> He focused on the combining of bodily movement with rhythm for children to experience and internalize music. Dalcroze, like Suzuki, had loftier aims than the simple music education:

In my judgment, all our efforts should be directed to training our children to become conscious of their personalities, to develop their temperaments, and to liberate their particular rhythms of individual life from every trammeling influence. More than ever they should be enlightened as to the relations existing between soul and mind, between the conscious and the sub-conscious, between imagination and the processes of action.<sup>27</sup>

Unlike the other methodologies examined, Dalcroze's earlier writings do mention children without music aptitude, "Those devoid of all musical taste, being relieved from the burden of lessons of no value to them, and thereby conferring an almost equal benefit on the art, in being debarred from meddling with it, and clogging its progress by ridiculous pretensions."<sup>28</sup> However, his later writings contradict this with a belief that all children possess musical potential and show an open-minded growth in his own beliefs.<sup>29</sup> Dalcroze's method utilizes rhythm as one means of developing one's *inner hearing*, which Kodaly develops through singing, and what Gordon will come to call *audiation*; even without further definition, one can understand that this skill is something valued in jazz musicians and a necessity in jazz education as well.

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<sup>26</sup> Emile Jaques-Dalcroze, *Rhythm, Music, and Education*, trans. by Harold F. Rubinstein (New York: G. P. Putnam's Sons, [1921]), 147.

<sup>27</sup> Ibid, ix.

<sup>28</sup> Ibid, 16.

<sup>29</sup> Ibid, 147.

The most recently developed methodology that is beginning to have an impact nationally is the Music Learning Theory of Edwin Gordon, a jazz bassist and American currently working at the University of South Carolina. Gordon's research involves infants and very young children and is centered on the ideas of rhythm and movement-based learning, like Orff and Dalcroze before him, as well as learning in specific sequences, like that of Suzuki and Kodaly. Gordon's method involves breaking component skills into child-sized bits, like Orff (though Orff's work is not specifically with very young children) and building skills based on the mastery of these component skills. One significant skill which Gordon comes back to time and time again is the idea of *audiation*—not dissimilar to the *inner hearing* throughout Dalcroze's writings; Gordon's definition, from the glossary of his text, is: hearing and comprehending in one's mind the sound of music that is not physically present. It is neither imitation nor memorization.<sup>30</sup>

Gordon's ideas on improvisation and creativity are significant and specific, and deserve the attention of any musician. By first noting "creativity and improvisation cannot take place in a vacuum," Gordon indicates that some style, some repertory, or some context for music must be in place.<sup>31</sup> Furthermore, Gordon offers these thoughts on the difference between creativity and improvisation:

Because it is easier to create than to improvise, creativity is a readiness for improvisation. Creativity is easier than improvisation, because there are more restrictions on a performer when he improvises than when he creates. [...] When a

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<sup>30</sup> Edwin E. Gordon, *Learning Sequences In Music* (Chicago: GIA Publications, Inc., 1988), 331. Gordon's definition goes on to explain that there are six stages of audiation and seven types of audiation; these are the incremental steps, as discussed earlier.

<sup>31</sup> *Ibid*, 71.

student is creating he imposes restrictions upon himself. When he improvises, he is subject to externally imposed restrictions. All creativity is to some extent a form of improvisation, and all improvisation is to some extent a form of creativity.<sup>32</sup>

An analogy can be made with a blank sheet of paper versus a coloring book: with a blank sheet of paper (or even no starting medium at all), artists must impose their own restrictions for their creation or art. With a coloring book, artists are functioning within externally imposed restrictions (which they may choose to acknowledge or ignore). This is easily seen in our original context of music as well: students asked to compose a song with no restrictions are creating their work; students improvising in a style with a tonality, meter, instrument/voice, etc., must contend with many externally imposed restrictions. With this definition of improvisation, obviously more specific than when people choose to say, “Just make it up,” improvisation can be discussed in a more logical, researched, academic, and comprehensible manner.

Some modern educators choose to focus on the idea of improvisation, which may or may not manifest as jazz, as the core of their research and work. One researcher who focuses on improvisation outside the context of jazz is Ed Sarath, who has published several articles on the topic, two of which are included in this bibliography. Much of what he writes seems to pedagogically reinforce concepts found in the older general music methods examined here—ideas like sound before sight and the use of high-quality music (which will be covered more in Chapter 3).<sup>33</sup> Sarath’s methods seem to focus almost

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<sup>32</sup> Ibid, 71–2.

<sup>33</sup> Ed Sarath, “Creativity, Tradition and Change. Exploring the Process-Structure Interplay in Musical Study,” *Jazz Research Papers* 16 (1996): 123–129.

completely on the development of musical skills through improvisation without stylistic boundaries.<sup>34</sup>

Others are pursuing ideas similar to those of Gordon and Sarath when it comes to the importance of improvisation. Dr. Christopher Azzara, faculty member at the Eastman School of Music in both the jazz department and the music education department, is one such educator and researcher. Like Goodkin and the elementary methodologies examined, Dr. Azzara focuses on the experience of music before any theoretical concepts are taught. On improvisation, Dr. Azzara says:

Certainly, improvisation is central to jazz. But, it's also central to music making, and it has been throughout history, but a lot of times, the way it's taught, it's not brought to the center like it should. [...]

A lot of times, improvisation is presented in such a way that it's very... I'm not against theory, but the theory is not contextual to any kind of experience, if you will. So, the singing and the movement at the beginning and throughout [a complete music education] provide the context for that embodiment. Then, central to that process [...] could also be this idea of learning repertoire. When you think of repertoire as the stories that we know, and that we can spontaneously experience these stories, it's an analogy to music: a tune could be analogous to the unfolding of a story. [...]

I'm not against theoretical models; I enjoy that when it's contextual, but if you just know what notes to play, then you're going to end up playing notes. But if you understand that theory in the context of singing and moving and repertoire, you're going to have a more meaningful interaction with others with your improvisation. [...]

I'm stirring the soup up a little bit and I am encouraging you to think a little more about improvisation as being more central. We need to have open minds and an open mindset to dialogue about this interaction for the benefit of children and anybody, really—any students who are really musicians and are trying to get deeper levels of understanding in their music making.<sup>35</sup>

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<sup>34</sup> Ed Sarath, "An Alternative Approach to Teaching and Learning Improvisation. Toward a Creative Global Aesthetic," *Jazz Research Papers* 12 (1992): 120–128.

<sup>35</sup> Dr. Christopher Azzara, interview by the author, 30 September 2013. See *Appendix E* for complete interview transcription.



*Jump Right In*, a music education series written by Dr. Azzara and Dr. Gordon, is improvisation and repertory-based. He explains the basis of his instrumental method:

It's improvisation oriented. And the whole idea of that material—the recorder, wind, percussion, and string books—is to get people to learn to read in the context of learning to improvise. So, it's a lot different than the way a lot of people have thought about things. We're suggesting that you should learn to speak and listen, learn to read in the context of speaking and listening. So, speaking in music is improvising.<sup>36</sup>

As can be inferred by the statements of Dr. Azzara, the Gordon methodology is based on the development of skills without a specific repertory; it seems a teacher could apply the structure to nearly any genre of music that lends itself to the development of these specific skills.

While these methodologies were developed by highly educated individuals and have since been applied to countless elementary music classrooms internationally, there may still be methodologies yet constructed that are more effective in teaching jazz or in using jazz as a vehicle for general elementary music education (though that idea depends somewhat on the ultimate goal: musical skills? noble students?). In an article discussing his approach to elementary jazz education, Dr. Herb Wong considers the developmental theories of Bruner, Piaget, Brandwein, and Silberman to validate the need for early childhood education and notes educational theories, like that of language acquisition (similar to Suzuki's approach) and sociological models.<sup>37</sup> Dr. Wong's approach to jazz education will be covered more in depth in Chapter 5.

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<sup>36</sup> Ibid.

<sup>37</sup> Herb Wong, "Take a Chorus. Jazz and Young Kids?" *Down Beat* 40/17 (25 October 1973): 36.

As briefly mentioned earlier, Buckner takes the international methodologies one step further in the American direction. After a brief discussion of other methodologies, Buckner quickly considers the application of jazz as the ‘mother tongue’ of American musical education; unfortunately, this short subsection of his article does not go into depth about this idea and it did not come to fruition in his lifetime, but it is a question to consider.<sup>38</sup>

Considering the use of American music as the basis for an American methodology leads one to ask what American music really is. Jazz, like blues, has influenced and permeated the popular musical culture of American. Educator Doug Goodkin strives to incorporate American music—namely, folk and blues—into his curriculum, among repertory more commonly referred to jazz. During an interview with him, he explained an entire blues-based segment of his curriculum:

I talk to the kids about this and then we go on to do this whole lesson on the blues. I play rock music from the ‘50s through the early ‘70s and say, “Let’s listen to a couple pieces here.” We’re listening to, of course, “Hound Dog” and “Rock Around The Clock” and “Rockin’ Robin” and “Charlie Brown” and “Shake, Rattle, and Roll,” and then we’re listening to “Barbara Ann” by the Beach Boys and “I Got You,” James Brown and then we’re listening to “Money” by the Beatles and “Route 66” covered by the Rolling Stones or “Carol” by the Rolling Stones. Then we’re listening to Cream and Jimi Hendrix and this incredible gamut of music—Ike and Tina Turner.

I say, “What do they all have in common?” Well, I don’t say it; every single one is based on the 12-bar blues. This contribution of the blues to American popular culture and everything that began as rock-and-roll is extraordinary. You know, it used to be called rhythm and blues—“Johnny B. Goode,” also Chuck Berry, Little Richard. It’s absolutely extraordinary, and Jerry

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<sup>38</sup> Reginald Buckner, “American Music Education Foundation in Jazz: A Historical Perspective,” *Jazz Research Journal* 1 (1981): 39–4.

Lee Lewis was playing things that that Meade Lux Lewis was playing 30 years before him. So, we have to trace this back.

When the Beatles came to the US and got off the plane, the reporter said, “What do you want to see? Disney Land? Statue of Liberty?” They said, “We want to see Howlin Wolf and Muddy Waters.” The reporter said, “Where’s that?” John Lennon said, “You Americans don’t seem to know your own cultural heroes.”

So, this is the framework I give to the kids: we live in the United States of America. If I had to choose between Duke Ellington and Mozart, I’m going to choose Duke Ellington because this is a huge part of our culture. It’s what people around the world admire us for. Since I’ve traveled so much around the world and I’ve heard Louis Armstrong and Billie Holiday in cafes in Singapore or Indonesia or Japan or wherever I go, often people around the world know more about jazz than Americans do. This is a huge thing with the kids.<sup>39</sup>

Jazz is arguably one of the most inclusive, culturally speaking, of any music.<sup>40</sup> Doug

Goodkin continues his interview by saying:

Jazz is inclusive of a lot of music. If you have to choose one thing, that’s another thing. Jazz has Mozart in it. Jazz has samba in it. Jazz has so many influences. It has Spain in it. It has Cuba in it. It *is* a world music, as well as American music, and it is a classical music, as well as a folk and a pop music. It’s all those things at once. But, of course, it doesn’t have everything. It doesn’t have a Native American influence. It doesn’t have a Chinese influence. There’s still reason to do world music separate from jazz, but if you had to pick one thing that is the most inclusive music, and also the most vibrant and still alive—I mean, it’s great to know about Mozart, but how many people know about Schoenberg and Webern? Not many, because classical music kind of hit its own dead end, and people have been saying for years, jazz is at it’s end, but it’s obviously not.<sup>41</sup>

Historically, other educators and researchers have written about the possibility of an all-jazz curriculum. At the closing of Dr. Christina Grant’s article on pedagogical ideas for integrating jazz into a general music curriculum, there is mention of a forthcoming

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<sup>39</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

<sup>40</sup> This is likely because it is such a relatively new style, considering all of music history, and it is continually developing. No matter the reason, however, it is quite inclusive.

<sup>41</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

textbook entitled *Kidzjazz*; unfortunately, no further or current information about the book can be found.<sup>42</sup> In 1996, the music educators' organization MENC (presently, NAME) in conjunction with IAJE published a book called *Teaching Jazz: A Course of Study*.<sup>43</sup> Though this seems like a promising curriculum and it appears to be well advertised, there do not appear to be many accounts of actually using the book outside of college syllabi.

As shown here, older methodologies do not prohibit the use of jazz; in fact, with their emphases on improvisation, rote learning, ear training, and sound before sight, these methodologies are easily aligned with some common goals of jazz education.

Additionally, being that jazz originated in America, it seems to make sense to use these internationally developed methodologies with an American musical genre. The body of research in general elementary music education is already quite extensive and continually growing and developing. However, the use of the jazz style in such methodologies is a newer concept and much less explored. As the following chapters will show, educators are experimenting using traditional as well as new methodologies in teaching jazz to K–5 student.

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<sup>42</sup> Christina Grant, "Springboards for Jazz in the Primary Classroom," *Jazz Educators Journal* 33/5 (March 2001): 41.

<sup>43</sup> Gordon Vernick and others, eds., *Teaching Jazz: A Course of Study*. (Reston, VA: MENC: The National Association for Music Education, 1996).

### Chapter 3

#### Should jazz be studied? Do kids get jazz?

One question commonly raised when the idea of jazz in elementary music education is discussed is: even *if* one can teach jazz to elementary students or use jazz to teach music to elementary students, *should* one? Do they get it? Is it even worth bothering to try? One must remember there are two sorts of teaching of jazz that can take place in elementary school. First of all, it is possible to teach young children to sing and instrumentally play jazz as a repertory—*specifically* jazz, and maybe *only* jazz—just as you might teach a young piano student specifically to play Bach or, as Suzuki originally did, a young violinist to play music written in the Baroque period.<sup>1</sup> This is one possible form of jazz education.

The other form, which usually does not exist independent of the first described (but does leave the curriculum more open and the student's experience is more musically inclusive) is to use jazz as a vehicle for musical education. Just as recordings of Mozart piano trios or songs children sing may be used to teach quarter notes, a jazz recording or a jazz song as a children's singing game can be used to teach basic musical concepts and theory without explicitly teaching them only jazz performance practice. In this second form, jazz education can be used fluidly with other styles of music as part of a stylistically expansive music education. Also in this sense, general music ideas—composition, improvisation, swing, and many more—can be applied to all styles and in multiple ways.

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<sup>1</sup> This is one of the criticisms of the earliest forms of his method; it lacked teaching other styles of music. This issue has since been remedied.

While creating a standard jazz big band might seem like the most traditional way to teach jazz, it limits the ease with which a class could switch between other styles of music, if they were not tied to saxophones, drumsets, a set number of ensemble members, etc.

The question of whether or not jazz should exist in an educational setting is as old as jazz itself; historical writings show that many opposed the introduction of jazz to school settings for any age group. As discussed in Chapter 1, jazz education began among jazz musicians and quickly came to exist in historically Black colleges and universities (HBCUs). However, after the initial few programs, there is little to be found about any HBCU jazz program; available writing focuses on the expansion of jazz into white colleges and universities. McDaniel offers this explanation:

One might assume that because jazz comes out of the African-American historical/socio-cultural experience, and that because most of the major innovators and best players have been African-Americans, it would seem logical to think that historically Black colleges and universities (HBCUs) would provide the leadership in the study of jazz. Given the seminal role that Black colleges played in the early days of jazz instruction as well as the success of jazz bands like the Tennessee State Collegians, the Wilberforce Collegians, and the Alabama State Collegians, one might presume that Black colleges represent the vanguard of jazz education. Unfortunately, this is certainly not the case.

Unfortunately, because of the racism and discrimination that permeated America, its elementary and secondary schools and higher education, which resulted in segregated schools, i.e., Black colleges, and white colleges, Black schools had to follow the mandates of white-controlled boards of trustees and white-dominated legislatures. Even the Black private college, like its sister state or public college, was not immune and depended heavily on financial support from the white corporate community or from controlling white interests. The net effect of this was that historically black colleges and universities “mirrored” white colleges, in order to be “acceptable” in the eyes of the white community from which it depended heavily for financial support.

Black colleges, in order to receive accreditation and maintain it, had to meet “white curricula standards,” which really meant that they had to adopt the curricular model of the white college. So, if the music curriculum of the white college was composed of a diet of European high culture, so too was the Black college. If jazz was absent from the curriculum of white schools up to the sixties

(and it was for the majority of white colleges), it seems likely that the same would hold true for Black colleges given their historical circumstance.<sup>2</sup>

An interview with Oliver Nelson offers a comparable assessment of that situation in 1968:

One of the things that has disturbed me since I began going to these clinics and festivals is that very few Negroes participate, either with mixed groups or with all-Negro groups. You find almost no big Negro bands, and very few of the individual soloists that do show up are outstanding. I started to ask myself why this is and what is going on,” Nelson said.

One of the answers he has come up with is that black educators still look upon jazz as something soiled. There is not much difference here between them and their white colleagues. Nelson suggests that because many of the Negro schools have a religious basis they concentrate on vocal and choral music. Not only is there no jazz, except what is played underground, but there is very little chamber music. Nelson pointed to Lincoln University in Jefferson City, Mo., as an example:

The head of the music department, Dr. Fuller, had the kind of attitude I’m talking about. He is a Negro, educated at Iowa State University, has a Ph.D. His attitude about jazz was that it was not to be played in the Fine Arts Building. If he happened to be walking through the building and heard something that even remotely sounded like jazz, he would open the door and say, ‘We’ll have none of that.’

“I’m aware now that I can’t say that the reason why there are so few Negro college groups is because of white prejudice, because that’s not so. It’s black prejudice. It’s the fact that the black schools have no use for this music, and therefore, would not dare to start a fundraising campaign to send a jazz group to compete in one of the college festivals.<sup>3</sup>

Critics of jazz in elementary school may bring up this issue with jazz in elementary music settings—that it comes from a time of extreme racial strife in America. This is a valid point, but something a seasoned jazz teacher of young children addresses with ease, as Doug Goodkin did:

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<sup>2</sup> William T. McDaniel, Jr.: The Status of Jazz Education in the 1990s. A Historical Commentary, in: *International Jazz Archives Journal*, 1/1 (Fall 1993): 125–127.

<sup>3</sup> C.M. Weisenberg, “The State of Jazz Education. An Interview with Oliver Nelson,” *Down Beat*, 35/19 (1968): 17.

The one place where [jazz] could be controversial is we're dealing with heavy racial issues. I'm showing [students] Elvis Presley and then I'm talking about Big Mama Thornton and then I'm talking about, "The blacks make it and the whites take it. Benny Goodman was the King of Swing because he's white and Dave Brubeck was on the cover of TIME magazine because he's white. It's not their fault, but you guys have to know this culture. There's Al Jolson in blackface singing on *The Jazz Singer*." They look at it and say, "That's so weird. What's going on there?" I say, "Okay, here's the story of minstrelsy."

I don't believe in teaching jazz as just the notes; I believe you have to give the whole cultural context. You can't give that context without talking about racism in the United States of America. So, if anybody was going to complain, that might be a place where they make a complaint, and I say, "Bring it on. Let's talk about it."<sup>4</sup>

Perhaps, if children confront these issues at an early age, they will be able to learn from them and apply that knowledge as they grow. In any music education, educators must make the choice: certain issues must be addressed, or glossed over. If Western art music is considered from a historical perspective, it begins with Gregorian chant and the Catholic Church; we must choose to address the topic or leave out the parts that perhaps should not be addressed in school.<sup>5</sup> As Dr. Lori Custodero notes, this situation can occur for any style of music:

Who gets to pick what music? [Children are] not going to understand "Fables of Faubus," right? We don't do that. But we could do "Boogie Stop Shuffle" [to] introduce them to Charles Mingus, and they get that. There's child-appropriate jazz. There is adult-appropriate jazz. There is child-appropriate classical music. There is adult-appropriate classical music. I tried teaching Tchaikovsky to a group of 4- and 5-year-olds once and they were terrified. I had to stop in the middle. It was *The Nutcracker* [sings the beginning of "Dance of the Sugar Plum Faeries"] and I was doing this forest thing where we were tiptoeing through the forest; they were terrified! I had to turn it off immediately and change gears. All kinds of musics are both appropriate and inappropriate.<sup>6</sup>

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<sup>4</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

<sup>5</sup> For example, the issue of maintaining a separation of church and state.

<sup>6</sup> Dr. Lori Custodero, interview by the author, 8 November 2013. See *Appendix G* for complete interview transcription.



It would not be impossible to address the less desirable aspects of jazz lyrics or history in the same way, at least until they are appropriate for the student's age and development; Wong would most likely argue this would be an opportunity for cross-curricular connections with an American or world history course.

Critics of jazz in formal educational settings tend to aim their arguments at the quality of jazz music. According to Bill McFarlin, "In 1955, Kansas State University President James McCain said, 'We will teach jazz when we start teaching comic books.'"<sup>7</sup> With another reference to comic books (interestingly, also known as an American art form), a printed interview with a junior high school principal and his thoughts on his music program yielded this tidbit:

Both classical and popular music will serve in their places, without the exclusion of one or the other. The school, however, will find no more necessity for encouraging jazz music than it will for fostering an interest in pulp literature or in comic strip art. Without an obvious effort to uplift, both exposure to, and learning about, higher types of music will gradually raise the standards of appreciation.<sup>8</sup>

Another critical view of jazz cites its "dull monotony" as one of its many issues:

America is providing for its children an education in music and opportunities in music which should go far to balance the debit entries in its musical ledgers, the dull monotony of its jazz and the strident foolishness of so much of its 'light music.' There is a dead weight against its progress in the world, namely wireless, whence from morning to night an unchecked flow of inferior music is let loose, booming out in every home, hotel, and street corner.<sup>9</sup>

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<sup>7</sup> Bill McFarlin, "The Learning Curve. State of a New Union. No longer in the margins, jazz education has helped build a union between academic institutions, government agencies, and the jazz industry," *Jazziz*, 15/10 (October 1998), 58.

<sup>8</sup> F. Colwell Conklin, "A Balanced School Music Program," *Music Educators Journal* 24/5 (March 1938): 35.

<sup>9</sup> Steuart Wilson, "Music in American Schools," *The Musical Times* 71/1046 (1 April 1930): 310.

Nearly 50 years after those sentiments were published, the president of MENC, already known as an incredibly powerful and influential organization for music educators of all sorts, published some quite unfortunate words against any progress jazz may have made for existing in the educational realm. McDaniel offers his evaluation along with some of Corbett's words:

In the December 1987 issue of *Music Educators Journal* [we were] reminded [...] how far we still have to go to remove the Eurocentric bias in American education. MENC President [Daniel] Corbett discounted jazz, placing it in the same category as strolling strings, musicals, and marching bands where he maintained that such music "has little to do with the task of making students musically literate and intimately aware of the rich cultural heritage that is theirs to experience and understand in music." Corbett was speaking of the heritage of European music, not that which originated in America. Corbett seems determined to keep our students ignorant of the major developments in our own culture.<sup>10</sup>

It is unfortunate to think that articles written for the widely distributed *Music Educators Journal* would perpetuate such beliefs, even as late as 1987. This article may be the source of lasting anti-jazz in education sentiments. Luckily, responses that argued in favor of jazz were presented early as well:

This is written in the belief that jazz [...] should be presented in school—not as a softening up device for teaching the "classics" but as an end in itself. This is certainly contradictory to the frequent suggestion that classics are more easily approached through popular music. Further, this is not intended as a brief history of jazz, nor will an attempt be made to define in any absolute sense the terms to be used. [...] This is meant as a challenge that the educator (who has not already done so) explore the field of jazz with the purpose of proving to himself that (1) jazz is a legitimate form of music and art, with all the weaknesses of an art, yet capable of fundamental truth and aesthetic beauty; and (2) a sincere, intelligent presentation of jazz will offer to the student the same challenge as does a similar presentation of the classics, and will improve the student in musical, artistic, and human concepts of value.<sup>11</sup>

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<sup>10</sup> William T. McDaniel, Jr., "The Status of Jazz Education in the 1990s. A Historical Commentary," *International Jazz Archives Journal* 1/1 (Fall 1993): 134.

<sup>11</sup> Darlington R. Kulp, "The Positive Approach to Teaching Jazz," *Music Educators*

Collegiate environments were an equally controversial area. Some jazz musicians and educators, as Oliver Nelson mentioned before, can recount stories of college professors not wanting jazz music to be played on campus: Ralph Ellison at Tuskegee,<sup>12</sup> McDaniel at Morehouse,<sup>13</sup> Matus Jakabcic,<sup>14</sup> and Ed Sarath<sup>15</sup> are among those who have shared that common story in interviews and articles. It seems that even as jazz was slowly gaining acceptance on some college campuses in 1950–1980, it took much longer to have a presence on most campuses.

In contrast with the writings listed above, which downplay any aesthetic qualities of jazz, Lothar Zenetti raises issues with the fact that jazz is a “pinnacle-art” like Romantic music and is too advanced for young children; instead, he offers solutions based in other methodologies—particularly, Orff—to prepare children to study jazz, but makes no mention of when they would be ready to do so.<sup>16</sup> This is not a common argument as to why jazz should be excluded from early education, and it is interesting to note that this single argument for the too-complex nature of jazz comes from a European writer.

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*Journal* 43/3 (January 1957): 36.

<sup>12</sup> Ralph Ellison, *Living With Music: Ralph Ellison's Jazz Writings*, ed. by Robert G. O'Meally (New York: The Modern Library, 2001): 22

<sup>13</sup> William T. McDaniel, Jr., “The Status of Jazz Education in the 1990s. A Historical Commentary,” *International Jazz Archives Journal* 1/1 (Fall 1993): 125.

<sup>14</sup> Graham Collier, ed., “Ways and means: Divergent views on attaining the same ends. Teachers’ discussion from the IASJ Meeting in Santiago de Compostela, 1999,” *Jazz Changes* 6/3 (Autumn 1999): 16.

<sup>15</sup> *Ibid.*, 15.

<sup>16</sup> Lothar Zenetti, “Making Music with Children,” *Jazz Music* 7/4 (July/August 1956): 11.

Brian Morton directly asks: do children get jazz?<sup>17</sup> He considers that children may understand jazz, and continues his line of questioning in asking: if kids do get jazz, why do musicians record albums specifically for children?<sup>18</sup> Why are children not able to simply listen to authentic jazz recordings? Morton considers that the jazz experience and overall music education of the *parents* is the real issue that would need to be addressed in this situation. Though these albums are targeted for children ten years of age and under, those children are probably not selecting the albums they would like, perhaps beyond what they have seen advertised on television or the soundtrack to their favorite show. It seems like a smart marketing move, targeting an album to the parents of children; with the success of the *Music for Little Mozarts* series, musicians serve to profit from recording specifically for a mostly musically illiterate (and particularly jazz illiterate) audience.<sup>19</sup> This audience, when faced with rows of authentic jazz and art music in the Electronics Department of a department store, may be bewildered beyond belief. However, if one album cover pops out as designed specifically for their child's young ears, they will find relief from the stress of sorting through those authentic recordings! The real questions lies in the 'authenticity,' or quality of the albums assembled and marketed for young listeners; that is something that cannot be mandated and will be questioned until the end of time in all genres. As Kodaly said and practiced in his musical

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<sup>17</sup> Brian Morton, "As Phil Woods plays along to Winnie the Pooh and children's laureate Michael Rosen works with a jazz orchestra, Brian Morton asks: Do children get jazz?" *Jazz Journal* 62/5 (July 2009): 14.

<sup>18</sup> Ibid. A sample recording might be Trudy Kerr *Jazz for Juniors* (Jazzizit JFJ2001A).

<sup>19</sup> That is, financial success and success regarding recognition. Whether or not the series accomplished any goals for the children that listened to it is still under debate.

philosophy, “Only the best music is good enough for children.”<sup>20</sup> This must be maintained regardless of the style or methodology if children are to experience a high quality musical education.

Doug Goodkin has also seen the presentation of inauthentic jazz in educational contexts, and sees the issue coming from educators who lack experience in jazz as well as jazz musicians who lack experience in education:

Specifically in the Orff world, like I said most of the things I’ve seen in jazz are just way too contrived. They’re taking something and making it *jazzy* rather than going deep into the cultural element. With one exception, they’ve all been workshops done by white folk; by itself, means nothing, but [they are] white folks who haven’t paid their dues with black culture, either hanging out in the culture or investigating it or performing themselves. I saw a woman at a national conference with a Ph.D. in music education do a workshop on jazz and she said, “I’ve been studying jazz piano for three months now. Here’s what I’m going to show you.” It’s like, “Honey, go back to the woodshed. You’re not ready.” She wasn’t.

There’s that problem. Then there’s, “Let’s make something cute and jazzy. Let’s do ‘Humpty-Dumpty’ in a jazzy kind of way,” as opposed to, “Let’s go into the roots of real jazz.” Just that. Just not thought-out. Not deep enough. Not people who are prepared to really understand the deep tissue of how things work.

Then, when I’ve seen jazz musicians who try to do things, it’s just too pedestrian. “Okay! Here’s the 12-bar blues. Play the I chord for four beats and then you go to the IV chord for the next four beats.” Well, that’s okay, but that tells me nothing about why I’m going to the IV chord or what the relationship is with the text. Or is there a text? What is the poetic form? It’s not very well thought-out. Many jazz musicians know what they know but they don’t know why they know it. They don’t know how to break it down. They don’t know how to break it down to get to the essence of it and build it back up again, so they start at too high a level or too abstract a level or they say, “Just feel it,” but that’s not helpful for anybody, just to tell them to feel it.<sup>21</sup>

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<sup>20</sup> Lois Choksy, *The Kodaly Context: Creating an Environment for Musical Learning* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981), 123.

<sup>21</sup> Doug Goodkin, interview by the author, 2 September 2013. See *Appendix C* for complete interview transcription.

Regarding the issue of whether or not children understand jazz, coupled with the fact that Western art music has dominated music education in America since its inception, one must consider how the more advanced concepts of improvisation and composition can be addressed from a Western art music viewpoint or bias. Baroque suites and Classical cadenzas are arguably the two best-known historical examples of musical improvisation in Western traditions; whereas improvisation used to be expected of classical musicians in many situations, these are two of the few surviving instances. For those that argue that jazz is not accessible by children, which stylistically appropriate improvisation situation is the most accessible? When one considers the amount of technical facility required to improvise in the style of Mozart or Bach, and then the amount of technical facility necessary to improvise in the style of Miles Davis or Count Basie, there is little comparison. This is not to say that Miles or Basie did not possess technique and knowledge of the music; rather, they applied it in such a limited and concise fashion that their improvisations can sometimes appear simplistic. Though a young improviser will not come to the music with the same preparation as a seasoned jazz musician, because of the precedent set by champions of the music, virtuosity is not a requirement of jazz improvisation, though it seems to be in the field of Western classical improvisation.

That is also not to say that a child or any jazz musician would receive the same worldwide acclaim and recognition as Miles or Basie for similarly simplistic improvisations—virtuosity may very well be considered a requirement of commercially successful jazz musicians today – but it is not stylistically incorrect to have simple improvisations, as seen in those of jazz masters of the past, and unlike those of Baroque

or Classical styles. If a child has a sense of rhythm, time, and feel, could they not execute lines more appropriately and stylistically accurate in a jazz setting more readily than lines characteristic of Baroque or Classical music? Though it is not necessary for musicians to execute particularly complex or difficult lines to improvise in the Western art tradition, the fact that even beginning musicians can play in a stylistically appropriate manner early on can be quite encouraging to a young musician, who might otherwise be defeated to learn that their improvisations based on a Bach sonata are no where near what Bach may have improvised.

It would not be a stretch to say that a beginning jazz musician, studying the music and style of Count Basie, may be able to perform Basie-esque lines in a convincing style relatively early in their musical education. Through this line of reasoning, it would seem appropriate to use jazz as a means of making authentic improvisation accessible to beginning musicians. Some modern methods, like that of Dr. Christopher Azzara or Dr. Ed Sarath, address improvisation in a neither jazz nor classical basis, but in terms of each piece of music. With these more inclusive approaches, improvisation need not be bound by style, but can be utilized as a means for music education.<sup>22</sup>

Back to the question of whether or not kids get jazz, as noted by Dalcroze in Chapter 2, any measure of success can be found in the results of successful music educators that choose to teach jazz, both as a vehicle and in a jazz-specific ensemble setting, that students can learn about jazz in a meaningful way and are able to apply that knowledge.

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<sup>22</sup> Dr. Christopher Azzara elaborates on this throughout his entire interview. See *Appendix E*.

Though some may have an issue with conceptualizing jazz within a general music context, this explanation offers a clear view, and can be considered for general or instrumental music:

“You can’t teach jazz, can you?” is how the question is generally posed to [Gary] Burton [of Berklee College]. “People get confused with what is talent and what is musical information. A typical classical musician studies how music works, how harmony works, what the grammar of this music is in order to play better. You study your instrument with a master player. You study these same things as a jazz musician, but instead of using as an example a piece by Beethoven, you use a piece by Monk or Ellington. You’re still learning musical information, which helps you be a more knowledgeable, proficient player.”<sup>23</sup>

The question of whether or not kids ‘get’ jazz may be unanswerable, just as the question of whether or not adults ‘get’ jazz may be. That question can only lead to more questions concerning the true nature of jazz. However, if considering whether jazz should be studied or should have a presence in schools, we have come to a point in time where it is generally acceptable to have jazz in schools. In fact, it seems that many administrators, parents, and students are open to the idea of studying jazz as part of their elementary music education. Now, it is a matter of educating the educators, for only with their abilities will students be able to learn. This has been a need since the mid-1940s, as George Simon wrote in his aptly titled, “Educate the Educators About Jazz!” editorial in *Metronome*,<sup>24</sup> but unfortunately, the same plea is still heard in the present day. Dr. Kim McCord, an educator of educators at Illinois State University, does not have a solution for this ever-present issue, “I think a lot of conservative, classically oriented faculty are not

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<sup>23</sup> Dave Helland, “Those Who Can, Teach,” *Down Beat* 62/5 (May 1995): 23.

<sup>24</sup> George Simon, “The Editors Speak. Educate the Educators About Jazz!” *Metronome* 63/8 (August 1947): 50.



really seeing the value in it; some of them see jazz as a dying art form, so it's time to move on or time to move away from it."<sup>25</sup>

There does seem to be some hope on the horizon. Dr. Azzara reports from Eastman that the faculty is open to the study of jazz and students are able to cross between the music education department and the jazz department:

My colleagues are very articulate and would also be in on this conversation in a very enthusiastic way about the importance of learning to improvise. I'm actually an affiliate faculty member in the jazz department at Eastman here, so my colleagues in the jazz department are also enthusiastic about this kind of thing. At Eastman, for example, you can study music education and be a jazz primary major. There are jazz majors, string majors, classical wind and percussion players. They all can study music education. They're all applied. They all have their rigorous applications to music and they're all part of the scene. Eastman has a very musical and special attitude toward the importance of this kind of thing... very much so.<sup>26</sup>

Conversely, Dr. McCord observes the fear many teachers still associate with teaching jazz and possible solutions beyond the university setting:

**KM:** There's also this stigma that the only people that should be improvising are those that are really good jazz players.

**JF:** I have heard that.

**KM:** A lot of general music teachers are scared of it. If they're not comfortable modeling it, they're not going to teach it. I think that's where the most work needs to occur.

**JF:** What specifically do you feel the work is that needs to be done? Is it that young teachers maybe should have improvisation as part of their undergraduate

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<sup>25</sup> Dr. Kim McCord, interview by the author, 25 November 2013. See *Appendix D* for complete interview transcription.

<sup>26</sup> Dr. Christopher Azzara, interview by the author, 30 September 2013. See *Appendix E* for complete interview transcription.

curriculum? They should learn to improvise to implement jazz into their curriculum? What do you feel like would be the solution to that?

**KM:** All those things are really important. I guess you're getting the feel that I'm kind of an Orff person, and that's because of the improvisation that's integrated into everything they do from kindergarten on up. So yeah, I think improvisation needs to be taught; teachers need to be comfortable with it; jazz styles and what to listen to; what's good, what's not so good; what's developmentally appropriate; all that stuff. A lot of my energy has been doing those kinds of workshops for teachers. We did those with IAJE; we used to have these summer teacher training institutes and there was always a general music track. A lot of what we did was just getting teachers comfortable with modeling it.<sup>27</sup>

There is work to be done in the arena of elementary jazz education, but it seems not to stem from a need to convince modern administrators or parents of the need for jazz in schools; nor is there need in getting children to like jazz or to desire exploration in this style of music. Rather, it seems that the education of the parents and the classroom teachers is what must be raised if students are to have a high caliber experience with jazz in a formal educational setting. It is interesting to consider what students are able to do when music educators versed in the language of jazz and methodology teach them. Such results are examined in the following chapter.

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<sup>27</sup> Dr. Kim McCord, interview by the author, 25 November 2013. See *Appendix D* for complete interview transcription.

## Chapter 4

### Transcriptions and Analyses of Student Improvisations

It is common to hear young students improvising in standard jazz big bands at festivals and school performances; while this is an excellent opportunity to perform in a format that is found in professional musical settings, these students (particularly 4<sup>th</sup>–8<sup>th</sup> grade students) may have only spent 1–2 years on their instruments by this time.<sup>1</sup> Because of this, it is likely that the student is struggling not only with the process of learning to improvise, but also with basic performance practice on the instrument. Without a solid foundation in music, including improvisational activities, this has the potential to be a frustrating experience for students and teachers.<sup>2</sup>

Dr. Chris Azzara explains that what some think of as a traditional approach—jazz education begins in middle school or high school in a big band setting—has different outcomes than students who begin improvising with more context, and possibly at earlier ages:

Imagine a jazz curriculum that doesn't involve singing and moving, that doesn't involve learning by ear, and yet the kid's able to play the blues scale. As a listener, you'll hear that. You'll be able to say, "Ah, well, that sounds like the blues scale." Someone else who's got more context vocally, instrumentally, in terms of singing, moving, knowing repertoire, some of the priorities that I outline—when they play something that might be noticed as the blues scale, it

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<sup>1</sup> The geographic location will affect when a student begins learning a band or orchestral instrument in school. For example, it is standard to begin study in Texas in 6<sup>th</sup> grade. However, in California and New York, students are more likely to begin instruments in school in 4<sup>th</sup> grade. Of course, students who study privately or participate in an out-of-school ensemble will have a different experience entirely.

<sup>2</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

will be more convincing than someone who's just playing the notes of the blues scale. It's an interesting comparison, really.”<sup>3</sup>

Based on Dr. Azzara's analysis, it seems that the best approach would include structured improvisational activities before instrumental music so that students are not struggling to learn two large concepts (instrumental performance and improvisation) at once, or an instrumental music program that includes singing and movement activities, as does his well-researched and incomparable *Jump Right In* series.

**JF:** Your recorder method in comparison with other recorder methods: have you done any research as far as student outcomes, how they've been different, anything like that? Or what have you anecdotally noticed about their recorder abilities or potential future musicianship abilities on another instrument?

**CA:** There [are] a couple studies, actually. There's been research on that. The materials that are available for recorder are also available for winds, brass, percussion, and strings. So, a lot of the research that's out there that uses the *Jump Right In* curriculum as its curriculum identifies the skills and mindsets and dispositions of these students. To compare *Jump Right In* to other methods is not even fair in some ways because again, central to what we're doing is singing and moving and solfege and improvising and *Jump Right In* is not the only place you'll find that, especially if teachers are... books don't teach; teachers teach, right? To find a curriculum that's as comprehensive as that, that tries to help people understand that listening and improvising and singing and moving *inform* reading and composing and analyzing. A lot of what you'll see out there in the research documents the achievement levels and descriptions of students.<sup>4</sup>

The transcriptions and analyses to follow come from students of Doug Goodkin at The San Francisco School.<sup>5</sup> These students were at the school some time from 1983–2011 and are all 8<sup>th</sup> grade students; in fact, all 8<sup>th</sup> grade students are represented on the recordings.<sup>6</sup>

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<sup>3</sup> Dr. Christopher Azzara, interview by the author, 30 September 2013. See *Appendix E* for complete interview transcription.

<sup>4</sup> Ibid.

<sup>5</sup> Recordings are available on the CD included with Goodkin's book, *All Blues*.

<sup>6</sup> Doug Goodkin, *All Blues: Jazz for the Orff Ensemble* (San Francisco, CA: Pentatonic Press, 2012), 150.

That is, at the San Francisco School, music is a required course rather than an elective, so the recordings do not represent a select few students, as many 8<sup>th</sup> grade music programs might. The music program at this school, which incorporates Orff and improvisation components led by Mr. Goodkin, includes a holistic approach to music education and emphasizes many of the points brought up by Dr. Azzara and found in other methodologies as detailed in Chapter 1—notably, singing, moving, and knowing the repertory. As a result, these students perform meaningful improvisations, as shown by the analyses.

Furthermore, because these students are playing on Orff instruments, which they have been playing throughout their music career and are less physically demanding/complex than a fully chromatic wind instrument, they are more able to express themselves and their ideas through music, rather than struggle with incidental instrumental performance issues. As defined by Gordon's Music Learning Theory and explained previously, improvisation is creation within boundaries, whereas pure creation is without boundaries.<sup>7</sup> The inherent restrictions of the Orff instrument (limited range and notes) create a performance environment more conducive to natural improvisation by imposing more guidelines without overtly confining the student. Finally, as explained by Mr. Goodkin, learning improvisation sequentially through singing, movement, and simple

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<sup>7</sup> Edwin E. Gordon, *Learning Sequences In Music* (Chicago: GIA Publications, Inc., 1988), 331.

Orff instruments is easily transferrable to wind instruments, setting up students for more successful instrumental improvisation and making the process easier for all.<sup>8</sup>

While transcriptions attempt to convey the music a performer creates, they are not always the clearest way to show one's actual execution and rhythmic feel; these transcriptions attempt to be as accurate as possible in portraying the musical ideas performed.

Throughout these transcriptions, the use of thematic development and stylistically appropriate rhythms show the students' development as young jazz improvisers on Orff instruments. All solos are performed on simple blues forms.

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<sup>8</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

## Transcription 1

Blues for Juanita Solo One

by Milt Jackson  
 arranged by Doug Goodkin  
 transcription by Janelle Fisk

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

Transcription 1 is a student improvisation on “Blues For Juanita,” a blues in G by Milt Jackson. The phrase structure, melodic and rhythmic choices, and overall feel indicate a clear understanding of the jazz style, beyond a basic or abstract sense, and in true application. While the execution of the consecutive upbeats on G in mm. 1–2 initially feels stilted or like a rhythmic mistake, the student’s reiteration of that idea in mm. 7–8, 9–10, 13–14, 15–16, and 18–19 indicates his intent to use that unique rhythm as a point of thematic development upon which he builds his solo. In addition to this

rhythmic idea, the soloist sets up a melodic idea of ascending notes for two measures followed by descending notes for two measures; this is clearly established in his first four measures. He repeats this general melodic idea in mm. 5–8, and then, in the last four bars of his first chorus (mm. 9–12), he begins with the ascending line in mm. 9–10, leading the listener to believe that he may continue the ascending/descending, but instead he closes his first chorus with a melodically stagnant phrase containing a single ornamentation (mm. 11–12), giving it a feeling of finality.

Into his second chorus, the soloist plays the same anacrusis and almost exactly the same initial phrase of the first chorus, though he adds one F to ornament the consecutive Gs. This change, though subtle, cues the observer to the performer's own process of thematic development. Then, in mm. 15–16, he ties the rhythmic and melodic concepts together—the ascending/descending line continues to end the 4-bar phrase (aside from a single ornamenting note), and he reiterates the consecutive upbeats he has already played to open many phrases, this time to close the phrase. The last four phrases of his improvisation are all descending lines, bringing a definite close to the solo and using the consecutive upbeat idea one last time.

As discussed previously, in Orff, it seems to reason that a student's rhythmic execution and general melodic ideas hold more importance than their specific note choices, as the instruments are set up with only specific notes. By looking at the student's overall notes, it is clear his instrument was set up with a variation of a G minor pentatonic scale, G–A–B $\flat$ –D–F. The more important part of his solo is his rhythmic execution. From personal



experience, a beginning improviser's efforts are often spent on learning the 'correct' notes, much to the detriment of rhythmically interesting ideas. In contrast, this student is already executing creative ideas and cohesive musical phrases, and learning more about harmony when playing written parts throughout the Orff ensemble. He seems to be on the brink of putting it all together and headed in the right direction. Even with the note restrictions and issues, this student performed a solo with interesting rhythmic and melodic development.

## Transcription 2

Blues for Juanita Solo Two

by Milt Jackson  
arranged by Doug Goodkin  
transcription by Janelle Fisk

The musical score is written in 4/4 time and consists of 24 measures. The key signature has one flat (B-flat). The score is organized into six systems of four measures each. Chord symbols are placed above the staff at the beginning of each measure. Measure numbers 1 through 24 are written below the staff. The notation includes eighth notes, quarter notes, and triplet eighth notes. The solo begins with an ascending eighth-note line in measures 1-2, followed by a descending eighth-note line in measures 3-4. This pattern continues throughout the solo, with a notable exception in measure 8 where the line ascends.

Transcription 2 is the second solo on the same recording of “Blues for Juanita” and is also a two-chorus blues improvisation. This improvisation begins immediately following the one shown in Figure 1: Transcription 1. This student’s solo continues, in a general way, with the same melodic idea from the previous solo, in that nearly all the lines he plays to begin a phrase are ascending and most of the phrase-ending lines are descending, but that idea holds less significance in this solo (the ascending/descending pattern is found in each of these 2-bar phrases, except in m. 8, where the soloist’s melodic line suddenly and surprisingly ascends; this is the only point in the solo where that pattern is broken).

More importantly, this soloist plays with the idea of phrase length and the placement of phrase beginnings within a particular bar. For his first chorus, every measure ends with some length of rest, and all but the first four measures also begin with a rest. Though a listener probably hears the phrases as 2-bar phrases, they are extremely segmented and broken. The amount of detachment is divided in the first chorus by 4-measure macro-phrases: the first four measures (mm. 1–4) all begin on the downbeat; the second three measures (mm. 5–7) all begin on beat 2; the remaining five measures of the first chorus (mm. 8–12, as m. 8 is used to lead into the macro-phrase of mm. 9–12) all begin on the upbeat of 1. The soloist uses these rhythmic patterns to give the listener a sense of regularity and then breaks the pattern within 3–4 measures to keep the listener interested.

The most interesting part of the first chorus is found within mm. 8–10. As previously noted, m. 8 breaks the ascending/descending pattern by having an ascending line at the close of a 2-bar micro-phrase. Also, in mm. 9–10, the soloist plays the quickest notes, in a rhythmic sense, of either soloist so far, using 16<sup>th</sup> notes to highlight his ascending and descending lines. In the soloist's second chorus, he immediately abandons the short and detached 2-bar phrases for more connected 2-bar phrases that continue across the barline. Though fully connected 2-bar phrases would not normally be something of interest, because this soloist has established this pattern and is now breaking it, they are refreshing to the ear in this context. It shows the soloist's awareness of what he was playing rhythmically in the first chorus, and a conscious effort to break that pattern. The soloist continues the pattern of starting phrases in particular places based on their place in the form: the phrases in mm. 13–16 both begin on the upbeat of 1 and mm. 17–19 all begin

on beat 2, whether they are beginning or ending the short, segmented phrases. Measure 20, like m. 8 of the first chorus, breaks the pattern to anticipate what is to come in the final four measures of the chorus, and begins on the upbeat of 1. Finally, the last four measures of the solo each begin on the upbeat of 1. This student's use of rhythmic placement on a bar-by-bar basis creates a solo that is interesting to listen to because it constantly establishes and then breaks patterns.

### Transcription 3

Pfrancin'

by Miles Davis  
arranged by Doug Goodkin  
transcription by Janelle Fisk

The transcription is a musical score for a blues piece titled "Pfrancin'". It is in 4/4 time and the key of C major. The score is divided into three staves, each containing four measures of music. The first staff is labeled "Student 1:" and "Student 2:". The second staff is labeled "Student 1:". The third staff is labeled "Together:". The chords for each measure are: G7, C7, F7, C7, C7, F7, F7, C7, A7, Dm, G7, C7, F7. The transcription includes various musical notations such as eighth notes, quarter notes, and rests, as well as measure numbers 1 through 12.

This transcription is one chorus of two students trading fours on “Pfrancin’,” a blues by Miles Davis also known as “No Blues” and arranged here in the key of C. These students perform with the most rhythmic variation of all the transcriptions analyzed so far. The first student’s 4-measure phrase highlights the IV-I movement so significant in the blues form with 3-note groupings: the first group, from the anacrusis into m. 1, ends on an F. The student repeats these three notes in the same ascending line, then quickly changes direction for three notes ending on an Eb, the ‘blue third,’ and then plays another 3-note

sequence ending on a C, then repeats that C several times with minimal ornamentation. Though the Fs in the first measure are ‘wrong,’ the descending line created by the landing notes at the end of the 3-note groups creates a pleasing F–E $\flat$ –C line, which makes sense in a C blues. In the next 4-measure phrase played by the other student, this student plays a rhythmically different pick-up idea, this time incorporating 16<sup>th</sup> notes and seemingly building off of the previous student’s ideas. Again, the student lands on an F, somewhat repeating the first student’s initial idea, but this time, it is no longer the ‘avoid note’ because it is over the IV chord (in a C blues, F7). The student performs the same basic melodic outline of F–E $\flat$ –C, but this time with a different rhythm. He also carries the end of the phrase into m. 8: over the A7 chord, he plays an E $\natural$ , which is quite the aural departure from the E $\flat$  heard previously, but makes complete sense over the chord changes and shows the student’s awareness of his note choices. The final 4-measure phrase, played by the same student as the first 4-measure phrase, is quite similar to his opening idea, though he more quickly arrives at the C (in the first measure of the phrase, m. 9) and repeats it to signal the end of his solo. The two students obviously communicate, as the second (higher) student hits the rhythmic ending with his trading partner the second time it is played.

Rhythmically, these students seem to have used the head of the tune as inspiration for their solos. Though very different on a large sense, both the main motif in the written tune and most of the phrases in this trading passage begin on the upbeat of beat 3. Though this is a small idea to note, it shows that the students are making a connection between the melody of the song and their own improvisations, linking them together to

make a complete performance. This rhythmic idea, coupled with the melodic ideas found in the 4-measure phrases, highlight an understanding of the tune and communication within the ensemble.

#### Transcription 4

Birk's Works

by Dizzy Gillespie  
arranged by Doug Goodkin  
transcription by Janelle Fisk

The final solo to be analyzed is on Dizzy Gillespie's "Birk's Works," a minor blues arranged for Orff instruments in the key of E minor. In his book, Goodkin notes that he uses this tune to show the use of the flatted 5<sup>th</sup> scale degree (in this case, B $\flat$ ); emphasizing that idea is exactly how this student begins his solo.<sup>9</sup> Like the previous solo, this student uses 3-note groupings to highlight the arrival notes in a 4-measure phrase. To open this solo, the 4-measure phrase arrives on A, then on B $\flat$ , and finally resolves to the natural 5<sup>th</sup> scale degree, B $\natural$ , before ending the phrase on the flatted 3<sup>rd</sup>, or G. Though the phrase sounds initially awkward with the A and B $\flat$ , the resolution to the B $\natural$  makes complete sense and gives context to each of the notes played previously. In the second

<sup>9</sup> Doug Goodkin, *All Blues: Jazz for the Orff Ensemble* (San Francisco, CA: Pentatonic Press, 2012), 83.

phrase, the student again delays resolution, landing on a B $\sharp$  in the first measure of IV or A minor (m. 5) before resolving it down to the A in m. 6. To end that phrase, he reverses the melodic direction, using ascending lines to arrive at the high E over the I chord in m. 8. In the final 4-measure phrase, the arrival notes of each 3-note pattern are in the E minor triad: E, B, G, and a lower B to end his solo.

The student's use of phrases beginning on the upbeat of beat 1 throughout his solo give the improvisation rhythmic cohesion, and make his ending sound final by beginning on the upbeat of beat 4 in m. 10 and giving strong downbeats in mm. 11–12, even though he ends on scale degree 5. Throughout the solo, phrases begin on the upbeat of beat 1 (mm. 1, 5, and 9) and even internal phrases or phrase segments begin on that same part of the measure (mm. 3, 4, 7, 8, 10). In fact, the only measures that possess an unornamented beat 1—that is, without an upbeat to immediately follow—are mm. 11–12. The rhythmic uniqueness given to these final two measures allow it to feel more settled and give the melodically odd end to the solo a feeling of finality.

As shown in these transcriptions, young students can perform and understand jazz.

Although the solos analyzed are by students three years older than most of the students considered in this thesis, they are performing in a setting usually reserved for younger students, the Orff ensemble. It is likely that improvisations by students of 3<sup>rd</sup>–4<sup>th</sup> grade would demonstrate a similar understanding of jazz, even if on a simpler level.

## Chapter 5

### The History of Jazz in Elementary Education

Though there does not seem to be much curricular jazz in elementary school music classrooms prior to the creation of the Elementary Committee in the NAJE in the 1980s, exposure to the style of music was still quite common and unavoidable, though probably not as a part of school curriculum. Goodkin describes his first experiences in terms of conscious encounters versus casual ones:

I think my first exposure was in 8<sup>th</sup> grade. It was the last year of taking piano lessons and my teacher gave me a piece from the Dave Brubeck book, from the album *Time Out*. I played one or two of those pieces and also listened to that album. I really do think that was probably the first conscious jazz I listened to. On the radio, driving to visit my relatives, my mother used to put on a station that was kind of easy listening, but in retrospect, it was a lot of jazz standards: Frank Sinatra kinds of things, either played by string orchestras or actually with him and people like him singing. And then of course, the movies that we watched certainly had jazz in the background score or even movies about jazz musicians that I probably watched: something like “The Benny Goodman Story” or something like that. I think it was impossible and still is to some extent to grow up without having it leak in from somewhere. In terms of conscious awareness, it was probably that Dave Brubeck album.<sup>1</sup>

Some young people came across it in their families, like Dr. Azzara:

Back in those days, at least where I was growing up, there wasn’t a particular outlet for elementary jazz, but I, as a pianist, started playing piano when I was very young; my father was a pianist, and is a pianist, so my initial musical experiences were with a piano. [...] From the very beginning, I was always interested in jazz, always interested in improvised music. It was interesting because I had a classical piano teacher and ultimately found a jazz teacher and then as I got older, I was able to meet people who kind of merged that stuff together for me.<sup>2</sup>

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<sup>1</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

<sup>2</sup> Dr. Christopher Azzara, interview by the author, 30 September 2013. See *Appendix E* for complete interview transcription.



Still others note that our first musical experiences happen while we are in the womb.<sup>3</sup> Dr.

Patrice Turner describes that her early musical upbringing, mostly in Gospel music, came from her parents:

Well, to go back to the front, a lot of people would say that my music education began in the womb. Coming from an African American [family], my father is a pastor and my mother is an educator, so dad sings a lot as a pastor. When we grew up in the church, we had a lot of traditional Gospel music; [it] was the primary musical style in our church, with some a cappella music, but primarily that traditional Gospel, very Southern kind of Gospel—even though I’m from Ohio—very Southern, traditional Gospel; African American Gospel. So, I grew up listening to that before I was born.<sup>4</sup>

As noted previously, the earliest jazz education came from jazz musicians in informal experiences in the home and community. This meant an exposure or listening experience for young people and a practical, eventually performance experience for developing and older musicians. Though young people were experiencing jazz in their communities and homes, most jazz that permeated the walls of elementary was in the form of concerts, filled with attentive children and somewhat awed teachers. This seems to become common through the 1960s, to be explained here. As Morton questions, did the kids get it, and were they given an authentic experience? Most people who were there seem to say yes.

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<sup>3</sup> Dr. Lori Custodero, interview by the author, 8 November 2013. See *Appendix G* for complete interview.

<sup>4</sup> Dr. Patrice E. Turner, interview by the author, 1 October 2013. See *Appendix H* for complete interview.

The late Marian McPartland played a concert for an elementary school in 1961 and gave a detailed account of her experience in *Down Beat* magazine.<sup>5</sup> She was apprehensive about performing for such young students and feared they would not respond well, but she says her group played a “regular” concert, as they would for a club date, with selective repertoire (which included “St Louis Blues,” “Lullaby of Birdland,” “Cherokee,” “Greensleeves,” “Twinkle Twinkle Little Star,” and “When The Saints Go Marching In”), and was surprised at the response they received. “Even at this tender age, children can be led much further musically than most adults realize.” This directly addresses the questions on whether or not students ‘get’ jazz.

McPartland, it seems, places any doubt of whether or not the children understand the music on the educators and parents for holding their children back, musically, “The children are receptive. The music is available for them. Now let the educators, music teachers, and parents of children start thinking of the possibility of presenting jazz groups and jazz history as a part of the regular school curriculum.” In 1961, McPartland was sending a call for this music to become a regular part of the curriculum for young students. She also addresses the issue of ‘watered-down’ jazz for young people. Though it seems she would not have an issue with authentic jazz artists recording albums specifically for children—she herself said she played ‘selective repertoire’ for her in-school performance—but still, “It is evident that five-year-olds are not too young to be educated in jazz. Why should they wait until they are in college before they get to hear Coleman Hawkins, Roy Eldridge, Duke Ellington, Oscar Peterson, and other jazz greats?

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<sup>5</sup> Marian McPartland, “Jazz Goes to Grade School,” *Down Beat* 28/20 (28 September 1961): 16–7.

Why not now?" It seems McPartland would have no issue with a compilation album specifically for children, or even such acclaimed artists as Phil Woods recording and marketing toward children, as Morton addresses.

The format utilized by McPartland, the stand-alone or one-off concert at a school, was and is still quite common. Morrissey writes of someone who later became a name synonymous with instrumental jazz education: Jamey Aebersold's combo toured and performed concerts for K–12 students in 1966.<sup>6</sup> Young Aebersold said, "We are finding curiosity and attentiveness at all three levels – grade (primary), high school, and college."<sup>7</sup> The mere fact that he felt it was necessary to point that out seems to imply that he or his band mates may have doubted whether there would have been interest at all ages; presumably, they would have been unsure of the grade school children. The principal of the school has a clear response for his students and the possibility of adding jazz to the existing curriculum: "Why not have jazz programs? Everything is education – the good things, even the bad things, I believe in broad experiences for youngsters. Expose them to new things, new ideas, new music. It's important that they have an understanding of the history of jazz. It's part of our American heritage."<sup>8</sup> Several significant points are made in such a brief statement: the idea that jazz is both a broad and new experience as well as the significance of jazz to Americans and as a part of American heritage and history. Goodkin delves into the significance of jazz to Americans as part of the justification he uses for emphasizing so heavily in his program:

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<sup>6</sup> Jim Morrissey, "Bringing It Home. How Jazz Musicians Proselytize Among the Young," *Down Beat* 33/19 (22 September 1966): 30.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

I often talk—with the kids too—about this book by E. D. Hirsch called *Cultural Literacy*. I don't know when it was published, 15 years ago or so, but it's this guy who said, "Americans don't know all the same things anymore. We don't have a common vocabulary; that's a problem. There are 5000 things that every American ought to know, and I, a white professor at a southern university, am going to proclaim myself as the person who will define what everybody should know, what the 5000 things are that every American should know." He has 22 classical composers. Every American should know about the fugue and sonata form, but he doesn't have the blues. He has 4 jazz musicians. [...]

So, this is the framework I give to the kids: we live in the United States of America. If I had to choose between Duke Ellington and Mozart, I'm going to choose Duke Ellington because this is a huge part of our culture.<sup>9</sup>

As mentioned in Chapter 1, research in the history of activities in elementary schools can be difficult if the happenings were not published at the time—as is usually the case.

Interestingly, a letter published in response to the article on Aebersold's concert tour highlights the fact that a great deal of activity goes unnoticed:

I read Jim Morrissey's article *Bringing It Home* with great interest. I have been interested in jazz for over 25 years and have written articles and given lectures about it for almost as long.

Here in Baltimore I have been part of a group that has been doing the same thing as the Aebersold-Hoffman group. Our quintet has played at quite a few of the high schools in and around Baltimore, and we have also given lectures and concerts for the Baltimore County Recreation Department.<sup>10</sup>

Though in this particular instance it is not made clear if the author also performs for elementary-aged students, it is clear that it is impossible to know everything that happened in jazz in music education. There are likely more situations like this one.

In the 1960s, two programs were organized around the basis of one-off concerts presented at multiple area schools: Jazz Interactions and Young Audiences, both of which

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<sup>9</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

<sup>10</sup> M. Sigmund Shapiro, "Letters," *Down Beat* 33/22 (3 November 1966): 8.

took place in New York City.<sup>11</sup> Jazz Interactions was founded by two NYC public school teachers, Allan Pepper and Stanley Snadowsky, and received money from the state to implement an extensive lecture-concert series for K–12 students.<sup>12</sup> Criticism of such concerts came from one teacher: “The concert was simply entertaining and gave the children something to do for an hour while it enabled the harassed teachers to rest.” Though it may have been thought that such programs came down to nothing more than entertainment or would be intellectually beyond elementary school students, research on that very question and similar programs concluded “even the programs intended for intermediate grades are worthwhile for young children. In no instance was a compromise made in the quality of the music offered these children. In no instance did the performers relinquish the idea of teaching for conceptual development in favor of mere entertainment.”<sup>13</sup> However, it cannot be overlooked that without music classroom reinforcement, such concerts and programs are potentially an under-utilized resource. That is, though these programs expose children to musical ideas, they are still not usually an opportunity for a child to have a musical experience, child-as-musician; they are still child-as-audience. Even cross-curricular connections are still child-as-observer. It takes reinforcement in a music classroom, in a performance opportunity (even if just performing for the teacher and classmates) for children to have an authentic child-as-musician experience *with feedback*, making it into a learning and growth opportunity.

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<sup>11</sup> Ira Gitler, “Jazz Goes to School,” *Down Beat* 25/12 (13 June 1968): 16.

<sup>12</sup> D. D. Bellantonio, “Jazz in Public School,” *Jazz & Pop* 7/9 (September 1968): 46.

<sup>13</sup> George Kyme, “The Appropriateness of Young Audience Music Programs for Primary Grade Children,” *Journal of Research in Music Education* 19/3 (Autumn 1971): 372.

It seems there was more positive response to Jazz Interactions than negative. Another teacher that experienced the program with her students had a more optimistic response: “The concert had a very positive reaction on the kids; it was a time for relaxation, a time for exposure, a time actually to react internally to the music. Kids today don’t walk, they dance; they don’t talk, they sing . . . this concert made them sit and listen, thereby giving the music a chance to penetrate.”<sup>14</sup> One administrator saw the potential for cross-curricular engagement from the program: “The children will talk about [Rahsaan Roland] Kirk’s concert for weeks; in fact, our teachers will use it to develop whole lessons around the themes of music, art, and the contributions of Negroes to the arts.”<sup>15</sup> This idea—using concerts as a culminating (or provoking) activity in connections between music and the core curriculum—was heavily executed by Dr. Herb Wong on the other side of the country a few years earlier. The notable difference between Wong’s pursuits and the possible pursuit of the principal quoted here (whose cross-curricular connections may or may not have come to fruition; no written evidence has been located) is that Wong went one step further in hiring jazz musicians as his elementary music teachers.<sup>16</sup> Many other programs overlooked this crucial step: connecting jazz not only to core classrooms, but also to the music curriculum. On a surface level, Jazz Interactions seems similar to a program currently in existence through Jazz at Lincoln Center (though not state funded), where students are able to come to the JALC facility for jazz performances and brief lectures on the subject. The JALC musicians may also be hired to visit schools in the

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<sup>14</sup> D. D. Bellantonio, “Jazz in Public School,” *Jazz & Pop* 7/9 (September 1968): 47.

<sup>15</sup> Ibid.

<sup>16</sup> Herbert H. Wong, “Teacher, Administrator, Author, Innovator: A Passion for Jazz and Science Education,” an oral history conducted by Caroline Crawford in 1998, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 2009: 89–90.

NYC area for live jazz performances.<sup>17</sup> While such one-time events do expose children to new musical experiences, without a connection to curriculum (through music, history, literature, or any other class) or some sort of preparation, students walk away from the experience with little more than an impression—not lasting information. JALC offers free curriculum online, split between musical and historical lessons, to coordinate with their programs. Another organization, Austin Jazz Workshop, has a similarly structured program in Austin, Texas, though their curriculum is more music-oriented.<sup>18</sup> Though these one-off concerts have a long tradition and still exist, jazz in elementary music developed into a more complete and holistic experience in 1965, in the hands of Dr. Herb Wong.

Dr. Herb Wong, with a long career as jazz radio host, science educator, and jazz liner note author, became an administrator at the Washington Elementary lab school in Berkeley, California, doing curriculum research and development mainly in the area of science education, but also for jazz education.<sup>19</sup> One of his first ventures on the jazz side of things was to bring Oscar Peterson to perform concerts for his students; the students were divided into two groups by grades, K–3 and 4–6, to adjust the program for differences in language and curricular focus.<sup>20</sup> Later, jazz artists including Rahsaan Roland Kirk, Phil Woods, Vi Redd, and Duke Ellington and his Orchestra presented

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<sup>17</sup> During the process of writing this thesis, 2013–2014, JALC released a new website, [www.academy.jalc.org](http://www.academy.jalc.org) with information on all of their educational programs.

<sup>18</sup> For more information on Austin Jazz Workshop, visit the website: [www.austinjazzworkshop.com](http://www.austinjazzworkshop.com).

<sup>19</sup> Herbert H. Wong, “Teacher, Administrator, Author, Innovator: A Passion for Jazz and Science Education,” an oral history conducted by Caroline Crawford in 1998, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 2009: 83.

<sup>20</sup> *Ibid*, 95.

concerts at the same school.<sup>21</sup> Wong's efforts to bring jazz into his elementary school did not stop there; jazz permeated his curriculum and he invited it into his school, in the form of curriculum as well as performers on staff, at every opportunity. The late Phil Hardyman expanded on the efforts introduced by Wong. Students of Wong's revolutionary curriculum and overall approach include jazz artists saxophonist Joshua Redman (winner of the Thelonious Monk International Jazz Saxophone Competition in 1991) and drummer Peter Apfelbaum. (However, as noted by Wong in Chapter 1, his goal was not to produce performing musicians; rather, he sought to have students with a well-rounded education, which he believed included jazz education. These general aims, disregarding musical style but not principles, are similar to those of Suzuki and Kodaly.)

In an oral history interview, historian Caroline Crawford learned a great deal about Wong's time at Washington Elementary. The elementary program was relatively standard when Wong came to Washington.<sup>22</sup> Wong helped jazz saxophonists Bob Houlihan and Dick Hadlock earn their teaching credentials to come on board as classroom teachers at the school; they were one necessary piece of the puzzle: "That actually sparked off the other instruments I needed. Before I had reached a point where I could recruit somebody like Phil Hardyman, I started the jazz education program with Oscar Peterson."<sup>23</sup> To begin the jazz education program with Peterson, Wong started educating his non-musical staff: "I started creating materials. I did some things on the background of Oscar. I did some things on the intrinsic values of music and creative music and what improvisation

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<sup>21</sup> Ibid, 98.

<sup>22</sup> Ibid, 85.

<sup>23</sup> Ibid, 91.



was, because we do that all the time, all day long. We just don't call it that, but I wanted to call it that. It isn't anything that mysterious, it's only a different context.”<sup>24</sup> Wong’s team of teachers was prepared:

Now, when I told the staff that Oscar Peterson was coming, some of them didn't know who he was. So I had all my material planned. I had new lessons, linkage lessons, concepts, references. [...] Yes. I created all that stuff and gave it to them. Then, when I had everything all set, I called Mrs. Wood, director of elementary education, because she was in charge of the curriculum. [...] The classrooms were ready for him. Teachers had a whole expectancy level that they'd never had before, and some of them were really excited, because I had all these jazz people here. [...] Here's how it happened. I had a session with Oscar, telling him what I planned to do. We were going to have two assemblies: one with kindergarten through 3rd grade, and the other one 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup>. I said, “Here's a different level of sophistication of concept maturity,” and I went through all this stuff with him.

We did demonstrate, very specifically, the concept of systems and interaction. I would narrate some of this. While the group was playing, I'm talking to the kids for both assemblies: K-3 and 4-6. I used different levels of language, knowing what their curriculum, units of study, were. These kids up to third grade, they understood more about properties—this is hard, this is soft, this is light, this is this color, this is dark, this is light—you know, all kinds of properties, physical properties. That's part of the first grade.

So—and systems, subsystems and sub-subsystems. And interaction close up would be like three guys are close to each other—that's interaction close up. Interaction at a distance would be the group interacting with the audience at a distance. Now, they never thought of it with people and music. They'd only done it with organisms and physical stuff and science. The drum set, for instance, for Louis Hayes, is his subsystem. So, in a sense, within the group, the drums, the piano, and the bass are sub-subsystems. The kids got it. They understood it. [...] It seemed to carry over, you see, into the classrooms later.<sup>25</sup>

Wong also carefully planned the carryover into the classroom; he understood the need for ‘educating the educators’ and organized a seminar between Peterson and his staff to further their understanding.<sup>26</sup> These sorts of programs continued while Wong was at

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<sup>24</sup> Ibid, 92.

<sup>25</sup> Ibid, 94–5.

<sup>26</sup> Ibid, 96.

Washington Elementary, and his staff grew to have many musicians, including Phil Hardymon and Dick Whittington.<sup>27</sup> Though Wong's interview does not directly address what went on in his elementary classrooms, he briefly describes what they were doing: "singing or [playing] recorders or things that we use as music education programs. They were not necessarily classical; they were literature that was usually published for public schools. [...] They were folk songs and popular songs from the early days of our country and some from other countries."<sup>28</sup> His students were making clear musical progress, able to read and write music in 3<sup>rd</sup> grade; however, Wong's innovations were more in the arena of integrating jazz into faculty education and making cross-curricular connections.<sup>29</sup> The interviewer, unfortunate for the purpose of the thesis, does not delve on the specifics of Wong's program; though Wong states "We've got kindergarteners on up going into jazz," exactly what these young children were doing in jazz is not clarified.<sup>30</sup>

Building on the experience of bringing Oscar Peterson to Washington Elementary, Wong outdid himself by later bringing in Duke Ellington.<sup>31</sup> Focusing on different Ellington and Strayhorn compositions, Wong tied the men and their music into all corners of his school's curriculum:

Let's take, for example, "Take the A Train." Kindergarten children would be using gross body movement for their physical education relationship with creating physical movement. [...] So they made like trains with their bodies and moving around the room and saying choo-choo-choo-choo or the latter "A" for "Take the A Train."

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<sup>27</sup> Ibid, 107–8.

<sup>28</sup> Ibid, 110.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid, 117.

<sup>31</sup> Ibid, 137.

The first graders—they're using wooden blocks. They're building trains with their blocks, [...] using blocks to construct, to destruct, to be conscious of structures. [...]

There was a mural. It might have been the second grade.

The 4<sup>th</sup> graders went up to Tilden Regional Park to ride that train that they have up there. So they were physically involved with social studies, because 4<sup>th</sup> grade curriculum is social studies in California.

[The 5<sup>th</sup> grade] looked at various aspects of the history of trains, the movement of how trains became a business and industry, and how it connected the transcontinental lines of transport, became part of the industrial revolution, etc. [...]

The 6<sup>th</sup> grade, being the most mature, looked into the scientific aspects of how trains were built. They looked into the physics of how steam engines work and created their own engines.<sup>32</sup>

Though these descriptions apply only to connections to the core curriculum, Wong later explains one musical application: listening to Ellington in comparison to contemporary musicians to “shrink the gap” and help the students understand where their idols were coming from, musically.<sup>33</sup> Though he does not go into these musical specifics, his love of music, clear curricular goals in other areas, and stacking his staff with musicians all point to an art-driven curriculum, making connections from the music class to others, but always starting with the music class. These sorts of connections make for a cohesive arrangement of materials, rather than the segmented presentation students usually receive. Ellington's concert was also made in a family event, a theme that will come up much more in contemporary elementary jazz education, and an aspect of Suzuki's philosophy.<sup>34</sup> The oral history's discussion of Wong's experiences as a jazz educator ends there, though Wong's involvement in jazz education does not.

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<sup>32</sup> Ibid, 140.

<sup>33</sup> Ibid, 144.

<sup>34</sup> Ibid, 148.

In 1973, Wong expanded on the idea of jazz integrated into elementary school curriculum in an article for *Down Beat*.<sup>35</sup> He stated that jazz curriculum can take an affect or humanistic approach (in addition to musical value and experience) and directly implemented these ideas in his own school with a movement toward multi-, cross-, inter-, and trans-disciplinary learning; in particular with the Ellington performance, Wong sought a holistic approach.<sup>36</sup> Wong also emphasized the teacher's involvement in curricular inception: musicians can both design and execute their curriculum. Because the school at which Wong taught was a lab or experimental school, he was given a considerable amount of freedom to explore these ideas. Such practices would probably not go over well in a public school today, particularly in an urban metropolis, but bringing Wong's experiences to the forefront may show others the possibilities that lay waiting in bringing jazz and quality musicians into schools, in tying music to other areas of study, and to showing such an enthusiasm for curricular design.

What seems to be one of Wong's most important arguments for jazz in elementary schools is based in the previously discussed idea of using jazz as a vehicle for music education. Wong delves into the fact that jazz has intrinsic music values, like time, timbre, intensity, frequency, musicality, mood, emotion, creativity, movement, composition, and improvisation.<sup>37</sup> All of these ideas are immediately present in jazz and quickly emphasized for a beginning, even more quickly than in Western classical music.

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<sup>35</sup> Herb Wong, "Take a Chorus. Jazz and Young Kids?" *Down Beat* 40/17 (25 October 1973): 36, 38.

<sup>36</sup> This is similar to Suzuki's method in that they seek to educate a noble citizen rather than simply teaching someone musical skills.

<sup>37</sup> Herb Wong, "Take a Chorus. Jazz and Young Kids?" *Down Beat* 40/17 (25 October 1973): 36.

Also, with jazz's brief and American-centric history, the ease with which it can be applied inter-disciplinarily (into fields of math, language arts, science, history, etc.), particularly when compared to European music, with its much longer, foreign history and often more complex music (with extremely wide-ranging instrumentation), it seems to be the ideal foil for cross-curricular connections. Wong stresses that elementary music teachers that choose to teach jazz must know jazz (like those that he hired—namely, Phil Hardyman and Dick Whittington), just as they would be expected to in middle school, high school, or a collegiate jazz setting; this view is changing as some elementary jazz educators hope to project an 'accessible by all' view of this style in hopes of widespread integration into the curriculum. Finally, Wong presents the point that jazz should not be divorced from the curriculum, like a separate 'jazz field trip' or hearing isolated jazz concerts that teachers do not relate to the in-class work; this is pointed out previously as the possible reason for the eventual failure of the 1960s NYC programs, Jazz Interactions and Young Audiences. For the most effective impact, jazz must be a part of the curriculum. Most recently from Wong, from his 1998 oral history interview, he addresses a jazz curriculum developed by the IAJE. In pitting what he's done against what the IAJE has produced, Wong offers this opinion:

This whole idea of mine that I'm sharing with you, and much more, is a very heavy candidate for people to support and investigate and nourish and see what we can do with this. Because what I am aware of is that jazz education today for elementary schools is still the same thing. The IAJE has published a curricular course of study, and it's still reworking and rehashing—I'm sorry—the same old shit.<sup>38</sup>

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<sup>38</sup> Gordon Vernick and others, eds., *Teaching Jazz: A Course of Study*. (Reston, VA: MENC: The National Association for Music Education, 1996).

Dammit, I just can't believe it. It's making me upset, you know. But I don't have anybody pressing my buttons to say, "Herb, you're the guy. I mean, hey, it's been decades. You had the answers a long time ago."<sup>39</sup>

Though Dr. Wong's name is not the first to come up when looking into jazz in elementary music education, at least in a formal sense, it seems that it should be. Fellow Californian and music educator Randy Porter started his interview making sure Wong had been mentioned:

**RP:** Before I [answer] that, while this is in my head, I just want to ask you: have you talked to anybody from Berkeley, California about what they were doing in the '60s and '70s?

**JF:** Yeah, that's my starting point: Herb Wong and Phil Hardyman.

**RP:** Okay, if you've got those guys. Herb and—

**JF:** That's pretty much the genesis of it all.

**RP:** Right. Herb and Dick Whittington were sort of the grandfathers of it, and then Hardyman came in afterward—who was in Oakland first—but yeah. Okay. Good, good. That's very important. I grew up in Oakland.<sup>40</sup>

In the 1980s, the National Association of Jazz Educators formed an Elementary Education Committee. Though there were clearly educators using jazz in the elementary setting before this year, they would still stand to benefit from the formation of such a committee and the organization and resources it provides. Kim McCord's experiences with jazz in elementary begin there:

**KM:** Well, the real history behind jazz and elementary music kind of begins with Nancy Ferguson. Has that name come up at all?

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<sup>39</sup> Herbert H. Wong, "Teacher, Administrator, Author, Innovator: A Passion for Jazz and Science Education," an oral history conducted by Caroline Crawford in 1998, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 2009: 141.

<sup>40</sup> Randy Porter, interview by the author, 19 October 2013. See *Appendix F* for complete interview transcription.

**JF:** Yes, Doug mentioned her because when he joined the elementary music committee, he was, I think, the newsletter editor, and Nancy was the one that was his contact, that got him in with the IAJE.

**KM:** So, Nancy—her husband, Tom Ferguson, was a jazz pianist and the second president of what was then the National Association of Jazz Education. So, she would come to the conferences with him, and her thing was elementary and Orff, mostly, and she was a jazz singer. So, she was the first person that translated that all and used jazz in elementary school. I first heard her at an NAJE conference in 1980 and that was my introduction to all the possibilities that there could be.

**JF:** What did you hear? Was she performing, or presenting a paper or research or—?

**KM:** She had kids from a local school come, and she hadn't really worked with them much. They did a couple of pieces that she wrote, and they improvised, and she had them just be a demo group. It wasn't really a concert; they complemented her presentation.

**JF:** Okay, so she was presenting her methods that she was using?

**KM:** Yeah.

**JF:** Okay. So, you saw the performance. Then what happened?

**KM:** Well, we became friends. She was kind of a mentor toward me. As a teacher, I was teaching middle and high school instrumental music; I wasn't really that interested in general music then. I went and did a Master's in Music Education with a secondary emphasis in jazz pedagogy at the University of Northern Colorado in the mid-'80s and had a women's jazz band and did a lot of playing and stuff. She kept after me to do the Orff training and to think about translating some of that stuff to little kids. So, when I got my first elementary general music job in '87, I guess it was, then I was doing that: general music and jazz.

I think she was the initial one. She was at Memphis; she was the music supervisor for general music at Memphis, and that was kind of a big hot bed of Orff. She trained a lot of teachers in jazz. I know of at least two that have done some pretty significant things with jazz and Orff during the '70s and the '80s when they were with Nancy. One is Dan Beard, who is still teaching in Memphis, and the other one is Vivian Murray-Caputo, who's a jazz singer and she's now in Massachusetts. Her husband is Greg Caputo—he's a first-call drummer in New York City.<sup>41</sup>

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<sup>41</sup> Dr. Kim McCord, interview by the author, 25 November 2013. See *Appendix D* for complete interview transcription.

After Kim and Nancy met in 1980, Doug Goodkin met Nancy at an event in 1983:

**DG:** After taking [my first Orff class] in 1983, I finally hooked up with the local Orff chapter and became their newsletter editor. What it meant was that, they offer 3 workshops a year and have different Orff clinicians nationally come out and give a workshop. Because I was on the board, I could come to the dinner afterward to welcome the clinician. The first one was this woman, Nancy Ferguson. I did this whole-day workshop with her and as far as I remember, she didn't do any jazz in the workshop. But, in the dinner, when I was talking to her, I found out that she sang jazz and that she was actually involved with NAJE as their elementary representative. So I said, "Well, I'm starting to do some jazz with the kids." I gave her this cassette tape that had "Green Sally Up" piece on it and other jazz pieces—at that point, it had more on it because I had done "Watermelon Man," "St. Thomas," and "I Got Rhythm." I had done some jazz pieces at that point, beyond "Green Sally Up," with this group of 5<sup>th</sup> graders. I gave her this cassette tape and she listened to it later and got back in touch with me.

She said, "How would you like to present at the NAJE? We have a conference in Columbus, Ohio and I'd like to invite you to present." I said, "Of course, sure. I'd love to." What she recommended was: "Bring a video of your kids; don't try to do a hands-on workshop because the people are not going to be too responsive to that." So, I did; I made a video of my kids doing this "Green Sally Up" thing and brought it with me there. She was absolutely right; I don't know whether you ever went to any of those conferences, and they've probably changed, but back then, it was very much... how to describe it? The band's out there playing 25 pieces and everybody's sitting back with their arms folded, ready to tear it apart. It was quite different from an Orff conference, where everybody says, "Hey! Come on in and play!" There were these two people that tried to do a hands-on thing like that and nobody wanted to; everybody thought, "Ugh, this is stupid. I don't want to get up and do anything." I was very grateful that in the end, I just showed this video.

It was well received, and this guy came up to me and said, "I was impressed with how those kids were swinging. How did you get them to do that?" I said, "The game itself is swinging, so when they improvise, it's natural for them to just continue in that style." He was used to teaching swing abstractly from the board and so on. That was an affirmation that it was something that the Orff approach had to offer that the traditional band director wasn't getting. That was 1984 in Columbus—in fact, the first national conference I ever did. Then, I did a Las Vegas Orff conference in November of that same year and also did "Step Back, Baby" at that one. It was the first time that I presented at an Orff conference, period, but also the first time that this kind of material was being worked together in that way. [My first teacher,] Avon would play the games, but he didn't take the next step of trying to put it on the instruments and aim it toward



jazz. He wasn't that actually into jazz; he knew a little about it but it wasn't quite his thing.<sup>42</sup>

It would seem to reason that if Ferguson were already working with the NAJE as their elementary representative, she was probably already doing some jazz with elementary students, but it also seems likely that she and Goodkin were both really starting to figure out how to apply jazz through the Orff concept in the early 1980s (though, as illustrated, this is almost 20 years after Wong was doing so with a trans-disciplinary emphasis).

Doug Goodkin's career as a jazz music educator with young students began in the mid-1970s, though he utilized a basic Orff idea (pentatonic improvisation; easily applicable to jazz) before really turning his focus to jazz. From there, he started doing arrangements of folk songs and jazz repertory; these are the recordings he later gave to Nancy Ferguson. Since then, his program has continued to flourish with musically engaged students. More of his story will come in the next chapter, *Jazz in the Modern Classroom*.

From the story traced here, the development of jazz in elementary music seems to have a few different tracks. The earliest occurrences of jazz in a formal educational setting with elementary students with any recognition seem to be the one-off concerts in the early and mid-1960s by name jazz musicians like Marian McPartland and Jamey Aebersold, though letters like the one received by *Down Beat* in response to Aebersold's feature shows there were possibly people across the country doing similar activities without the same level of recognition. These sorts of stand-alone concerts continued through programs like Jazz

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<sup>42</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

Interactions and Young Audiences in the late 1960s with mixed reception from teachers and administrators; they continue today through large organizations with national influence, like Jazz at Lincoln Center, and through regional organizations like Austin Jazz Workshop. It is likely programs similar to these exist throughout the country.

Most significant is the development of jazz in the context of school curriculum from within the institution itself, as Dr. Wong created. While JALC and AJW bring their program to a school and provide a suggested curriculum that correlates with the program, Wong worked to develop the school's curriculum as the administrator of the school, not as an outside consultant. He brought in specific jazz musicians for the performances and hired jazz musicians to work as classroom teachers as well as music teachers. This level of integration between music and core curriculum was unique in 1965 and would probably still be considered unique today, outside of a music-specific school, as most administrators are not that involved in the music program. Even with a highly enthusiastic music teacher, such a program might not be possible with the sometimes-unreasonable emphasis placed on preparation for standardized tests in core classrooms. Whether or not Wong's trans-disciplinary approach would be possible today is somewhat beside the point, as the idea of jazz in elementary music education has continued in the music classroom in many different veins; the strongest, or at least most recognized, seems to be through the Orff methodology. The pioneers in this area were Doug Goodkin and the late Nancy Ferguson in the mid-1970s through the mid-1980s. Their lineage carries through today and does continue to influence young educators, as will be shown in the information to follow.

## **Chapter 6**

### **Jazz in the Modern Classroom**

Previous chapters have detailed methodologies used in elementary music education (mostly without regard to the style of music being taught) and the earliest examples of jazz in the elementary classrooms. Most important to the change in the way jazz, general music, and aesthetics are taught in this country is the addition of jazz to the regular K–5 elementary music curriculum. Though Wong began teaching jazz in his experimental elementary classrooms in the 1965, jazz is not as widely and effectively implemented, in a true and complete way, as Western classical music. This chapter will examine some of the jazz-oriented classrooms and curricula in existence today. This compilation is in no way comprehensive; as discussed in Chapter 1, most educators are not seeking and do not achieve national recognition, regardless of how successful or enriching their classrooms may be. The teachers, schools, and curricula profiled are simply those found through research and word-of-mouth. Though there are not many here, one may have faith that jazz is taught in some form in thousands of classrooms across the nation; unfortunately, not many will advertise it or receive the recognition they deserve.

To begin, there are some researchers and educators that have developed their own jazz curriculum for use in schools. Dr. Christina Grant, a Canadian jazz educator and researcher, wrote for the IAJE in 2001 about the state of jazz in the primary classroom. Though she writes about the Canadian classroom, the ideas she discusses are (and maybe even more so) applicable in the United States. Dr. Grant, like Wong before her, notes that

jazz naturally incorporates the National Standards of exploratory and improvisatory activities, and for that reason, argues that jazz should be a part of the standard curriculum.<sup>1</sup> Dr. Grant created *Kidzjazz*,<sup>2</sup> described in different sources as a book<sup>3</sup> and also an organization for children's jazz education in Canada. Dr. Grant also explores a number of resources available, including the IAJE/MENC publication *Teaching Jazz: A Course of Study* as well as Chris Raschka's children's book series with activities, entitled *Mysterious Thelonious*. Dr. Grant's online footprint is minimal and attempts to contact through various methods failed, so little else is known about her efforts.<sup>4</sup>

Dr. Luis Engelke, currently a professor at Towson University, goes at the issue of how curriculum can be created to meet the National Standards. He looks at jazz as the solution to a larger problem as he attempts to answer the question: what needs to be done to remedy our current predicament?<sup>5</sup> The predicament Engelke is addressing is the misalignment between the standards outlined at state and national levels, and what is taught, drilled, and exercised in the classroom. There is a clear lack of composition and improvisation in elementary music classrooms across America,<sup>6</sup> and implementing a more jazz-oriented curriculum in K–5 general music classes has the potential to address

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<sup>1</sup> Christina Grant, "Springboards for Jazz in the Primary Classroom," *Jazz Educators Journal* 33/5 (March 2001): 39.

<sup>2</sup> According to her publisher's website. However, nothing else can be found about this possible organization, and Dr. Grant has left amazingly little in regards to an online footprint.

<sup>3</sup> Christina Grant, "Springboards for Jazz in the Primary Classroom," *Jazz Educators Journal* 33/5 (March 2001): 41.

<sup>4</sup> Personal correspondence throughout 2013 with jazz researchers and human resources personnel yielded no results.

<sup>5</sup> Luis C. Engelke, "Jazz Education. The Critical Link in Meeting the National Standards," *Jazz Educators Journal* 29/2 (September 1996): 33.

<sup>6</sup> Personal observation

deficiencies in the curriculum. With jazz as a vehicle and common language for elementary students, other oft-ignored aspects could also be brought to the forefront: composition, music theory, performance, analysis, and cross-disciplinary links.

Jazz is clearly becoming more and more common in mainstream elementary music curriculum, as reflected in the jazz information and repertory in current elementary music textbooks, such as the *Share The Music* elementary music textbook series by the publisher McMillan. This text was at one point edited by Doug Goodkin and includes many jazz-related activities, though it has not received the most praise.<sup>7</sup>

One of the best-documented cases of jazz in elementary music curriculum is that of Doug Goodkin at The San Francisco School in San Francisco, California.<sup>8</sup> He has been teaching at the school since 1975 and has had the amazing opportunity to build a program that is completely his. His integration of jazz through the structure of the Orff methodology comes off as seamless and an ideal match. Goodkin reports his school Orff ensemble has recorded over 150 jazz songs through the years, and his students learn a true appreciation and understanding of the music. Goodkin does not use a jazz-only approach; rather, he incorporates jazz throughout the early years, and then in 8<sup>th</sup> grade, as a culminating experience, the students spend an entire year focused on jazz and Orff ensemble performance. Doug can explain his technique and his success with it simply:

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<sup>7</sup> Both Goodkin and McCord speak ill of textbooks in general and of this one in particular; see interviews in appendices.

<sup>8</sup> Goodkin has published multiple books on the subject, included in the bibliography, and presented a TEDx Talk, available through YouTube and Goodkin's website, [www.DougGoodkin.com](http://www.DougGoodkin.com).

You have to get into the child's way of thinking and the child's way of processing. That's where I have something to offer because that's what I've been doing for 38 years. I know kids inside out. The gist of what I'm offering is that you have to give them something they can do, not that they can just know about or listen to, and then you take what they do and you move it up one step closer to jazz. One thing they do is they play games. They play clapping games. They play playground rhymes. They play ring plays. They chant. They sing little songs. They move. They move to music. This is the child's world. The whole thing about starting with the games as the beginning of the whole venture is, it's the child-sized door that they have to go through.

So, if you do [a song and game] like *Step Back, Baby, Step Back* – first of all, they want to be involved. They want to be in the center of it. They don't want to just be passive listeners. So, if you do this game, they're with a partner, they're clapping, they're singing *Step Back, Baby, Step Back*. There's a little drama to it; they love the story of this little kid who's sending robbers away with his rolling pin. They're getting the feeling for the swing and the syncopation. The offbeat is inside the clapping play. The phrasing is inside the song. The scale is inside the song. They're getting everything they need without having to know how to play the saxophone.

Then, with the Orff instruments, which is such a genius thing where you can take off bars and create the scale where there's no wrong notes, then, it's not that hard a transfer to go from what they can sing to what they can play, especially if it's three notes, like *Step Back, Baby*, or one note like *Soup, Soup*. So if you're singing, "Way down yonder – soup, soup," [singing]: first of all, syncopation is no problem for them to sing. Once they sing it, then they can play it. So, they have this *Soup, Soup* thing that shows up in all parts of jazz. It's not like, "1-(2)-AND!" abstract mathematical thing; it's this child-sized language thing, which is a much more powerful way for any beginner to get into music.

So – can you sing *Soup, Soup*? Yes. Can you clap while you sing? Yes. Can you play that on the xylophone? Yes. Can you play a neighboring tone? Yes. [sings example] Now you got this little riff thing happening now. Can you improvise 4 beats in the call instead of singing "Way down yonder"? [sings three examples of changing 4-beat improvisation] Can you change it? Good! You're on your way. Bite-size improvisation instead of, "Okay, we're at the IV chord. Now it's the C-minor scale with a lowered 7<sup>th</sup>." That's not the child's world, and that's not the beginner's world. By the end, they're playing this swinging thing, *Soup, Soup*, that came from the body to the voice to the instrument and later on – okay, play a little saxophone. Can you play one note on a saxophone? Ok, play *Soup, Soup* on the saxophone. And they're off.<sup>9</sup>

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<sup>9</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

Goodkin clearly articulates what it takes to teach young people to play jazz, and how his curriculum is structured. One key to Goodkin's approach is the manner in which he introduces American folk music: through hand and clapping games, just as children play in a schoolyard without the supervision of adults. This method, so closely tied to the Orff tradition, makes complete sense when integrated in America with jazz. The ideas of body percussion and music of one's heritage are echoed in the methodologies of Kodaly, Dalcroze, and Gordon.

With such a comprehensive and well-assembled approach, Goodkin hopes to gain recognition in the elementary jazz education world, but the lack of cohesion and communication across jazz musicians, music educators, and jazz music educators is sometimes lacking. With as large as the country is and the diverse realm of music education, coupled with the fact that the National Standards are quite broad and the actual curriculum is generally left to each individual classroom teacher, it can be difficult to get one's name out there.

**DG:** I keep trying to make a connection with Wynton and so on, but nobody's interested yet at the level that they're saying, "Hey, I want to set some time aside for it." Stefon [Harris is] a busy guy and when he sees me, he's very warm and friendly and I think he sincerely loves the work I'm doing, but it's a very small piece of his radar; it's not like he's committed to getting my work out there more.

For example, if there was some conference where it was jazz for all ages, and Wynton is going to be there at one level and Jamey Aebersold is going to be there at another level, I would hope that I would get invited for the lower level because I have something to offer. Also, when it comes to that, my experience is: it's not what you know; it's who you know. I am making contacts with people, but, like I said, I'm not front and center in that world where they're going to say, "Hey, we're going to call up Doug." We'll see.

**JF:** Like I was mentioning last time, that's one of the most unfortunate things I'm realizing about my thesis so far, is that some of the most amazing educators are not well known because they're busy doing work! They're busy teaching! They're

not making a brochure and out there marketing themselves; they're busy actually working with children.

**DG:** By the way, my life is about as filled as it can get. I'm not hurting for invitations to do the things I like to do. I'm not sitting around waiting for the phone to ring. But I wouldn't say no to anything, mostly because it's frustrating to see it done poorly, and I know that I have something to offer. [...] Publishing the book was an opportunity for that too, but just because the book's published—once again, you've got to have a publicist, you've got to get it out there in the right places where people are going to see it.<sup>10</sup>

He is also an advocate for family musical experiences and the family level of involvement<sup>11</sup>—an idea addressed by Suzuki in his overall philosophy, by Wong in his Ellington concert, and also an element of parental education considered with Morton in Chapter 2.

You know, I would love to give a workshop for all the people working with kids. I would love to give a workshop to Wynton and say, "Try this." That takes the right people at the right time and the right contacts. This is what I'm trying to do with SFJAZZ, the jazz festival. They just got their new building built and they're doing more classes. I did my first workshop for kids through them. I did my first concert for families with my new jazz band, The Pentatonics, at Stanford Jazz Festival, so I got my little toe in the door, and the next step for me is: I just want to get more into the world of jazz for families and for kids.

Both Lincoln Center and Jazz Festival, they're seeing that we've got to cultivate the next generation. These kids are not listening to jazz on the radio because there is nothing on the radio. They're not going to the clubs with their parents. How are we going to get them to come? This is our livelihood. It's in our interest; we've got to get kids in. There's all this family jazz stuff, but nobody's prepared to know how to do it. I've gone to like 12 family jazz things and everyone is way over their heads with the kids—the young kids. They're bored, they're restless, and they're not enticed. This is the next frontier and I'm saying that the Orff jazz thing is the key to that door.<sup>12</sup>

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<sup>10</sup> Doug Goodkin, interview by the author, 25 August 2013. See *Appendix C* for complete interview transcription.

<sup>11</sup> *Ibid.*

<sup>12</sup> *Ibid.*



Dr. Kim McCord, also an Orff-based teacher and now an educator-of-educators as a college professor, has made many significant contributions to the world of elementary jazz education. Some of Dr. McCord's biggest contributions are in working with other educators—namely, college students studying to be music teachers and jazz musicians trying to work with young children.

**KM:** [Greg Carol, IAJE Education Director] and I worked together and developed a lot more general music and introduced a thing called Connecting With Kids, which brought in kids from the local area and then we had people like Nancy Ferguson work with them, so it'd be like a whole half-day with real kids there, so jazz artists could see how to be developmentally appropriate with little kids – how to do concerts and how to do workshops and how to develop curriculum.

**JF:** What were the biggest things that these jazz artists had to learn, as far as working with little kids?

**KM:** Well, I think the biggest thing is that everybody wants to start with the blues, and that's too difficult for kids because they have to hear chord changes and they're still not playing in a jazz style or really comfortable with improvisation yet. The biggest thing was we had to get them to back up a little bit and play modal things, or one-chord songs, if they wanted the kids to participate. So, the developmental thing, but also just doing concerts and being able to think about engaging kids and having them be a part of the concert rather than being passive. That was a lot.<sup>13</sup>

Working with her 3<sup>rd</sup>–8<sup>th</sup> graders, she uses a similar approach as Goodkin with her after-school OrffCats ensemble and works on swing and improvisation with her own arrangements of jazz standards. Her kids have become so advanced using her method book, *Chop Monster Jr.*, they've had to split into three separate ensembles:

This year is the first year we've split them up because the older kids are just so advanced that we wanted to challenge them a little bit more. They're pretty much kids that are really gifted or really excited about improvisation or jazz or all of those things. [...] They all improvise. We use a book that I wrote a few years ago

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<sup>13</sup> Dr. Kim McCord, interview by the author, 25 November 2013. See *Appendix D* for complete interview transcription.

called *Chop Monster, Jr.* It's a jazz improvisation method but designed for general music. The kids start being introduced to that as part of their curriculum in the 4<sup>th</sup> grade. So, they're pretty comfortable improvising in a jazz style.<sup>14</sup>

Her book has proven successful, as communicated to Dr. McCord by conference attendees:

I'm always kind of surprised when I go present at conferences. I was just at the Orff conference last week and a couple of teachers came up and said, "Yeah, we've been using this for years. It's great. We love it." It's been a best seller for Alfred, and I know West Music – it's one of their best sellers, too. We've been pretty fortunate.<sup>15</sup>

Her techniques are most likely effective because of the research put into them:

Well, it was real researched-based. We looked at, developmentally, what kids could and couldn't do and what had to be in place. For example, to have kids feel swing, they've got to be able to master steady beat first, so that's got to be pretty solid. We didn't really feel like kids were ready to start experimenting with feeling swing until about 4<sup>th</sup> grade.

And, that it needed to be introduced at a tempo that was slow enough, initially. Like, Miles Davis "Summertime" is ideal, but a lot of teachers use Ellington recordings, like "It Don't Mean a Thing (If It Ain't Got That Swing)." It ends up being too fast and kids aren't successful. A lot of thought went into it, and a lot of really examining, developmentally, what kids can do and how that fit into a general music, typical curriculum.<sup>16</sup>

Dr. McCord sees her book as a necessary step in the process of Orff-based jazz education:

**KM:** You've probably talked to Doug Goodkin?

**JF:** I have talked to Doug Goodkin.

**KM:** I think his stuff goes beyond what we do, so it's kind of like the next step, but I feel like we were the missing link.<sup>17</sup>

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<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

Goodkin's methodology does focus more with older students; though it starts with the youngest, there are few activities there, and in speaking with him, it is clear that his jazz focus is now with the 8<sup>th</sup> grade students in the culminating year. McCord's book rightfully fits in the level after initial music experiences (K–1) and before more specialized ones like Goodkin's (6<sup>th</sup>–8<sup>th</sup> grade).

Dr. Chris Azzara, like Dr. McCord, once worked as a public school educator, but now teaches future teachers; he serves in both the jazz department and the music education department at Eastman.

**JF:** Do you think on a national level we're trending more toward improvisation and actually executing it in our public schools, or trying to get away from it?

**CA:** That's a good thing to talk about. What I've noticed is mostly anecdotally because I always survey my classes—I've noticed that since 1988, when I first started getting interested in this, and 1992, when I published that research article—there wasn't a lot going on, except in some jazz and some general music. Now, improvisation is a pretty hot topic at conferences and in research that's out there in music education. So, it is actually being talked about. But as far as it actually being implemented, where the rubber meets the road, I've found that it's pretty haphazard when it comes to students. So you ask the question, "How many of you all feel like improvisation was central to what you were learning?" And you might have a couple hands go up. To the extent that it's been implemented, I would say that's not something that's really not something that's happened as much, although people are talking about it more and researching it more and that's exciting, because at least it's on the table.

**JF:** Yeah. What about among your colleagues: the educators that are teaching the future public school educators? [...] Do you feel like your colleagues are open to the idea of incorporating more improvisation and maybe having jazz in curriculum, too?

**CA:** Oh, yes. Absolutely. That's what one of the best things about teaching here at Eastman: my colleagues and their approach to the whole thing. My colleagues are very articulate and would also be in on this conversation in a very enthusiastic way about the importance of learning to improvise. [...]

**JF:** What about on a national level: collegiate educators on a national level?

**CA:** Well, what's interesting about the national level... I wish there was more music making in music education at the national level. One of the things that's distinctive about Eastman is we really prioritize; I think other schools do, too; I don't want to be exclusive, per se. Many times, I wish, when I examine what's happening, that there was a lot more music making and a lot more creativity in music education in higher education. Every student in a music school hopefully will be asked to teach. This idea that you're either going to be playing or teaching is an old, in my opinion, not such a very health mindset, because everybody in the School of Music here, whatever your major is, especially at a school like Eastman—you're going to be asked to teach. You're a leader in the profession, so it might be nice if you investigated something about it and think about how improvisation and creativity in general—because composition is another whole topic, right?—how that might be a part of what your teaching is about. Just keep in mind that having that at the front of the conversation—that musicians play, they teach, they have a scene that gets developed—and then we want to make sure that, as a community, we have an awareness of what that might mean.<sup>18</sup>

His research in improvisation and learning, working from the Music Learning Theory of Gordon, has resulted in many publications and well-researched ideas in the field of jazz education. Dr. Azzara, like Dr. Sarath, whose lesser-known method was briefly mentioned in Chapter 2, works on the idea that improvisation can and should be learned free of stylistic restraints, and music education can take a holistic, multi-style approach, incorporating jazz with classical, folk, and others in a boundary-less manner. A unique aspect of his approach is that it is not so specific that it can only be applied in one context; it is meant to be applicable to any ensemble, age, style, etc.

When I came to Eastman in 1985—starting in '85; I came full-time in 1988—I started to become more aware that in those days, if you were talking about improvisation, it was primarily in jazz and in some general music settings, but that for beginning instrumental, there wasn't a lot of stuff that was happening with beginners and learning to improvise instrumentally, back in the '80s and early '90s. So, my dissertation was about a curriculum I designed to teach improvisation to people in the 5<sup>th</sup> grade who had one year of experience, with the

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<sup>18</sup> Dr. Christopher Azzara, interview by the author, 30 September 2013. See *Appendix E* for complete interview transcription.

idea that that was something that should be more central to curriculum. That was the beginning of my journey as a person who is so passionate and so interested in how you learn to improvise. As far as the applying it to other areas, which at this point is however many years later, a lot of my students and several people around the world have applied a lot of the ideas that I've put out there to lots of settings, both chorally, instrumentally, and in general music. In fact, a lot of the curriculum that I've designed has, at its core, just basic aural musicianship skills for singing and moving, which would apply to pretty much any setting: instrumentally, vocally, whatever.<sup>19</sup>

Though Dr. Azzara's perspective is deeply rooted in Music Learning Theory, he

understands the potential benefits of each of the major elementary music methodologies:

**JF:** You think any of those methodologies [Orff, Kodaly, Dalcroze, Suzuki] could lead to a good way to teach improvisation?

**CA:** They all have that potential based on who's teaching. So, Suzuki and learning by ear; Kodaly and emphasis on aural skills and learning solfege; Dalcroze and improvisation and eurhythmics and movement. For my own personal story, when I was searching for answers to questions that you're asking back in 1985, as an instrumental music teacher and not a string teacher but did winds, brass, and percussion, when I first started to get oriented around asking some of these questions, it was really Dick Grunow and Edwin Gordon who had started the *Jump Right In* instrumental applications of this that opened a window for me. Not that Orff, Suzuki, Kodaly, or Dalcroze couldn't, but that there wasn't really any momentum about learning to play the clarinet *with* singing and movement at the center of it, and improvising at the center of it.

In other words, after I had established myself at the beginning of my career and started to involve myself with Dick Grunow with the *Jump Right In* materials and Edwin Gordon, I served on the Kodaly board for seven years as an instrumental representative to help people how to understand to help folks learning an instrument, to apply some of the important musicianship skills that Kodaly brings to the table to playing an instrument.

As far as momentum is concerned, the window that was opened for me was the Music Learning Theory window, but as you start to involve yourself in any of these pedagogies, I would still encourage people to think about the principle of learning as experience before theory—and I know that a lot of these pedagogies would agree with that—and singing and movement as central to what you're doing. Sing it before you play it. Have a movement experience that helps you understand the meter. Have a singing experience that helps you understand the tonality. I think that any of these gurus and methodologies would have a great conversation if you start it off with that as a premise. Does that make sense?

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<sup>19</sup> Ibid.

**JF:** It makes total sense. They're all kind of getting at the same thing, just taking different ways.

**CA:** Right. I would say to you that—teachers that are implementing the instruction—that's what I would ask. For example, instead of starting with the idea of Orff technique, I might first ask: do you sing with your students? Or a particular Suzuki technique: are those string students that are taking and learning the instrument by ear, are they singing and moving and learning some solfege and improvising on their string instruments? Does that make sense? I want to make sure that's clear because there's a lot of fantastic pedagogy in Suzuki and really, the teacher... I would ask questions: are you improvising as a central part of that foundation?

**JF:** Right. It's kind of like – you could take any of these methodologies and mess it up, and do it the wrong way. You could still say you're a Suzuki teacher, but if you're not doing it right, even if you are a Suzuki teacher, it's not going to be effective. On the flip side, you could use this methodology and be somebody that is very effective if you're using all the resources and everything that is there that creates this methodology—

**CA:** —that makes it musical. Right. You could also say the same thing about some of the materials that are developed that involve singing and movement, our materials: if you took something that we put out there and overemphasized this or somehow felt like there was something else that didn't really represent what was intended. A lot of it rests on the teacher and the skills of the teacher and their understandings of music and music making. Improvisation is conversational, so teachers need to be able to converse, improvisationally. That's part of what I do as well, as professional development, so teachers feel more comfortable doing that. So, it's not that they don't think it's important; it's just that they haven't done a lot of it.

**JF:** Right. I think that's a big component that's lacking, even though it's present in our national standards, it's not always present in our schools; there isn't a quick and easy way to teach it.

**CA:** There isn't. There's no quick and easy way to get somebody to think, either, in terms of thoughtful... improv should be a manifestation of what you're thinking and feeling, musically. I would also say that it's not just the reorganization of notes; it's a manifestation of your ability to include and transcend repertoire you've learned. Those two principles right there would really have an impact on any kind of teacher of any methodology. It's dangerous because I'm a big fan of a lot of materials and resources that are out there; I usually try to focus on this kind of conversation, about what I just said, about repertoire and singing and improvising and those kinds of things. Then, people can go there without any kind

of preconceived notion about what they should be doing if they have a window of a particular methodology.<sup>20</sup>

Dr. Azzara considers music from an early childhood (birth to 5 years old) perspective in thinking about improvisation.

**CA:** I did a TEDxRochester talk and I compared the improvisations of Miles Davis with a 2-year-old child. I'm very interested in what people in preschool, birth to 5 years old, can teach us about improvisation, because they're some of the best improvisers out there.

**JF:** You're saying they're the best improvisers with no training given to them? Like, not setting them up to fulfill anything, but just in their natural state?

**CA:** Well, they're not the only good improvisers, but they're some of the best improvisers out there because they're in the moment. I personally don't like to use the word 'training' too much because that implies, for me... it's not as hearty as a word as the word education. The word 'educate' means to lead out. So, children, when you interact with them and do music with them, they lead things out of you and you can lead things out of them that are right in the moment and very improvised and quite fulfilling, actually. It's just that a lot of adults don't really pay attention what the children already are doing.

**JF:** Right.

**CA:** Early childhood is a really good place to learn about it. I know what you mean; I'm not trying to be over critical—don't get me wrong—I know what you mean by training in terms of going through a course of study, etc. But essentially, it's the idea that... when you watch that video, you'll see that Miles is exhibiting some priorities that young children already exhibit. You could make that case that artists are trying to remember what they already knew when they were in early childhood, as far as their mindset, as far as their openness to interaction, and their abilities in conversational, musical play.<sup>21</sup>

He then applies that to the current issues in music education and working with older people:

Singing and the movement at the beginning and throughout [the learning process] provide the context. [...] At the center of all that could also be this idea of

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<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

learning repertoire. When you think of repertoire as the stories that we know, and that we can spontaneously experience these stories, it's an analogy to music: a tune could be analogous to the unfolding of a story. Learning repertoire by ear and having a rich experience with repertoire that you know by ear that you can sing and harmonize and move to with meaning really provides a nice reservoir, a nice context for music making in an improvised way.<sup>22</sup>

More than anything else, Dr. Azzara's approach focuses on the idea that improvisation should and does exist in contexts outside of jazz, and though it is significant jazz, the general approach to music should include improvisation in any context:

I'm fond of saying, and if you ever hear me in a clinic, or I think in the TED talk I mention: people associate improvisation with two four-letter words: jazz and fear. I'm trying to help people get past that; it's certainly central to jazz. We should also be thinking about that with everybody. So, with an elementary curriculum, if you're going to teach them jazz... well, really the mindset of teaching them in general ought to be improvisational.<sup>23</sup>

In continuing with the idea of musical experiences in early childhood, one of the few programs in the country—and certainly one of the most visible and completely jazz-oriented—which works with young children is the WeBop program through JALC. Developed in 2004 by Dr. Lori Custodero, Dr. Patrice Turner, and others, this program serves 8-month-old to 5-year-old students and their parents in weekly classes.<sup>24</sup> Unlike some of the modern programs examined, the WeBop design does not come from a pre-existing music methodology:

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Quotes from Dr. Custodero and Dr. Turner are taken from interview by the author, 8 November 2013 and 1 October 2013, respectively. See *Appendix G* for the complete interview with Dr. Custodero and *Appendix H* for the complete interview with Dr. Turner.



**JF:** So there's not some kind of pre-existing methodology that you're building off of or anything?

**LC:** No, just guidelines for good pedagogy, which is to know your students and know your content, and to be responsive to both of them.

This mindset seems like it has the potential to be quite common for programs that exist outside of the regular school day. Though the teachers of out-of-school programs are often highly skilled and experienced, as it clear from Dr. Custodero and Dr. Turner's backgrounds, their formal training may differ greatly from that of a more traditional public school teacher, as there are neither national nor state standards nor teacher certification requirements for such programs or ensembles.

Additionally, for out-of-school programs that are ensemble-based, these ensembles may or may not compete in any sort of competition, which usually serves as basis for comparison among school programs, serving the same role as a 'standardized test' or at least as a form of litmus test for comparing different programs' output. JALC does offer the Essentially Ellington annual competition, which is open to ensembles that are not attached to schools; however, this is a high school program and not applicable to the discussion here. Programs such as those of Doug Goodkin or Dr. Kim McCord, though they are ensembles performing jazz, do not fit the parameters of the competition.

Some organizations, like Jazz House Kids, offer vocal ensembles open to children as young as 3<sup>rd</sup> grade;<sup>25</sup> additionally, "America's Youngest Jazz Band," run by Sonny

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<sup>25</sup> More information about this program can be found at [www.jazzhousekids.org](http://www.jazzhousekids.org).

LaRosa in Safety Harbor, Florida, has a full big band of students 4–13 years old.<sup>26</sup>

Beyond these examples, there do not seem to be many opportunities below 5<sup>th</sup> grade besides public concerts/workshops.

However, within an out-of-school program, even without a background that includes the standard methodologies, many of the structures seem to come at many of the same goals as some of the pre-existing methodologies. The youngest WeBop students have a curriculum that is truly centered on parent education, just as those beginning a Suzuki methodology and as is a current priority for Doug Goodkin. From there, students go into more movement-based activities, which are central to Dalcroze, Orff, and Gordon.

**JF:** Why did you choose to do a family class instead of just a kids class, particularly looking at the older ones, age 3 and above—the ones that might be in pre-school, away from their parents all day? Why not do one where they're away from their parents in music class, just out of curiosity?

**PT:** That's part of what makes WeBop WeBop. Erica Floreska, who was our previous Director of Education—I stole that line from her. She would always come into meetings and say, “Well, what makes WeBop WeBop?” One of the things that we set out and said that we wanted to do to be different from some other people was: 1. The focus on jazz. Who's doing that? 2. We didn't want our [age] 3–5 classes to be drop-off classes. Drop-off as in the parents go... no. We want you to be actively involved, learning what your children are learning, so that you can reinforce it when you go home. That is so key.

The authenticity that Kodaly strives for and which is emphasized in other methodologies is also present in WeBop:

**PT:** I think, really, it doesn't matter to me, what type of musical exposure children get, as long as it's authentic, as long as it's done in excellence. It could be folk music; it could be classical. Whatever it is, it needs to be of the utmost excellence and it needs to be palatable for the children.

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<sup>26</sup> Information about this program can be found at [www.sonnylarosa.com/index.htm](http://www.sonnylarosa.com/index.htm).

Like any other methodology and as discussed by Dr. Azzara and Doug Goodkin, WeBop teachers have some freedom in the execution of their lessons, to emphasize some aspects and de-emphasize others or modify as needed:

**PT:** That's up to the teacher, and that's what you'll learn about WeBop. Yes, we have a curriculum. Yes, we have concepts. But, it's up to the teacher if they want to make changes and try different things. You are free to try different things. We just try to make sure at least we stay with the same concept or theme.

Though there is not currently a K–5 component at JALC, there may be one in the future, as one is in development:

**JF:** What about that gap? I'm very curious about that gap between WeBop and the middle school Jazz Academy... the K–5, because that's my focus: K–5.

**LC:** Yeah, there we go.

**JF:** What are your thoughts on that? What do you see happening there?

**LC:** I'd love to see some kind of 5–7 and then 7–11 break-up where, with the young kids, we do more focused instrument introduction, with the younger group, on many instruments. They would learn several instruments. I've got a program here at Teacher's College, which we're also implementing at the Community School in Harlem in an after-school setting...

**JF:** Okay. I'll have to check that out.

**LC:** Yeah, we have an after-school program where—it's teacher-intensive but it's real fun—six of my students go and two of them teach drums, two teach guitar, and two teach recorder. They have an opening time together where they do “Ico Ico” and fun things, movement and things to set the stage. They go upstairs—they're in three different rooms, they have 10-15 minutes in each room—they rotate, they rotate, then they all get together for an ensemble experience. That would be great, I think, to learn a rhythm section: drums, bass, and piano, or something like that. Give them the experience on all that. That might last for a couple years. Then, by then, they might be interested in focusing more. Then I would say, what would be ideal for the 7–11 would be smaller group lessons and still keeping that ensemble piece. Like, making combos or something they would play in.

**JF:** Still multi-instrument focused or now they're focusing on a single instrument?

**LC:** I think maybe by 7, if they've had experience on that, they might be more interested in doing that, or might want to try a horn or something.

Unfortunately, as is the case with many outside-the-classroom classes, there is little research done as to the outcomes of student learning and what students go on to do in the future, so it is difficult to objectively look at the results of the course.

Randy Porter, a California-based educator and the final modern program to be considered, takes a more very approach with his students.<sup>27</sup> Though he currently teaches middle school students in instrumental ensembles, he spent time as an elementary music educator and also as Director of Education for the Berkeley Symphony Orchestra. He uses Orff and Kodaly based activities with his instrumental students along with conventional band method books.

As a college student, Porter started to realize some of the issues with the music education system:

Let me just back up and say that one of the things that really informed this was, when I was in college, everything was new to me. I told you I didn't take music that seriously in high school; I was learning guitar but I didn't know I was going to decide to become a musician. So, in college, we would play for each other, and there were these great piano players that would play through, like, a Franz Liszt—these monster technicians. I'd play something, and then I'd say, "Let's make up a duet."

These other musicians would say, "Well, what do you mean?"

"Well, let's just... I don't know. I'll play a rhythm, you play a melody, then somewhere in the middle, you play a rhythm and I'll play a melody. Let's just make something up and see what happens."

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<sup>27</sup> Randy Porter, interview by the author, 19 October 2013. See *Appendix F* for complete interview transcription.

These guys, these men and women, “I can’t. I don’t know how to do that.”  
 For me, it was like, “What do you mean, you don’t know how to do that?  
 You just make it up! Just improvise! Just make it up!”

“I don’t make it up. I need the notes.”

It just blew my mind that there could be these highly trained musicians that couldn’t improvise. It occurred to me that, well, you know, in this traditional approach, you learn on page 6 of “Standard of Excellence,” if you’re a flute player, the first note you get is D. “That’s D. That’s the fingering. This is what it looks like. It’s a whole note. This is what it what it sounds like. This is line 1.” And you play a whole note and a whole rest. “Okay, here’s line 2.” And for some people, this is what music is. It’s the notes on the page and you reproduce it.

From early on, this a really important part of why I was doing what I was doing. Improvisation has been stolen from these people. When you pick up an instrument for the first time, if no one’s teaching you about note reading, you’re going to make something up. My thought was, “I just want to continue this process, along with teaching kids to read and write the language, too.” All my students in 4<sup>th</sup> grade, when they were starting on instruments, they would learn how to have proper posture and how to put their instruments together properly. They would learn how to play one note. Then, we would improvise with that one note. Then we would learn the second note. Then, we would read something out of the book, and then we would close the book. “Now, make up a melody using those two notes.” Then, we would do something with these improvisational structures, too. I thought it was always important to do things off of the page as well, just to keep that part of their music as an option for them. By the time some of these folks got to college—and then when I was working with these symphony musicians, who had never improvised also—it was really striking to me, how high level, what great musicians they were, yet how limited they were at the same time.<sup>28</sup>

Many of his game-like, improvisational activities with the professional symphony orchestra informed his activities with his K–5 students and vice versa. He also utilized Wong’s structure of internally based stand-alone concerts, with structure coming from within the school rather than the outside organization; of course, Porter was in a unique position to do this, as he worked both with the school *and* the outside organization.

I actually had the orchestra perform free improvisations—structured, free improvisation. Overhead projector having little pieces of films go on the screen for different instrument groups that would be sets of notes. The audience could

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<sup>28</sup> Ibid.

see what would go up on the screen and how the orchestra would interpret it. We did a lot of structures that I had already tried out as an elementary school music teacher; tried and tested things that worked for teaching improvisation to young kids. For example, one of the things I was really into was the ‘limited resource improvisation.’ First, I’d explain to the kids what limited resources are:

“Here, your limited resource is the note. You only get to play one note one time. But you have to make it count.” So, I would do that with groups of 100 kids, and I did it with this professional orchestra.

“Okay, let’s do it again, but this time you get to play three notes. One of the notes has to be long, one of the notes has to be really quiet and short, and the third note, you can choose how you want to be.”

You play with the structure of that. The whole experiment with the Berkeley Symphony—that was a half time job while I continued teaching at one elementary school in Oakland. That program quickly evolved into a set of concerts where, first, the orchestra plays for the kids, somewhat traditional. Then, musicians visit every classroom and I worked with the classroom teachers. There was a fair amount of staff development. It would culminate in every kid in the school, maybe in a series of as many as eight or nine pieces, performing with the orchestra. Sometimes, it would be wacky, improvisational stuff. Maybe it would be the song “Sir Duke” by Stevie Wonder because the teacher loved that song. It was however we could get by and whatever the classroom teacher was enthusiastic about that they could get their kids excited about. So then, I would orchestrate it for the symphony. The job was a blast because we just did all this stuff.<sup>29</sup>

As shown by the programs detailed in this chapter, jazz seems to be a growing trend in American music education, even at the late-blooming elementary level. Many overlapping ideas come to the fore through these educators: improvisation can and/or should be at the core of music education regardless of style; learning music seems to most effectively takes place first in the body and always starting in child-sized bits; parental education serves many of the same aims of the child’s education, and the two can work together; goals beyond musical skills must be considered; there must be communication between professional musicians and professional music educators, regardless of style; there are apparent gaps in the education of the educators as well as in

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<sup>29</sup> Ibid.

teaching skills of professional musician. With some consideration, these ideas can be addressed and if necessary, remedied. The timeline is such that the first wave of experienced elementary jazz educators is now educating the coming waves of jazz-ready teachers.

## **Chapter 7**

### **Conclusions and Extensions**

Jazz education is as old as jazz itself, though it was taught in the oral tradition and not recognized by many white Americans as “education.” Interestingly, elementary music in general shares many features with the oral tradition of early jazz education. Jazz has been taught in American elementary music education in some documented form since the 1960s and continues to be taught in young music classes in and out of schools throughout the country.

The earliest forms of elementary jazz education, one-off concerts, served as authentic musical experiences, but with children existing only as audience members, these concerts did not function as part of a skill-based musical education. Through Dr. Herb Wong, the one-off concerts gained context in other curricular areas and jazz had a presence in the classroom through the hiring of jazz musicians as teachers. Later, jazz caught on in the Orff community, most visibly in the work of Nancy Ferguson, Doug Goodkin, and Dr. Kim McCord. Improvisation-based education seems to be an ever-growing movement, particularly through the teaching and research of Randy Porter and Dr. Chris Azzara. With programs like WeBop through JALC, even children as young as 8 months (and more importantly, their parents) are experiencing jazz as a vehicle for elementary music education, learning music concepts that could be applied to any style, but serve as the basis of jazz—concepts like swing and improvisation.



Though many may be unaware of its growing presence, it seems the trend of using jazz as a small or large part of a well-rounded music curriculum will only continue to grow. The importance of improvisation and multicultural musical experiences as part of a thorough and complete music education, as presented in the National Standards, cannot be downplayed; these aspects are essential to a child's musical and aesthetic development. A well-rounded jazz curriculum, either as a unit within a larger curriculum or as the basis of the curriculum with supplements from other styles, fulfills these requirements completely and authentically. Jazz is, by definition and dually, a multicultural and wholly American music, and one of the few common musical aspects throughout all styles of jazz is its emphasis on improvisation.

Obviously one cannot predict what the future will bring, but it seems the country may soon be at the tipping point of the creation of a fully jazz-based elementary music curriculum (perhaps accompanied by a newly developed methodology); parents and educators alike are realizing the importance of passing our musical heritage on to a younger generation in a meaningful and educational way. Performing jazz musicians should also make themselves aware of the jazz void in education, particularly elementary education, that exists and their need to fill it, as an educated jazz audience is a consuming jazz audience. If we do not grow our body of jazz consumers, the market for jazz music may pass with the current generations. Living jazz musicians have an amazing educational tool at their fingertips in that they can present the music as a living and ever-changing music, rather than a relic that belongs in a museum. They should never be discounted as a resource; as seen from Wong's experiences, they are sometimes the most

essential resource. Jazz musicians can benefit from learning new ways to connect their music to young people, though; the one-off concerts of the '60s suffered from a lack of audience participation and curricular integration. With some effort, jazz musicians and music educators can work to make these connections and help students grow as musicians rather than just audience members.

Most importantly, jazz educators, researchers, and musicians need to work together with general music educators, pedagogical researchers, and educational legislators to implement effective and authentic methods of jazz education; on that, there is no reason to leave elementary music education out of that circle of communication. If young people can gain a love and understanding of this music, it will propel jazz far into the future and keep our American musical heritage close at hand.

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## Discography

This discography includes three separate discographies from different sources.<sup>1</sup> Two of the discographies were compiled by educators and were originally included with their curricular materials. The first discography here, compiled by Doug Goodkin, is published in his book, *Now's The Time*, and serves to complement to that curriculum.<sup>2</sup> Dr. Laura Ferguson, Associate Professor of Music Education at Indiana University of Pennsylvania, published the second discography included here to accompany an article on integrating jazz into a pre-existing general music curriculum.<sup>3</sup> The third pre-compiled discography comes from Mac Randall's article, "Jazz in the Classroom," published on the NAME website.<sup>4</sup>

From these discographies, it is easy to see there is a plethora of "authentic" jazz albums and compilations to draw from when it comes to appropriate listening examples for children. Albums specifically targeting children are not necessary if an educator is willing to put forth the effort to find appropriate recorded samples for their students, as discussed in Chapter 2. Doug Goodkin explains his process for finding recordings and how he uses them across ages—for younger students in movement classes as well as older students in performance and music history settings:

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<sup>1</sup> The formatting of each has been edited for uniformity throughout this discography; incorrect or unclear information has been corrected as well.

<sup>2</sup> Doug Goodkin, *Now's The Time: Teaching Jazz to All Ages* (San Francisco, CA: Pentatonic Press, 2012), 47, 63, 80, 95–6, 172, 214.

<sup>3</sup> Laura Ferguson. "Putting It Together: Integrating Jazz Education in the Elementary General Music Classroom." *Music Educators Journal* 90/3 (January 2004): 30.

<sup>4</sup> Mac Randall, "Jazz in the Classroom." *National Association for Music Education*, 3 June 2008. <http://musiced.nafme.org/interest-areas/jazz-education/jazz-in-the-classroom/> Accessed 9 March 2014.

**DG:** For [selecting music for movement activities], the key thing is tempo. It's really surprising how difficult it is to find the perfect tempo for that kind of walk. And also for Lindy Hop—to do the Lindy Hop, tempo is a lot. I go through lots of pieces, “Nope. This is too slow. Nope. This is too fast.” That becomes the biggest criteria. And length sometimes, too! You don't want a 15-minute piece; the kids would be exhausted. With the movement part, it's tempo. I do do a lot of listening in the listening class; that criteria is just based on tunes that I love or historically really important tunes. I often play Louis Armstrong's “West End Blues,” a groundbreaking blues and some of his scat pieces, like “Hotter Than That.” I always do Louis and Ella singing “Let's Call The Whole Thing Off.” I often do a lot of compare and contrast.

I have, for example, a rare recording of Cole Porter singing “You're The Top” with himself, playing piano and then Louis Armstrong doing it, and just have the kids compare and contrast. Then, pieces where Ella Fitzgerald and Billie Holiday sing the same piece. I have a whole thing on the “St. Louis Blues.” Here, an iPod is helpful because everything is arranged alphabetically. If you look up the “St. Louis Blues” on your iTunes playlist, you have all the versions side by side. So that one, I have versions that go from Bessie Smith to Herbie Hancock with Stevie Wonder singing with him [laughs]. I ask the kids, “What's the same? What's different? What do you like?” I have a hilarious recording of Fred Waring and his Pennsylvanians singing “Love For Sale” and then Billie Holiday singing it with Oscar Peterson. Usually, the selection has to do with a point of view that I'm trying to get across. “Route 66” is another example; Chuck Berry doing it, and then Rolling Stones doing it, and then Natalie Cole doing it and asking them to notice the differences.

**JF:** That sounds really interesting, that you're presenting them with the same tunes performed in different styles and with different performers.

**DG:** And also, whatever tune they're playing, we're also going to listen to that. If we're doing a Milt Jackson blues, they'll listen to Milt Jackson playing it. If they're going to do something like “Jeepers, Creepers” we'll hear several singers doing it to get a different perspective on it.<sup>5</sup>

Randy Porter also shared his perspective—a sentiment Kodaly, Suzuki, and others would echo—on the process of selecting and using recordings: “When we're playing, we're

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<sup>5</sup> Doug Goodkin, interview by the author, 2 September 2013. See *Appendix C* for complete interview transcription.

listening to each other, but when we're learning about the music, you should be listening to the best examples that there are, that exist.”<sup>6</sup>

With current digital resources like Spotify, Pandora, YouTube, and others, accessing quality recordings has never been easier. Discrimination among the wealth of resources available comes down to the preferences of the educator, and the best choices will probably be made by an ‘educated educator,’ or one who has taken the time to learn what makes ‘good jazz’ as well as taken the time to listen to a wide sample of recordings. The selections included here can serve as a starting point for creating one’s personal discography for educational and personal use.

### Doug Goodkin

Armstrong, Louis and his Hot Five. *The Louis Armstrong Story, Volume I*. Columbia CL 851.

Burton, Gary. *For Hamp, Red, Bags and Cal*. Concord Jazz CCD4941-2.

Fitzgerald, Ella. *Ella Fitzgerald Sings The Duke Ellington Songbook*. Verve Records MGV4008-2.

Fitzgerald, Ella and Louis Armstrong. *The Best of Ella & Louis*. Verve 537 909-2.

Gillespie, Dizzy. *Dee Gee Days*. Savoy Jazz ZDS 4426.

Gillespie, Dizzy and Roy Eldridge. *Roy & Diz*. Verve 314-521647-2.

Hancock, Herbie. *Takin’ Off*. Blue Note BLP4109.

Holiday, Billie. *The Billie Holiday Story*. Columbia PG32127.

Jackson, Milt. *Statements*. Impulse GRD130.

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<sup>6</sup> Randy Porter, interview by the author, 19 October 2013. See *Appendix F* for complete interview transcription.

- Jackson Milt and John Coltrane. *Bags & Trane*. Atlantic Jazz 1368-2.
- Jackson, Milt and Wes Montgomery. *Bags Meets Wes!* Riverside RCD-30502.
- Lambert, Hendricks, and Ross. *Everybody's Boppin'*. Columbia CK45020.
- Jones, Bessie and The Georgia Sea Island Singers. *Put Your Hands on Your Hip and Let Your Backbone Slip*. Rounder Heritage Series 1166.
- Lomax, Alan (recorded by). *Southern Journey, Volume 3: 61 Highway Mississippi - Delta Country Blues, Spirituals, Work Songs & Dance Music*. Rounder Select ROUCD1703.
- Marsalis, Branford. *Trio Jeepy*. Columbia CK44199.
- McFerrin, Bobby. *Spontaneous Inventions*. Blue Note 85110.
- McFerrin, Bobby, Bob Dorough, and Dave Samuels. *That's The Way I Feel Now: A Tribute to Thelonious Monk*. A&M Records SP6600.
- Mingus, Charles. *Charles Mingus Presents Charles Mingus*. Candid CCD79005.
- Modern Jazz Quartet with Bobby McFerrin & Take 6. *A 40<sup>th</sup> Anniversary Celebration*. Atlantic Jazz 82538-2.
- Parker, Charlie. *Bird: The Original Recordings of Charlie Parker*. Verve 837176-2.
- Reagon, Bernice Johnson (compiled by). *Wade in the Water: African American Sacred Music Traditions*. Smithsonian Folkways CD40076.
- Rollins, Sonny. *Saxophone Colossus*. Prestige 24050.
- Tillery, Linda and The Cultural Heritage Choir. *Good Time, A Good Time*. Tuiser Music Records BLHCD746.
- Tillery, Linda and The Cultural Heritage Choir. *Hippity Hop*. Kid Rhino R275951.
- Various. *The Blues*. Smithsonian Collection SFW CD40134.
- Various. *Blues Masters: The Essential Blues Collection – Volume 10: Blues Roots*. Rhino Records R2 71135.
- Various. *The Jazz Singers*. Prestige Records P-24113.
- Various. *Mali to Memphis*. Putumayo World Music. Putu 145-2.

Various. *Mississippi Blues*. Putumayo World Music. Putu 196-2.

Various. *Mood Indigo: Capitol Sings Duke Ellington*. Capitol D 103056.

Various. *Weary Blues*. VSP 36.

Various. *Smithsonian Collection of Jazz Piano, Volume 1*. Smithsonian Records 391.

Williams, Charles and Tom Teasley. *Poetry, Prose, Percussion and Song*. T & T 0198.

Young, Lester. *Prez Conferences*. Jass J-CD-18.

### Laura Ferguson<sup>7</sup>

Rich, Buddy. *Swingin' New Big Band*. Pacific Jazz CDP8-35232-2.

Brubeck, Dave. *Dave Brubeck's Greatest Hits*. Columbia CL2484.

The Classical Jazz Quartet. *Tchaikovsky's The Nutcracker*. Vertical Jazz 5507-2.

Connick, Jr., Harry. *Songs I Heard*. Columbia CK86077.

Davis, Miles. *Kind of Blue*. Columbia CK64935.

Gillespie, Dizzy and Charlie Parker. *Quintet of the Year - Jazz at Massey Hall*. OJC CD044-2.

Hubbard, Freddy. *Jazz Profile: Freddy Hubbard*. Blue Note CDP59071.

Take 6. *Take 6*. Reprise 9256702.

Various. *LRC Jazz Sampler: Volume 1*. CDC 9019.

Various. *LRC Jazz Sampler: Volume 3*. CDC 9021.

Various. *A Rodgers & Hart Songbook*. Concord Jazz Special JAZ45142.

Wilson, Cassandra. *Traveling Miles*. Blue Note 72438-54123-2-5V.

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<sup>7</sup> Dr. Ferguson's printed discography also includes one or more specific tracks from each album; those have been omitted here.

Mac Randall<sup>8</sup>

Armstrong, Louis. *The Best of Louis Armstrong: The Hot Five and Seven Recordings*. Columbia/Legacy 88697213952.

Brubeck, Dave. *Time Out*. Columbia CK65122.

Coltrane, John. *A Love Supreme*. Impulse A(S) 77.

Coleman, Ornette. *Free Jazz*. Atlantic SD1364.

Davis, Miles. *In a Silent Way*. Columbia CS9875.

Ellington, Duke. *Never No Lament: The Blanton-Webster Band, 1940–42*. Bluebird 82876-50857-2.

Fitzgerald, Ella. *Ella Fitzgerald Sings the Cole Porter Songbook*. PolyGram 537257.

Getz, Stan and João Gilberto. *Stan Getz/João Gilberto*. Verve V6-8545.

Goodman, Benny. *The Famous 1938 Carnegie Hall Jazz Concert*. Columbia SL160.

Hancock, Herbie. *Headhunters*. Columbia KC32731.

Holiday, Billie. *The Ultimate Collection*. Hip-O 000391800.

Marsalis, Wynton. *Citi Movement*. Columbia C2K53324.

Parker, Charlie. *Yardbird Suite: The Ultimate Collection*. Rhino 7226.

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<sup>8</sup> Mac Randall, “Jazz in the Classroom.” *National Association for Music Education*, 3 June 2008. <http://musiced.nafme.org/interest-areas/jazz-education/jazz-in-the-classroom/> Accessed 9 March 2014.



## Appendix A

### National Standards for Music Education<sup>1</sup>

#### K-4 Overview

The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

#### Music Standard 1

##### Content Standard

Singing, alone and with others, a varied repertoire of music

##### Achievement Standard

- Students sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- Students sing expressively, with appropriate dynamics, phrasing, and interpretation
- Students sing from memory a varied repertoire of songs representing genres and styles from diverse cultures

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<sup>1</sup> All national K-12 arts standards are available online on a website hosted by The Kennedy Center: <http://artsedge.kennedy-center.org/educators/standards>. The content of this appendix was taken from that website on 2 March 2014 for easy access and reference.

- Students sing ostinatos, partner songs, and rounds
- Students sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

## **Music Standard 2**

### Content Standard

Performing on instruments, alone and with others, a varied repertoire of music

### Achievement Standard

- Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
- Students perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
- Students perform expressively a varied repertoire of music representing diverse genres and styles
- Students echo short rhythms and melodic patterns
- Students perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- Students perform independent instrumental parts (e.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions, and chords) while other students sing or play contrasting parts

## **Music Standard 3**

### Content Standard

## Improvising melodies, variations, and accompaniments

### Achievement Standard

- Students improvise "answers" in the same style to given rhythmic and melodic phrases
- Students improvise simple rhythmic and melodic ostinato accompaniments
- Students improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- Students improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds (e.g., voices, instruments), nontraditional sounds available in the classroom (e.g., paper tearing, pencil tapping), body sounds (e.g., hands clapping, fingers snapping), and sounds produced by electronic means (e.g., personal computers and basic MIDI devices, including keyboards, sequencers, synthesizers, and drum machines)

## **Music Standard 4**

### Content Standard

## Composing and arranging music within specified guidelines

### Achievement Standard

- Students create and arrange music to accompany readings or dramatizations
- Students create and arrange short songs and instrumental pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique)
- Students use a variety of sound sources when composing

**Music Standard 5**Content Standard

Reading and notating music

Achievement Standard

- Students read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures
- Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
- Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing
- Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

**Music Standard 6**Content Standard

Listening to, analyzing, and describing music

Achievement Standard

- Students identify simple music forms when presented aurally
- Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

- Students use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- Students identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices
- Students respond through purposeful movement (e.g., swaying, skipping, dramatic play) to selected prominent music characteristics or to specific music events (e.g., meter changes, dynamic changes, same/different sections) while listening to music

## **Music Standard 7**

### Content Standard

Evaluating music and music performances

### Achievement Standard

- Students devise criteria for evaluating performances and compositions
- Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles

## **Music Standard 8**

### Content Standard

Understanding relationships between music, the other arts, and disciplines outside the arts

### Achievement Standard

- Students identify similarities and differences in the meanings of common terms (e.g., form, line, contrast) used in the various arts
- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and time signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions)

## **Music Standard 9**

### Content Standard

Understanding music in relation to history and culture

### Achievement Standard

- Students identify by genre or style aural examples of music from various historical periods and cultures
- Students describe in simple terms how elements of music are used in music examples from various cultures of the world
- Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
- Students identify and describe roles of musicians (e.g., orchestra conductor, folksinger, church organist) in various music settings and cultures

- Students demonstrate audience behavior appropriate for the context and style of music performed

## **5-8 Overview**

Except as noted, the standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 8. Students in grades 5-7 should engage in developmentally appropriate learning experiences to prepare them to achieve these standards at grade 8. These standards presume that the students have achieved the standards specified for grades K-4; they assume that the students will demonstrate higher levels of the expected skills and knowledge, will deal with increasingly complex art works, and will provide more sophisticated responses to works of art. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

## **Music Standard 1**

### Content Standard

Singing, alone and with others, a varied repertoire of music

### Achievement Standard

- Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
- Students sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory

- Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed
- Students sing music written in two and three parts
- Students who participate in a choral ensemble sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory

## **Music Standard 2**

### Content Standard

Performing on instruments, alone and with others, a varied repertoire of music

### Achievement Standard

- Students perform on at least one instrument (e.g., band or orchestra instrument, keyboard instrument, fretted instrument, electronic instrument) accurately and independently, alone and in small and large ensembles, with good posture, good playing +E11 position, and good breath, bow, or stick control
- Students perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6
- Students perform music representing diverse genres and cultures, with expression appropriate for the work being performed
- Students play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument



- Students who participate in an instrumental ensemble or class perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory

### **Music Standard 3**

#### Content Standard

Improvising melodies, variations, and accompaniments

#### Achievement Standard

- Students improvise simple harmonic accompaniments
- Students improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

### **Music Standard 4**

#### Content Standard

Composing and arranging music within specified guidelines

#### Achievement Standard

- Students compose short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique), demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance

- Students arrange simple pieces for voices or instruments other than those for which the pieces were written
- Students use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

## **Music Standard 5**

### Content Standard

Reading and notating music

### Achievement Standard

- Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures
- Students read at sight simple melodies in both the treble and bass clefs
- Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression
- Students use standard notation to record their musical ideas and the musical ideas of others
- Students who participate in a choral or instrumental ensemble or class sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

## **Music Standard 6**

### Content Standard

Listening to, analyzing, and describing music

### Achievement Standard

- Students describe specific music events (e.g., entry of oboe, change of meter, return of refrain) in a given aural example, using appropriate terminology
- Students analyze the uses of elements of music in aural examples representing diverse genres and cultures
- Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

## **Music Standard 7**

### Content Standard

Evaluating music and music performances

### Achievement Standard

- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing
- Students evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

## **Music Standard 8**

### Content Standard

Understanding relationships between music, the other arts, and disciplines outside the arts

### Achievement Standard

- Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works)

## **Music Standard 9**

### Content Standard

Understanding music in relation to history and culture

### Achievement Standard

- Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures
- Students classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary

- Students compare, in several cultures of the world, functions music serves, roles of musicians (e.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera), and conditions under which music is typically performed

## Appendix B

### Selected State Standards for Music Education

Though there are national standards for music, states also have their own guidelines.

Unlike some other countries, the curriculum development is, for the most part, left up to individual classrooms or district departments. The state standards for Texas, California, and New York are included in this appendix. Most of the formatting unique to each state has been maintained. Teachers often use the numbers and letters associated with specific paragraphs and sections to indicate which standards are being addressed in certain parts of a lesson. An administrator might also reference those numbers and/or letters when discussing with a teacher which standards they are not addressing in their classroom lessons.

Texas Essential Knowledge and Skills (TEKS)<sup>1</sup>

#### Music, Kindergarten

##### (a) Introduction<sup>2</sup>

(1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. In

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<sup>1</sup> The Texas standards for all grade levels and all subject areas can be found on the Texas Education Agency (TEA) website: <http://www.tea.state.tx.us/>. K–5 music standards as of 1 January 2014 are listed here for reference, but they revised periodically.

<sup>2</sup> The TEKS includes an identical introduction for each grade level. For this appendix, that introduction has been taken out of subsequent grade levels.

music, students develop their intellect and refine their emotions, understanding the cultural and creative nature of musical artistry and making connections among music, the other arts, technology, and other aspects of social life. Through creative performance, students apply the expressive technical skills of music and critical-thinking skills to evaluate multiple forms of problem solving.

(2) By reflecting on musical periods and styles, students understand music's role in history and are able to participate successfully in a diverse society. Students analyze and evaluate music, developing criteria for making critical judgments and informed choices.

(b) Knowledge and skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) identify the difference between the singing and speaking voice; and
- (B) identify the timbre of adult voices and instruments.

(2) Creative expression/performance. The student performs a varied repertoire of music. The student is expected to:

- (A) sing or play classroom instruments independently or in a group; and
- (B) sing songs from diverse cultures and styles or play such songs on musical instruments.

(3) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) sing songs and play musical games from different cultures; and
- (B) identify simple relationships between music and other subjects.

(4) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) identify steady beat in musical performances; and
- (B) identify higher/lower, louder/softer, faster/slower, and same/different in musical performances.

### Music, Grade 1

(a) Introduction

(b) Knowledge and skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) identify voices and selected instruments from various musical families;
- (B) use basic music terminology in describing musical sounds; and
- (C) identify repetition and contrast in music examples.

(2) Creative expression/performance. The student performs a varied repertoire of music. The student is expected to:

- (A) sing or play a classroom instrument independently or in groups; and
- (B) sing songs from diverse cultures and styles or play such songs on a musical instrument.

(3) Creative expression/performance. The student reads and writes music notation. The student is expected to:

- (A) read simple examples of music notation; and



- (B) write simple examples of music notation.
- (4) Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:
  - (A) create short rhythmic patterns; and
  - (B) create short melodic patterns.
- (5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:
  - (A) sing songs and play musical games from diverse cultures; and
  - (B) identify simple relationships between music and other subjects.
- (6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:
  - (A) distinguish between beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different in musical performances; and
  - (B) begin to practice appropriate audience behavior during live performances.

### Music, Grade 2

#### (a) Introduction

#### (b) Knowledge and skills

- (1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:
  - (A) identify instruments visually and aurally;
  - (B) use music terminology to explain sounds and performances; and

(C) identify music forms such as AB and ABA.

(2) Creative expression/performance. The student performs a varied repertoire of music. The student is expected to:

(A) sing or play a classroom instrument independently or in groups; and

(B) sing songs from diverse cultures and styles or play such songs on a musical instrument.

(3) Creative expression/performance. The student reads and writes music notation. The student is expected to:

(A) read and write simple music notation, using a system (letters, numbers, syllables); and

(B) read and write music that incorporates basic rhythmic patterns in simple meters.

(4) Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:

(A) create rhythmic phrases; and

(B) create melodic phrases.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

(A) identify music from various periods of history and culture;

(B) sing songs and play musical games from diverse cultures; and

(C) identify relationships between music and other subjects.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) distinguish between beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different in musical performances; and
- (B) show appropriate audience behavior during live performances.

### Music, Grade 3

#### (a) Introduction

#### (b) Knowledge and skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) categorize a variety of musical sounds, including children's and adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments from various cultures;
- (B) use music terminology in explaining sound, music, music notation, musical instruments and voices, and musical performances; and
- (C) identify music forms presented aurally such as AB, ABA, and rondo.

(2) Creative expression/performance. The student performs a varied repertoire of music. The student is expected to:

- (A) sing or play a classroom instrument independently or in groups; and
- (B) sing songs from diverse cultures and styles or play such songs on a musical instrument.

(3) Creative expression/performance. The student reads and writes music notation. The student is expected to:

- (A) read music notation, using a system (letters, numbers, syllables);

- (B) write music notation, using a system (letters, numbers, syllables);
  - (C) read and write music that incorporates basic rhythmic patterns in simple meters; and
  - (D) identify music symbols and terms referring to dynamics and tempo.
- (4) Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:
- (A) Create rhythmic phrases; and
  - (B) create melodic phrases.
- (5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:
- (A) Identify aurally-presented excerpts of music representing diverse genres, styles, periods, and cultures;
  - (B) perform songs and musical games from diverse cultures; and
  - (C) describe relationships between music and other subjects.
- (6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:
- (A) Define basic criteria for evaluating musical performances; and
  - (B) exhibit audience etiquette during live performances.

#### Music, Grade 4

- (a) Introduction
- (b) Knowledge and skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) categorize a variety of musical sounds, including children's and adults' voices; woodwind, brass, string, percussion, keyboard, and electronic instruments; and instruments of various cultures;
- (B) use standard terminology in explaining music, music notation, musical instruments and voices, and musical performances; and
- (C) identify music forms presented aurally such as AB, ABA, and rondo.

(2) Creative expression/performance. The student performs a varied repertoire of music. The student is expected to:

- (A) sing or play a classroom instrument independently or in groups; and
- (B) sing songs from diverse cultures and styles or play such songs on a musical instrument.

(3) Creative expression/performance. The student reads and writes music notation. The student is expected to:

- (A) read and write music notation, using a system (letters, numbers, syllables);
- (B) incorporate basic rhythmic patterns in simple meters in musical compositions; and
- (C) identify music symbols and terms referring to dynamics and tempo, interpreting them appropriately when performing.

(4) Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:

(A) create rhythmic and melodic phrases; and

(B) create simple accompaniments.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

(A) identify aurally-presented excerpts of music representing diverse genres, styles, periods, and cultures;

(B) perform music and movement from diverse cultures;

(C) perform music representative of American and Texas heritage; and

(D) identify connections between music and the other fine arts.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

(A) apply basic criteria in evaluating musical performances and compositions;

(B) justify, using music terminology, personal preferences for specific music works and styles; and

(C) practice concert etiquette as an actively involved listener during live performances.

### Music, Grade 5

(a) Introduction

(b) Knowledge and skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) distinguish among a variety of musical timbres;
- (B) use standard terminology in explaining music, music notation, musical instruments and voices, and musical performances; and
- (C) identify a variety of music forms such as AB, ABA, rondo, and theme and variations.

(2) Creative expression/performance. The student sings or plays an instrument, individually and in groups, performing a varied repertoire of music. The student is expected to:

- (A) perform independently, with accurate intonation and rhythm, demonstrating fundamental skills and basic performance techniques;
- (B) perform expressively, from memory and notation, a varied repertoire of music representing styles from diverse cultures; and
- (C) demonstrate appropriate small- and large-ensemble performance techniques during formal and informal concerts.

(3) Creative expression/performance. The student reads and writes music notation. The student is expected to:

- (A) Read standard notation;
- (B) use standard symbols to notate meter, rhythm, and pitch in simple patterns (manuscript or computer-generated);
- (C) read and write music that incorporates rhythmic patterns in various meters; and
- (D) identify music symbols and terms referring to dynamics, tempo, and articulation.

(4) Creative expression/performance. The student creates and arranges music within specified guidelines. The student is expected to:

- (A) Create rhythmic and melodic phrases; and
- (B) create/arrange simple accompaniments.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) Identify aurally-presented excerpts of music representing diverse genres, styles, periods, and cultures;
- (B) describe various music vocations and avocations;
- (C) perform music and movement from diverse cultures;
- (D) perform music representative of American and Texas heritage; and
- (E) identify concepts taught in the other fine arts and their relationships to music concepts.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) Apply criteria in evaluating musical performances and compositions;
- (B) evaluate, using music terminology, personal preferences for specific music works and styles; and
- (C) exhibit concert etiquette as an actively involved listener during varied live performances.



## **New York Learning Standards for the Arts at Three Levels<sup>3</sup>**

### Standard 1: Creating, Performing and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

### Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

### Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

### Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

### Elementary: Music Standard 1

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions.

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<sup>3</sup> These standards are taken from *The Learning Standards of the Arts*, a document available online, produced by the NY State Department of Education: <http://www.p12.nysed.gov/ciai/arts/pub/artlearn.pdf>. These standards are accurate as of 1 January 2014.

Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Students:

- compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements (a)
- sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness (b)
- improvise short musical compositions that exhibit cohesiveness and musical expression (c)
- in performing ensembles, read moderately easy/ moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor (d)
- identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

#### Intermediate: Music Standard 1

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will

describe the various roles and means of creating, performing, recording, and producing music.

Students:

- compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbrel, and dynamic elements (a)
- sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness (b)
- improvise short musical compositions that exhibit cohesiveness and musical expression (c)
- in performing ensembles, read moderately easy/ moderately difficult music (NYSSMA level III-IV) and respond appropriately to the gestures of the conductor (d)
- identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and composing music of their own and others, and discuss ways to improve them.

### Elementary: Music Standard 2

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church

choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

Students:

- use classroom and nontraditional instruments in performing and creating music (a)
- construct instruments out of material not commonly used for musical instruments (b)
- use current technology to manipulate sound (c)
- identify the various settings in which they hear music and the various resources that are used to produce music during a typical week; explain why the particular type of music was used (d)
- demonstrate appropriate audience behavior, including attentive listening, in a variety of musical settings in and out of school (e)
- discuss ways that music is used by various members of the community (f).

### Intermediate: Music Standard 2

Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

Students:

- use traditional or nontraditional sound sources, including electronic ones, in composing and performing simple pieces (a)
- use school and community resources to develop information on music and musicians (b)
- use current technology to create, produce and record/playback music (c)
- identify a community-based musical interest or role and explain the skills, knowledge, and resources necessary to pursue the interest or adopt the role (d)
- demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures (e)
- investigate some career options related to their musical interests (f).

### Elementary: Music Standard 3

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Students:

- through listening, identify the strengths and weaknesses of specific musical works and performances, including their own and others' (a)

- describe the music in terms related to basic elements such as melody, rhythm, harmony, dynamics, timbre, form, style, etc. (b)
- discuss the basic means by which the voice and instruments can alter pitch, loudness, duration, and timbre (c)
- describe the music's context in terms related to its social and psychological functions and settings (e.g., roles of participants, effects of music, uses of music with other events or objects, etc.) (d)
- describe their understandings of particular pieces of music and how they relate to their surroundings (e).

#### Intermediate: Music Standard 3

Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Students:

- through listening, analyze and evaluate their own and others' performances, improvisations, and compositions by identifying and comparing them with similar works and events (a)
- use appropriate terms to reflect a working knowledge of the musical elements (b)

- demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance (c)
- use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events) (d)
- use basic scientific concepts to explain how music-related sound is produced, transmitted through air, and perceived (e)
- use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works (f).

#### Elementary: Music Standard 4

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

Students:

- identify when listening, and perform from memory, a basic repertoire of folk songs/dances and composed songs from the basic cultures that represent the peoples of the world (a)
- identify the titles and composers of well-known examples of classical concert music and blues/jazz selections (b)
- identify the primary cultural, geographical, and historical settings for the music they listen to and perform (c).

Intermediate: Music Standard 4

Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

Students:

- identify the cultural contexts of a performance or recording and perform (with movement, where culturally appropriate) a varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world (a)
- identify from a performance or recording the titles and composers of well-known examples of classical concert music and blues/jazz selections (b)
- discuss the current and past cultural, social, and political uses for the music they listen to and perform (c)
- in performing ensembles, read and perform repertoire in a culturally authentic manner (d).



## California Content Standards<sup>4</sup>

### Music Pre-Kindergarten

#### **1.0 ARTISTIC PERCEPTION**

##### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

##### *Read and Notate Music*

1.1 Use icons or invented symbols to represent musical sounds and ideas.

##### *Listen to, Analyze, and Describe Music*

1.2 Identify the sources of a wide variety of sounds.

1.3 Use body movement to respond to dynamics and tempo.

#### **2.0 CREATIVE EXPRESSION**

##### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

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<sup>4</sup> California standards in all content areas can be accessed on the California State Board of Education website: <http://www.cde.ca.gov/be/st/ss/>. These standards are accurate as of 1 January 2014.

*Apply Vocal and Instrumental Skills*

- 2.1 Move or use body percussion to demonstrate awareness of beat and tempo.
- 2.2 Use the voice to speak, chant, and sing.

*Compose, Arrange, and Improvise*

- 2.3 Improvise simple instrumental accompaniments to songs, recorded selections, stories, and poems.

**3.0 HISTORICAL AND CULTURAL CONTEXT****Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

*Diversity of Music*

- 3.1 Use a personal vocabulary to describe music from diverse cultures.
- 3.2 Use developmentally appropriate movements in responding to music from various genres and periods (rhythm).

**4.0 AESTHETIC VALUING****Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

#### *Derive Meaning*

4.1 Create movements in response to music.

4.2 Participate freely in musical activities.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to music.

#### *Connections and Applications*

5.1 Improvise songs to accompany games and playtime activities.

#### *Careers and Career-Related Skills*

5.2 Demonstrate an awareness of music as a part of daily life.

## **1.0 ARTISTIC PERCEPTION**

### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

#### *Read and Notate Music*

- 1.1 Use icons or invented symbols to represent beat.

#### *Listen to, Analyze, and Describe Music*

- 1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).

## **2.0 CREATIVE EXPRESSION**

### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

#### *Apply Vocal and Instrumental Skills*

- 2.1 Use the singing voice to echo short melodic patterns.
- 2.2 Sing age-appropriate songs from memory.

- 2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

*Compose, Arrange, and Improvise*

- 2.4 Create accompaniments, using the voice or a variety of classroom instruments.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

*Role of Music*

- 3.1 Identify the various uses of music in daily experiences.

*Diversity of Music*

- 3.2 Sing and play simple singing games from various cultures.
- 3.3 Use a personal vocabulary to describe voices and instruments from diverse cultures.
- 3.4 Use developmentally appropriate movements in responding to music from various genres and styles (rhythm, melody).

## **4.0 AESTHETIC VALUING**

### **Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

#### *Derive Meaning*

- 4.1 Create movements that correspond to specific music.
- 4.2 Identify, talk about, sing, or play music written for specific purposes (e.g., work song, lullaby).

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

#### *Connections and Applications*

- 5.1 Use music, together with dance, theatre, and the visual arts, for storytelling.

#### *Careers and Career-Related Skills*

- 5.2 Identify and talk about the reasons artists have for creating dances, music, theatre pieces, and works of visual art.

## Music Grade One

### **1.0 ARTISTIC PERCEPTION**

#### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

##### *Read and Notate Music*

- 1.1 Read, write, and perform simple patterns of rhythm and pitch, using beat, rest, and divided beat (two sounds on one beat).

##### *Listen to, Analyze, and Describe Music*

- 1.2 Identify simple musical forms (e.g., phrase, AB, echo).
- 1.3 Identify common instruments visually and aurally in a variety of music.

### **2.0 CREATIVE EXPRESSION**

#### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies,

variations, and accompaniments, using digital/electronic technology when appropriate.

*Apply Vocal and Instrumental Skills*

- 2.1 Sing with accuracy in a developmentally appropriate range.
- 2.2 Sing age-appropriate songs from memory.
- 2.3 Play simple accompaniments on classroom instruments.

*Compose, Arrange, and Improvise*

- 2.4 Improvise simple rhythmic accompaniments, using body percussion or classroom instruments.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

*Role of Music*

- 3.1 Recognize and talk about music and celebrations of the cultures represented in the school population.

*Diversity of Music*

- 3.2 Sing and play simple singing games from various cultures.



- 3.3 Use a personal vocabulary to describe voices, instruments, and music from diverse cultures.
- 3.4 Use developmentally appropriate movements in responding to music from various genres, periods, and styles (rhythm, melody, form).

#### **4.0 AESTHETIC VALUING**

##### **Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

##### *Derive Meaning*

- 4.1 Create movements to music that reflect focused listening.
- 4.2 Describe how ideas or moods are communicated through music.

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

##### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

*Connections and Applications*

- 5.1 Recognize and explain how people respond to their world through music.

*Careers and Career-Related Skills*

- 5.2 Describe how the performance of songs and dances improves after practice and rehearsal.

Music Grade Two

**1.0 ARTISTIC PERCEPTION**

**Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

*Read and Notate Music*

- 1.1 Read, write, and perform simple rhythmic patterns, using eighth notes, quarter notes, half notes, and rests.
- 1.2 Read, write, and perform simple patterns of pitch, using solfège.

*Listen to, Analyze, and Describe Music*

- 1.3 Identify ascending/descending melody and even/uneven rhythm patterns in selected pieces of music.
- 1.4 Identify simple musical forms, emphasizing verse/refrain, AB, ABA.

- 1.5 Identify visually and aurally individual wind, string, brass, and percussion instruments used in a variety of music.

## **2.0 CREATIVE EXPRESSION**

### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

#### *Apply Vocal and Instrumental Skills*

- 2.1 Sing with accuracy in a developmentally appropriate range.
- 2.2 Sing age-appropriate songs from memory.
- 2.3 Play rhythmic ostinatos on classroom instruments.

#### *Music Compose, Arrange, and Improvise*

- 2.4 Improvise simple rhythmic and melodic accompaniments, using voice and a variety of classroom instruments.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

### **Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

*Role of Music*

- 3.1 Identify the uses of specific music in daily or special events.

*Diversity of Music*

- 3.2 Sing simple songs and play singing games from various cultures.
- 3.3 Describe music from various cultures.

#### **4.0 AESTHETIC VALUING**

##### **Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

*Analyze and Critically Assess*

- 4.1 Use the terminology of music in discussing individual preferences for specific music.

*Derive Meaning*

- 4.2 Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music.
- 4.3 Identify how musical elements communicate ideas or moods.

- 4.4 Respond to a live performance with appropriate audience behavior.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

#### *Connections and Applications*

- 5.1 Identify similar themes in stories, songs, and art forms (e.g., patterns, texture).

#### *Careers and Career-Related Skills*

- 5.2 Identify and discuss who composes and performs music.

### Music Grade Three

## **1.0 ARTISTIC PERCEPTION**

### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

### *Read and Notate Music*

- 1.1 Read, write, and perform simple rhythmic patterns using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.
- 1.2 Read, write, and perform pentatonic patterns, using solfège.

### *Listen to, Analyze, and Describe Music*

- 1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.
- 1.4 Identify visually and aurally the four families of orchestral instruments and male and female adult voices.
- 1.5 Describe the way in which sound is produced on various instruments.
- 1.6 Identify simple musical forms (e.g., AABA, AABB, round).

## **2.0 CREATIVE EXPRESSION**

### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

### *Apply Vocal and Instrumental Skills*

- 2.1 Sing with accuracy in a developmentally appropriate range.

2.2 Sing age-appropriate songs from memory, including rounds, partner songs, and ostinatos.

2.3 Play rhythmic and melodic ostinatos on classroom instruments.

*Compose, Arrange, and Improvise*

2.4 Create short rhythmic and melodic phrases in question-and-answer form.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

*Role of Music*

3.1 Identify the uses of music in various cultures and time periods.

*Diversity of Music*

3.2 Sing memorized songs from diverse cultures.

3.3 Play memorized songs from diverse cultures.

3.4 Identify differences and commonalities in music from various cultures.

### **4.0 AESTHETIC VALUING**

#### **Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

*Analyze and Critically Assess*

- 4.1 Select and use specific criteria in making judgments about the quality of a musical performance.

*Derive Meaning*

- 4.2 Create developmentally appropriate movements to express pitch, tempo, form, and dynamics.
- 4.3 Describe how specific musical elements communicate particular ideas or moods in music.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

*Connections and Applications*



- 5.1 Identify the use of similar elements in music and other art forms (e.g., form, pattern, rhythm).

*Careers and Career-Related Skills*

- 5.2 Identify what musicians and composers do to create music.

Music Grade Four

**1.0 ARTISTIC PERCEPTION**

**Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

*Read and Notate Music*

- 1.1 Read, write, and perform melodic notation for simple songs in major keys, using solfège.
- 1.2 Read, write, and perform diatonic scales.
- 1.3 Read, write, and perform rhythmic notation, including sixteenth notes, dotted notes, and syncopation (e.g., eighth/quarter/eighth note and eighth-rest/quarter/eighth note).

*Listen to, Analyze, and Describe Music*

- 1.4 Describe music according to its elements, using the terminology of music.

- 1.5 Classify how a variety of instruments from diverse cultures produce sound (e.g., idiophone, aerophone, chordophone, membranophone).
- 1.6 Recognize and describe aural examples of musical forms, including rondo.

## **2.0 CREATIVE EXPRESSION**

### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

#### *Music Apply Vocal and Instrumental Skills*

- 2.1 Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.
- 2.2 Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.

#### *Compose, Arrange, and Improvise*

- 2.3 Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

## **3.0 HISTORICAL AND CULTURAL CONTEXT**

## **Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

### *Role of Music*

- 3.1 Explain the relationship between music and events in history.

### *Diversity of Music*

- 3.2 Identify music from diverse cultures and time periods.
- 3.3 Sing and play music from diverse cultures and time periods.
- 3.4 Compare musical styles from two or more cultures.
- 3.5 Recognize the influence of various cultures on music in California.

## **4.0 AESTHETIC VALUING**

### **Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

### *Analyze and Critically Assess*

- 4.1 Use specific criteria when judging the relative quality of musical performances.

*Derive Meaning*

- 4.2 Describe the characteristics that make a performance a work of art.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

*Connections and Applications*

- 5.1 Identify and interpret expressive characteristics in works of art and music.
- 5.2 Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well-organized presentation or performance.
- 5.3 Relate dance movements to express musical elements or represent musical intent in specific music.

*Careers and Career-Related Skills*

- 5.4 Evaluate improvement in personal musical performances after practice or rehearsal.

## **1.0 ARTISTIC PERCEPTION**

### **Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music**

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

#### *Read and Notate Music*

- 1.1 Read, write, and perform simple melodic notation in treble clef in major and minor keys.
- 1.2 Read, write, and perform major and minor scales.
- 1.3 Read, write, and perform rhythmic notation, including quarter-note triplets and tied syncopation.

#### *Listen to, Analyze, and Describe Music*

- 1.4 Analyze the use of music elements in aural examples from various genres and cultures.
- 1.5 Identify vocal and instrumental ensembles from a variety of genres and cultures.
- 1.6 Identify and describe music forms, including theme and variations and twelve-bar blues.

## **2.0 CREATIVE EXPRESSION**

### **Creating, Performing, and Participating in Music**

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

*Apply Vocal and Instrumental Skills*

- 2.1 Sing a varied repertoire of music, including rounds, descants, and songs with ostinatos and songs in two-part harmony, by oneself and with others.
- 2.2 Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos and two-part harmony, by oneself and with others.

*Compose, Arrange, and Improvise*

- 2.3 Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns independently on classroom instruments.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of Music**

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

*Role of Music*

- 3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

*Diversity of Music*

- 3.2 Identify different or similar uses of musical elements in music from diverse cultures.
- 3.3 Sing and play music from diverse cultures and time periods.
- 3.4 Describe the influence of various cultures and historical events on musical forms and styles.
- 3.5 Describe the influences of various cultures on the music of the United States.

#### **4.0 AESTHETIC VALUING**

##### **Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

*Analyze and Critically Assess*

- 4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections.

*Derive Meaning*

- 4.2 Develop and apply appropriate criteria to support personal preferences for specific musical works.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

#### *Connections and Applications*

- 5.1 Explain the role of music in community events.

#### *Careers and Career-Related Skills*

- 5.2 Identify ways in which the music professions are similar to or different from one another.



### Glossary of Terms Used in Music Content Standards<sup>5</sup>

**accompaniment** Vocal or instrumental parts that accompany a melody.

**aerophone** A musical instrument (as a trumpet or flute) in which sound is generated by a vibrating column of air.

**articulation** The manner in which notes are performed, such as staccato or legato.

**atonal** A type of music in which tones and chords are not related to a central keynote.

**augmented interval** A major or perfect interval raised by a half step.

**beat** Unit of measure of rhythmic time.

**canon** A musical form in which a melody is imitated exactly in one or more parts.

Similar to a *round*.

**chord** Three or more tones sounded simultaneously.

**chordophone** An instrument the sound of which is created by means of strings stretched between two points.

**clef, bass, or treble** A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

**composition** Creation of original music by organizing sound. Usually written for others to perform.

**compound meter** A type of meter in which the beat is divided into threes or sixes.

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<sup>5</sup> This is unique to the California standards; they appear to include a glossary for each art discipline (dance, theater, etc.). It is included here because it is such a unique thing to see in content standards and it is extremely comprehensive, especially considering the idea behind it: these concepts are taught to K–12 students.

**concerto** A composition for orchestra and soloist.

**descant** A melodic line or counterpoint accompanying an existing melody.

**diatonic scale** The notes found within a major or minor scale.

**diminished interval** A minor or perfect interval lowered by a half step.

**duple meter** A time signature with groups of two beats to the measure.

**dynamics** Varying degrees of volume in the performance of music.

**dynamic markings** The symbols indicating the varying degrees of volume: *pp*—

pianissimo, very soft; *p*—piano, soft; *mp*—mezzo piano, medium soft; *mf*—mezzo forte, medium loud; *f*—forte, loud; and *ff*—fortissimo, very loud.

**elements of music** Melody, harmony, rhythm, and form and the expressive elements of dynamics, tempo, and timbre (tone color).

**embellishments** Notes added to ornament a melody or rhythmic pattern.

**melodic and rhythmic form** The organization and structure of a composition and the interrelationships of musical events within the overall structure.

**fugue** A composition in which three or more voices enter one after the other and imitate the main melody in various ways according to a set pattern.

**genre** Type or kind of musical work (e.g., opera, jazz, mariachi).

**harmonic progression** A succession of individual chords or harmonies that form larger units of phrases, sections, or compositions.

**harmony** The simultaneous sounding of two or more tones.

**idiophone** A musical instrument, the sound of which is produced by shaking or scraping.

**improvisation** Spontaneous creation of music.

**interval** The distance in pitch between two tones.

**levels of difficulty** The levels of difficulty for the musical content standards are as

follows: *Level 1*: very easy; easy keys, meters, and rhythms; limited ranges. *Level 2*: easy; may include changes of tempo, key, and meter; modest ranges. *Level 3*: moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements. *Level 4*: moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. *Level 5*: difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements. *Level 6*: very difficult; suitable for musically mature students of exceptional competence.

**major key** Tonally, a key based on a major scale; a scale that contains the following step pattern: whole, whole, half, whole, whole, whole, half; or uses the sol-fa tones of *do, re, mi, fa, sol, la, ti, do*.

**melody** An organized sequence of single notes.

**membranophone** An instrument that produces sound through the vibrations of a membrane.

**meter** The grouping of beats by which a piece of music is measured.

**minor key** Tonally, a key based on a minor scale; a scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole; or uses the sol-fa tones of *la, ti, do, re, me, fa, so, la*.

**mixed meter** A mixture of duple and triple meters.

**mode** A type of scale with a specific arrangement of intervals (e.g., Aeolian, Dorian, Ionian, Locrian, Lydian, Mixolydian, Phrygian).

**notation** Written music indicating pitch and rhythm for performance.

**opera** A drama set to music for voices and orchestra and presented with costumes and sets.

**oratorio** A dramatic musical composition usually set to a religious text and performed by solo voices, chorus, and orchestra without action, special costumes, or scenery.

**ostinato** A rhythmic or melodic accompaniment figure repeated continuously.

**pentatonic scale** A scale having five tones to the octave and containing no half steps: *do, re, mi, so, la*.

**phrase** A musical idea comparable to a sentence or a clause in language.

**pitch** The location of a note related to its highness or lowness.

**rhythm** The combinations of long and short, even or uneven sounds that convey a sense of movement in time.

**rondo form** A musical form in which a section is repeated, with contrasting sections in between, such as ABACA.

**scale** The arrangement of notes in a specific order of whole and half steps.

**score** The organized notation of all of the instrumental and/or vocal parts of a composition.

**serial music** A type of composition based on a technique involving a twelve-tone scale.  
See also *twelve-tone scale*.

**solfège** A system of designating verbal syllables for the degrees of the scale.

**sonata-allegro form** A musical form that uses the overall design of exposition, development, and recapitulation.

**song forms** The organization of sections of a song, represented by letters that depict similar and contrasting sections: AB, ABA, AABA, ABC, verse/refrain, and so forth.

**staff (staves)** The horizontal lines on and between which notes are written.

**suite** A musical composition consisting of a succession of short pieces.

**symphony** A long orchestral work divided into three to five movements.

**syncopation** The placement of rhythmic accents on weak beats or weak portions of beats.

**tempo** The pace at which music moves according to the speed of the underlying beat.

**texture** The character of the different layers of horizontal and vertical sounds.

**theme and variation** A compositional form in which a theme is clearly stated and is followed by a number of variations.

**timbre** Tone color or quality of sound heard.

**tonality (key)** The tonal center of a composition.

**tone poem** An orchestral composition based on an extramusical idea; a tone picture (e.g.,

*The Pines of Rome*, by Ottorino Respighi).

**triad** A three-note chord consisting of root, third, and fifth.

**triple meter** Beats grouped into a set of three.

**twelve-bar blues** A chord pattern often used in blues music based on the I, IV, and V

chords and the blues scale in specific order within 12 bars.

**twelve-tone scale** A scale constructed of all twelve half steps within an octave and

organized in a specific order called a tone row.

## Appendix C

### Interview with Doug Goodkin

I interviewed Doug Goodkin via telephone across two days, on 25 August 2013 and 2 September 2013. I chose to interview Doug because of his involvement with the NAJE/IAJE as well as his visibility as an educator through his books on jazz in general music through Orff, notably *Now's The Time* and *All Blues*. I also came across his website in my online research, which includes his blog and information about his national and international workshops.<sup>1</sup>

As you will learn in the interview, Mr. Goodkin has been teaching Orff-based jazz to K–8 students at The San Francisco School for 39 years. With his unique upbringing in the professional music education world, he offers a perspective that differs from many certified music educators, and yet, he came to a similar conclusion in that he uses a pre-existing and well-researched methodology as a means of jazz education.

**JF:** I have read *Now's The Time* and *All Blues*, so I've got a little bit of background information on you and what you've done, but to start, can you just tell me a little bit about your earliest experiences with jazz when you were younger? Did you have jazz in your schools? Was there jazz in your family at all?

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<sup>1</sup> Doug's website is [www.douggoodkin.com](http://www.douggoodkin.com).

**DG:** Not even close to either of them. I think my first exposure was in 8<sup>th</sup> grade. It was the last year of taking piano lessons and my teacher gave me a piece from the Dave Brubeck book, from the album *Time Out*. I played one or two of those pieces and also listened to that album. I really do think that was probably the first conscious jazz I listened to. On the radio, driving to visit my relatives, my mother used to put on a station that was kind of easy listening, but in retrospect, it was a lot of jazz standards: Frank Sinatra kinds of things, either played by string orchestras or actually with him and people like him singing. And then of course, the movies that we watched certainly had jazz in the background score or even movies about jazz musicians that I probably watched: something like the Benny Goodman Story or something like that. I think it was impossible and still is to some extent to grow up without having it leak in from somewhere. In terms of conscious awareness, it was probably that Dave Brubeck album. This also was the year after the Beatles came out; I was 12, 13 years old.

**(DG)** By the way, I listened to mostly classical music before that. I played organ and piano, and I played mostly Bach on the organ and Beethoven on the piano and would listen to Beethoven and Tchaikovsky from this collection my parents had of classical music. Until the Beatles and that whole thing, I was mostly listening to classical music, and then that one Dave Brubeck album. Then, for high school, it was mostly Top 40 music and classical still. I can't think of any other jazz I listened to until this one thing that happened around 11<sup>th</sup> or 12<sup>th</sup> grade. It was a very rich time for rock music—Rolling Stones, Beatles, Beach Boys, James Brown, Motown—the whole deal.



**JF:** Right.

**DG:** Also in 11<sup>th</sup> grade, I was hanging out with some black friends from Newark and somebody had one of those ancient systems in the car, 8-track or 4-track things. There was this one piece called “Listen Here” by Eddie Harris. He used to play that and I just remember loving that piano solo. I like the piece, but the piano solo—it was a Latin jazz thing. After the Dave Brubeck thing, that was the next piece that I really remember saying, “God, that’s just so cool. I wonder what’s going on there.”

**(DG)** It wasn’t really until college that I actually started listening to jazz. That’s at Antioch College. There was an artist-in-residence named Cecil Taylor who was the most far-out fringe of jazz and probably still is. I don’t know whether you’re familiar with him, but a piano player who was on the cutting edge of free jazz. He was on campus and I took a class with him. I never played his group but I listened to his concerts and listened to the people who played in his group. He brought Andrew Cyrille with him and Jimmy Lyons, and besides playing concerts, they helped teach a jazz history listening class I took. There were a couple other people in his group that were there for a while.

**(DG)** Around the same time, somebody showed me a 12-bar blues, so I was starting on my own on the piano, just to mess around with the blues in F. That I did for about 2 years before anything else happened. Then, I heard a Scott Joplin record that had come out. This guy Joshua Rifkin recorded Scott Joplin on Nonesuch. This was my junior year so I’m talking about 1971 or so. I really loved that music, so I started getting into some

ragtime music. I often said that it was in college—there were the property lines of jazz, Scott Joplin at the beginning and Cecil Taylor at the end. I just started to try to fill in what was in between. I started listening to Ornette Coleman and Herbie Hancock and person by person, through some of the courses I took and music classes I was exposed to this, that, or the other thing. It was very random. There was no jazz band at Antioch I was playing in. I was certainly far from a jazz major. It was just whatever I was figuring out.

**JF:** Was your degree in music education?

**DG:** I don't know what you know about Antioch, but it was a radical liberal school where you work for 3 months somewhere in the country and then you studied at the campus for 3 months, and you went back and forth like that. All the jobs I had had to do with education, so I was interested in education. I didn't like my education and this was the time of Summerhill and preschools. I got interested in that and took some jobs at very different kinds of places. I worked at a Summerhill school in Maine and a public free school in Hartford and a Quaker boarding school in North Carolina. They were basically experimental schools of different levels and those were the jobs I had. Then, at Antioch, I just took whatever class interested me and a lot of them were music.

**(DG)** Somewhere close to my junior year, some counselor took me aside and said, "You probably should have a major." So, we just looked at what I had taken, and of course I had done this education thing and I had done these music classes. Kind of just randomly, I said, "What about music education?" He said, "Yeah, that'd be great, except we don't

offer that.” By the end of the matter, I was short of a couple of things to be an education major. In order to be an education major, you had to get certified in Ohio and do certain things and I wasn’t going to make it by the time I graduated. But, I also didn’t have the precisely right classes to be a music major. By the end, they just called me an education major without the certification and a minor in music. Like I said, it was a very unfocused plan there. Even though I stumbled on this thing, music education, it still wasn’t like, ok, that’s what I’m actually going to do with my life. I did take a class at Antioch from a guest speaker who was one of the early pioneers in the Orff movement, named Avon Gillespie. He was a black man who was, besides doing the traditional Orff kind of material, was also integrating things from the Georgia Sea Islands, from black folk and traditional music repertoire. That turned out to be a very important thing for me—not only the exposure to Orff, but the exposure to Orff and the inclusion of this black cultural element.

**JF:** Right—the idea that the two of them could be used together. Was there anybody besides Avon that you knew of that was doing that kind of thing or anybody that he was working with on it?

**DG:** Well, the group that was the quintessential group was the Georgia Sea Island Singers. They had this book, *Step It Down*.<sup>2</sup> So, Avon met this woman, Bessie Jones, and actually worked with her. He studied with her for like a week until he couldn’t take the

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<sup>2</sup> Bessie Jones and Bess Lomax Hawes, *Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage*, (Athens, GA: University of Georgia Press, 1972; reprint, 1987).

mosquitos, as he said, off the coast of Georgia and St. Simons Island. In terms of the Orff world, he was absolutely the only person who was doing that at that time, although later I think a few more did, and certainly I continued that thread and still do. But I think he was it, Avon Gillespie.

**JF:** Was there anybody that you knew of at that time, when you met Avon, that was doing jazz integrated with any other kind of elementary music education, like Kodaly or Dalcroze or anything?

**DG:** Nothing that I knew about. I mean, I was very new to the world; the world itself was very new. The American Orff Association was founded in 1968 and my class with Avon was 1973, so it was only 5 years old at that time. At that time, I didn't know anything about Kodaly or Dalcroze. A little later on in the story, there was one woman in the Orff world who was starting to do something.

**JF:** Who was that?

**DG:** Her name was Nancy Ferguson. To forward ahead quite a bit—so I took that class with Avon in 1973 and came out to San Francisco and just volunteered at a couple of schools, but I did get a job. I came out to San Francisco and I stumbled into a job at this place called the Community Music Center. I went there for something else and I saw a sign that said Jazz Piano Teacher Wanted. So I asked whether that job was still open and this woman just jumped up, “Are you interested? We’re desperate.” I said, “Well, I could

be.” She said, “Ok, sit down. You’re going to be interviewed in 5 minutes.” They put me in the room with the director and this other person. At that time, the last thing I did at Antioch was work at a boarding school in North Carolina called the Arthur Morgan School and I started a jug band. So, kind of with the ragtime roots, I was doing some old ragtime songs—like, ragtime-ish songs from the 1920s—and some blues. It was modeled after Jim Kweskin and His Jug Band. We actually went on tour in the South for the two weeks. These were 17 middle school kids playing the spoons and washboards and kazoos, and I was playing piano and some guitar. It wasn’t quite jazz, but it was kind of early jazz and a little bit of blues. That was like the sum total of my little experience. Parenthetically, I just went there last summer for a 40<sup>th</sup> reunion of the jug band. Pretty amazing, but that’s a separate story.

**(DG)** So, I had this little repertoire of ragtime pieces and blues. At this interview, they said, “So, what have you done?” and I talked about that whole thing. They said, “Well, play something for us.” So, I played my little blues thing. He said, “Play something else,” and I played one of the ragtime things. And then they said, “Ok, you’re hired!” I always said that if they had asked me for one more song, I wouldn’t have had anything else. So, literally, I started the next week, and I was just sitting there that first day, praying that the people who came in for the lesson didn’t know more than I did. There was one guy who kind of did; he played for me and I just said, “Yeah, that’s interesting. Keep working on it.” So, I rushed out and I got this book, John Mehegan’s. Probably considered pretty old-fashioned now, but I got his book and just started quickly trying to slog through the

theory and figure stuff out just so I could stay one step ahead of my beginning jazz piano students, as it were.

**(DG)** At that point, I guess I took a musical turn into the world of jazz. I was listening to it more and I was trying to work the stuff out on the piano. Somewhere fairly early on, right around that time, I met this piano player named Art Lande. Besides going to all his concerts, I took a lesson with him. That one lesson gave me enough to work on for a year. Later on, I took a whole semester class with him. He's quite underrated, but a really fabulous musician. He recorded in the early ECM days, has an album with Jan Garbarek and he had his own group called the Rubisa Patrol. They were big in the Bay Area in the 70s and early 80s. He used to live around here. He went to Colorado. So, I took a class with him. He was just an excellent teacher who kind of had an Orff sense of jazz; it was less about this chord and that scale, and much more about expressing more fully your musical ideas and did a lot with free improvisation—just a very inspired player and teacher.

**(DG)** In 1975, I got the job at the school that I'm still at with Orff instruments and just trying to remember what I had done with Avon. I did a lot of improvisation but it wasn't jazz, per se; it was just kind of more pentatonic improvisation on the Orff instruments. I messed around with that for 8 or 10 years or so. In 1983, Avon showed up again in my life, 10 years since I'd really seen him. He was starting an Orff training in Santa Cruz, and I decided that I should finally get my official Orff training. I was giving 5-day Orff workshops on my own and calling them Orff workshops until someone said, "Hey, you

can't do that til you get certified." So I decided, yeah, it's time to get training and it would be nice to hook up with Avon again.

**(DG)** Right around that time—I don't think it was necessarily inspired by Avon, but just by my interests—I think I did my first jazz arrangements with kids on the instruments, on the xylophones, that was inspired by one of the games in *Step It Down* called "Green Sally Up." So I did this little arrangement for the kids and it felt good; they liked it. The next year I did another one called "Step Back Baby," which I still do now. That was the beginning of seeing how there was a lot of parallel with Orff, with the way things could be arranged and with the pentatonic scales and so on.

**(DG)** What happened was that, after taking that class, my first level with Avon in 1983, I finally hooked up with the local Orff chapter and became their newsletter editor. What it meant was that, they offer 3 workshops a year and have different Orff clinicians nationally come out and give a workshop. Because I was on the board, I could come to the dinner afterward to welcome the clinician. The first one was this woman, Nancy Ferguson. I did this whole-day workshop with her and as far as I remember, she didn't do any jazz in the workshop. But, in the dinner, when I was talking to her, I found out that she sang jazz and that she was actually involved with NAJE as their elementary representative. So I said, "Well, I'm starting to do some jazz with the kids." I gave her this cassette tape that had "Green Sally Up" piece on it and other jazz pieces—at that point, it had more on it because I had done "Watermelon Man," "St. Thomas," and "I Got Rhythm." I had done some jazz pieces at that point, beyond "Green Sally Up," with this

group of 5<sup>th</sup> graders. I gave her this cassette tape and she listened to it later and got back in touch with me. She said, “How would you like to present at the NAJE? We have a conference in Columbus, Ohio and I’d like to invite you to present.” I said, “Of course, sure. I’d love to.” What she recommended was: “Bring a video of your kids; don’t try to do a hands-on workshop because the people are not going to be too responsive to that.” So, I did; I made a video of my kids doing this “Green Sally Up” thing and brought it with me there. She was absolutely right; I don’t know whether you ever went to any of those conferences, and they’ve probably changed, but back then, it was very much... how to describe it? The band’s out there playing 25 pieces and everybody’s sitting back with their arms folded, ready to tear it apart. It was quite different from an Orff conference, where everybody says, “Hey! Come on in and play!” There were these two people that tried to do a hands-on thing like that and nobody wanted to; everybody thought, “Ugh, this is stupid. I don’t want to get up and do anything.” I was very grateful that in the end, I just showed this video.

**(DG)** It was well received, and this guy came up to me and said, “I was impressed with how those kids were swinging. How did you get them to do that?” I said, “The game itself is swinging, so when they improvise, it’s natural for them to just continue in that style.” He was used to teaching swing abstractly from the board and so on. That was an affirmation that it was something that the Orff approach had to offer that the traditional band director wasn’t getting. That was 1984 in Columbus—in fact, the first national conference I ever did. Then, I did a Las Vegas Orff conference in November of that same year and also did “Step Back, Baby” at that one. It was the first time that I presented at an



Orff conference, period, but also the first time that this kind of material was being worked together in that way. Avon would play the games, but he didn't take the next step of trying to put it on the instruments and aim it toward jazz. He wasn't that actually into jazz; he knew a little about it but it wasn't quite his thing.

**JF:** It sounds like he was using more of the folk repertoire rather than, like you said, taking the next step to the jazz repertoire.

**DG:** A lot of talking about me, but it's a long history! That brings us to 1984 and so on. Every year we made a cassette tape of what the kids were doing at school, and I couldn't just repeat the same pieces, so every year—not only with this jazz strand, but with all the strands—I was always looking for new material. I began investigating new material each year. Now we have 26 different recordings and probably over 900 pieces arranged for Orff instruments, of which probably about 150 are jazz pieces, not all of which made it in *All Blues* and *Now's The Time*, by any means.

**JF:** That's an amazing amount of repertoire to draw from, now that you've done all those pieces with the kids. It's just fantastic. Backtracking just a little bit, it sounds like you didn't have much formal musical training when you were in college. You're coming at this more from an eclectic background.

**DG:** My formal training was these piano and organ lessons, from 6 years old to 8<sup>th</sup> grade, like 1<sup>st</sup> grade to 8<sup>th</sup> grade. Then, just continuing to mess around on my own, and in

college, continuing to mess around on my own, and then, in the rest of my life, continuing to mess around on my own. Yeah, I took that one lesson with Art Lande and then one class with him. It was very much just in my living room. I did have short period where I started composing some jazz-like pieces in odd meters and different scales, and got a little group together and started performing in San Francisco. It was interesting stuff for me at that time. Then, I had two kids and suddenly that little thing went way to the side; I didn't do it again for the long time.

**(DG)** I was definitely not in the jazz world by any stretch of the imagination; I never played at clubs or even just been a cocktail jazz piano player. From that time, if I could, I would try to, once a year or so, hire a bass player and a drummer and just rent a hall and see who would come—mostly, it would be my friends. So, it's true; I was really not grounded in that world, although I did keep going to concerts. In the 70s, Keystone Corner was in San Francisco, and I'd go there to hear McCoy Tyner, and Bill Evans, and Pharaoh Sanders—anybody who came through. Later on, the Great American Music Hall had people, and then Yoshi's, this jazz club. I've been going to jazz clubs and concerts, not religiously, but continuously, and now it's the San Francisco Jazz Festival. That's been something that's been part of my training, as it were, just going to clubs and so on. In terms of my own presence in that world—I'm trying to get into it now through a backdoor—but, very minimal. I never was in a jazz band; I was never in a big band. I have a lot missing in my background.

**JF:** I noticed in your book that you mention several jazz musicians you've brought to your school; you mention Stefon Harris and Milt Jackson. What do you feel like they offer, since they are on the other side of that—they are out there as performing musicians and not necessarily as educators? What do you feel like it offered, bringing them into the school?

**DG:** Well, it was the height of my life! It was amazing—Milt Jackson particularly. So many of these—particularly the older style, probably not Stefon, but the older style musicians—also didn't have university or conservatory or formal training. They mostly had church, and then they had just the culture of playing in clubs and going to hear other people, saying, "Hey, how do you do that?" or watching him and stealing it from him. So, really, the history of jazz was very informal and very much in a different cultural venue. More and more I realize how the church was important, and of course, the black church. That was the bath that so many musicians were soaked in as kids that stayed with them their whole life in some way.

**(DG)** Milt Jackson told me he used to be called The Preacher, partly because of his church association. When he was at school, we ended up singing a couple spirituals and he was in heaven. It was really, really nice. Stefon's story was that he did have a middle school band teacher from Mexico or something—no, no, that was Milt Jackson. [Milt] said he got turned on to the vibraphone because he had a high school band teacher who was from Mexico and had a marimba lying around. Milt had been studying piano. He started messing around on the marimba and realized that, like Lionel Hampton, there's

10,000 piano players but not too many people playing marimba or vibes and thought that he would have a better chance at the world if he just focused on that, so that's how he got started there.

**(DG)** Stefon said he had a teacher, probably a middle school teacher, who saw this potential in him and said, "I want you to give me your next six years of your life and do exactly what I say." Stefon did, so that's where he came up, and he came up through the more formal realm.

**(DG)** So, Milt Jackson—we went to hear him. I always bring the kids once a year to some club to hear live music, and we went to hear Milt Jackson. Somebody told me, "Don't be shy. Go talk to him afterwards and meet him backstage."

So, I did; I said, "You ever heard of these Orff instruments?"

He said, "No."

I said, "Well, they're like miniature vibraphones. Would you be interested in seeing some kids play some?"

He said, "Well, give me a call. Here's my number and I'll take your number." We just thought we wouldn't hear anything from him, and then he called.

He said, “Yeah, I want to come over.”

**(DG)** So he came over and—I actually have this on videotape somewhere, I have to find it—this was the year before he died, so he was tired and in his late 70s, and he was kind of sitting there, a little slumped over. The 5<sup>th</sup> grade came in and they started playing this piece called “The Cookie Jar,” and as soon as there was a little break and this kid did a little 8-bar solo, he just sat on the edge of his chair, perked up and his face lit up, and he just loved it. He eventually sat in with the kids and did this little “Cookie Jar” arrangement. He stayed for three hours and played with the 8<sup>th</sup> grade and then stayed for Singing Time, and ended with—we were all singing “This Little Light of Mine.” That was just incredible. For the kids, to say, “My god, there’s this high level jazz musician who’s playing on these Orff instruments with us,” it was a great, great moment for them.

**JF:** Yeah, it just sounds incredible.

**DG:** And then, with Stefon, once Milt came, I met Stefon and I gave him a CD and I said, “Milt came. Why don’t you come over?” There was this woman who was sponsoring him and she was kind of protecting him and said, “Okay, yeah. Mr. Harris is very busy, blah, blah, blah.” But once again, he called me back. I said, “Why’d you call me?” He said, “I listened to the CD and there was something there that attracted me. I wanted to find out what you were doing.” He came, like, 5 times and in fact, I had a group of kids perform with him at Herbst Theater, as part of a performance he did. Then he invited us to Carnegie Hall to be part of a tribute to Milt Jackson and that was just an

amazing opportunity, and through a long story, I was away at the time that it needed to be arranged, and some people at my school decided that the kids were going to miss their camping trip, so they didn't want to do it. Not that the kids didn't want to do it, but the school didn't want to sanction it. I'm still terribly bitter about that because we didn't go. The offer never came up again; it would have been amazing thing, but we missed it. The shortsightedness of some folks at school, but there it goes.

**(DG)** Stefon is just an amazing teacher—a wonderful, intuitive teacher. I also did something with him at IAJE where there was a group of students and we did a workshop together. It was okay, but the students weren't my students and they weren't really that well prepared, so it wasn't as wonderful as it could have been, but he's very generous with that. Every time I see him, he says, "I want to come back to your school some time," but of course, he's gotten busier and busier. He was in the SFJAZZ Collective, so he was out here a lot, but he's busy. He hasn't come back in about 7 years, but every time I see him, he looks like he feels guilty and says, "Yeah, yeah, I want to come." He was fabulous.

**(DG)** Bobby McFerrin was a parent at our school for 8 years, so he was in and out of things. This other wonderful drummer, Eddie Marshall, was a parent for a year and often came and did stuff with kids. Marcus Printup, from Wynton's [band], he came over one time. I met him at something in Winnipeg. Whenever I meet people, I try to get them to come over. Sometimes they do and sometimes they don't, but nobody has ever come over and said, "Oh god, that was a waste of time." They're just absolutely thrilled to see how

comfortable the kids are with all sorts of improvisation. They feel there's something different there that they relate to a lot. With the NAJE thing, or later on, IAJE, and of course now they're defunct, I would have loved to have done an Orff workshop with all the headliners—you know, Dave Brubeck and Wynton Marsalis and Herbie Hancock or whatever. I really felt like, at that level, they really get the Orff spirit. They really understand the play of it. Of course, they're really at the high, high level of technical skills, but they also have this playful quality and the people who are stuck are all the people at the middle—the high school and college band directors—they're the ones who are just really serious, folding their arms and sitting back, "Okay, show me what you can do. Who can play this lick faster and cooler?" But the high-level people really could relax and enjoy the play of it and not feel like it was stupid to play a little ring play and see what you could do with three notes on a xylophone. Of course, I never got to do that; I always thought it would be fun. That's why I feel like inviting the accomplished jazz musicians to come and hang out with kids: they're in heaven. They really love it.

**JF:** Speaking of the national associations, are you involved with the Jazz Education Network at all?

**DG:** No, because when IAJE closed, I did my best to try to connect with them on different levels. I did three different workshops: one in Canada, one in LA, and one in New York. Between '95 or so and when they closed, I did start to reconnect with them a little bit. Then, when the new thing came up, I just never knew exactly who they were or what they were doing, and I still don't. So no, I haven't really made that connection. It

wouldn't be a bad idea. I feel like the *Now's The Time* book certainly deserves more play outside of the Orff world, but it's something that's so different from what so many high school and college and middle school jazz band people are doing that it takes a lot of thought about how and why it might be useful. Whenever I do get to work with those people—for example, in the jazz course I just gave, there was a high school band director who plays the hell out of guitar and he's doing great stuff with the jazz band, but he came and took the course. Always this little thing: Why are you here? What are you going to get out of this? The answer is: a lot, because it fills in a missing piece of getting away from the chart, getting into the body, getting away from the instrument, getting into a different approach to improvisation, and they need it, frankly. I see now; I'm not apologizing about it. Of course, many directors are doing great things and they're playing great music, but the kids need it.

**(DG)** One of the more interesting things I did was I worked with a very high-level jazz band from Sacramento on a retreat and they loved it. They absolutely, really, really loved playing these games and then going back to their instruments. They weren't thinking, "This is stupid. C'mon, let me show you what I can do with "Giant Steps" here."

**(DG)** This happens again a little bit in Winnipeg. There's this fabulous jazz camp there; that's where I met Marcus Printup and one of Stefon's drummers was there. Sorry, I forget the name of the man who runs it—a fine bass player. They have the high-level jazz musicians there. I was doing my jazz course with Orff people off to the side, but the woman who invited me had one foot in both courses, so she invited a little overlap. My



jazz teachers came over and we went to a one-hour thing where they were doing something with all the kids in an auditorium. It was okay, but it was not structured very well and it didn't really work as well as it could from my point of view. It was kind of like this free jam. I don't know. It was too—it wasn't well thought out and musically, it wasn't that satisfying. I asked whether I could do one of those and they let me do one. I did this hour presentation, and somebody did videotape it but I never was able to get a hold of it. It ended up absolutely wonderful. I started something with the whole group with some body percussion, and then I actually jammed with these high-level musicians where I played some piano and they did some body percussion; we had no time to rehearse but I thought that went well.

**(DG)** Then I invited the kids on the stage to mix with the Orff teachers. We did these free improvisations, first based on our names without our instruments, and then the kids brought their instruments. We did these free improvisations based on dramatic focuses, like you're telling somebody about this great date you had and they're responding; you're just playing something free and you're leaving a little space for them to respond. But, in the course of you telling your story, the other person finds out the date was his girlfriend. So, the conversation changes a little bit in the middle—things like that. Or, you just got in a car accident and you're talking it over at the lawyer's. The kids were fabulous. They just did absolutely stunning things where they used their technique but they also freed themselves up from having to sound like their favorite jazz hero. That was really a great, great moment, and once again, affirmation that this kind of work is necessary and interesting to all levels of jazz musicians, but it's not the first thing that people think of

when they sign up for the jazz band in the middle school or the high school or the college.

**(DG)** So, I probably should check in with that network and see if I could connect with them, get some of these people to come to the summer course and so on, but I'm a busy guy, so I haven't done it. I don't have an agent to do it for me, so I continue to do—

**JF:** No, I understand; I was just wondering. That's how I originally found your name and Nancy Ferguson and a lot of others I'm wanting to contact: I started looking through old issues of the magazine that IAJE used to put out. Unless teachers are out there publishing, it's hard to find out about who's doing jazz in elementary school. They're not putting out CDs like Wynton is; you know, everybody knows what Wynton's doing because he has to make a name for himself to make any money. But, teachers do their thing in their classroom and it's hard to find out who's doing what where. For my project, writing about elementary music educators who are using jazz in their classroom, it's kind of hard to start finding out who's doing it without—

**DG:** That's true. That's absolutely true. And Wynton is another story, because I've been trying to get him to come to the school forever, and he's not, yet. I did get Marcus Printup, and that was close enough. Unfortunately, Marcus came at the beginning of the year and the kids hadn't done very much, so he didn't get to see that much. I still would like to invite him back and tell him to drag along Wynton next time. I did give my jazz book to Ellis Marsalis because I know he is quite involved in education in New Orleans,

but you don't just give your book to somebody and then they say, "Hey! Come teach at Lincoln Center." I did go to the Lincoln Center thing and I met with some guy there—

**JF:** The Band Director's Workshop, or what did you go to?

**DG:** To their Education Department. They have this WeBop program. I knew somebody who knew somebody and she said, "Oh, you should connect with them." So, I went to it and sat in on a class. I love that Wynton is so committed to education and to young kids and so on, but he doesn't know what to do either because he's an adult musician who doesn't work with kids day in and day out. He doesn't know how they think. He doesn't know what they respond to. He knows jazz, but he doesn't know how to go open the door to them for jazz because to do that, you have to get into the child's way of thinking and the child's way of processing. That's where I have something to offer because that's what I've been doing for 38 years. I know kids inside out. The gist of what I'm offering is that you have to give them something they can do, not that they can just know about or listen to, and then you take what they do and you move it up one step closer to jazz.

**(DG)** One thing they do is they play games. They play clapping games. They play playground rhymes. They play ring plays. They chant. They sing little songs. They move. They move to music. This is the child's world. The whole thing about starting with the games as the beginning of the whole venture is, it's the child-sized door that they have to go through. So, if you do something like "Step Back, Baby, Step Back"—first of all, they want to be involved. They want to be in the center of it. They don't want to just be

passive listeners. So, if you do this game, they're with a partner, they're clapping, they're singing "Step Back, Baby, Step Back." There's a little drama to it; they love the story of this little kid who's sending robbers away with his rolling pin. They're getting the feeling for the swing and the syncopation. The offbeat is inside the clapping play. The phrasing is inside the song. The scale is inside the song. They're getting everything they need without having to know how to play the saxophone. Then, with the Orff instruments, which is such a genius thing where you can take off bars and create the scale where there's no wrong notes, then, it's not that hard a transfer to go from what they can sing to what they can play, especially if it's three notes, like "Step Back, Baby," or one note like "Soup, Soup." So if you're singing, "Way down yonder – soup, soup," [singing]: first of all, syncopation is no problem for them to sing. Once they sing it, then they can play it. So, they have this "Soup, Soup" thing that shows up in all parts of jazz. It's not like, "1-(2)-AND!" abstract mathematical thing; it's this child-sized language thing, which is a much more powerful way for any beginner to get into music.

**(DG)** So, there they are. Can you sing "Soup, Soup"? Yes. Can you clap while you sing? Yes. Can you play that on the xylophone? Yes. Can you play a neighboring tone? Yes [sings example]. Now you got this little riff thing happening. Can you improvise 4 beats in the call instead of singing "Way down yonder"? [sings three examples of changing 4-beat improvisation] Can you change it? Good! You're on your way. Bite-size improvisation instead of, "Okay, we're at the IV chord. Now it's the C-minor scale with a lowered 7<sup>th</sup>." That's not the child's world, and that's not the beginner's world. By the end, they're playing this swinging thing, "Soup, Soup," that came from the body to the

voice to the instrument and later on, “Okay, play a little saxophone. Can you play one note on a saxophone? Ok, play “Soup, Soup” on the saxophone.” And they’re off. You know, I would love to give a workshop for all the people working with kids. I would love to give a workshop to Wynton and say, “Try this.” That takes the right people at the right time and the right contacts. This is what I’m trying to do with SFJAZZ, the jazz festival. They just got their new building built and they’re doing more classes. I did my first workshop for kids through them. I did my first concert for families with my new jazz band, The Pentatonics, at Stanford Jazz Festival, so I got my little toe in the door, and the next step for me is: I just want to get more into the world of jazz for families and for kids. Both Lincoln Center and Jazz Festival, they’re seeing that we’ve got to cultivate the next generation. These kids are not listening to jazz on the radio because there is nothing on the radio. They’re not going to the clubs with their parents. How are we going to get them to come? This is our livelihood. It’s in our interest; we’ve got to get kids in. There’s all this family jazz stuff, but nobody’s prepared to know how to do it. I’ve gone to like 12 family jazz things and everyone is way over their heads with the kids—the young kids. They’re bored, they’re restless, and they’re not enticed. This is the next frontier and I’m saying that the Orff jazz thing is the key to that door.

**JF:** Have you ever faced any opposition in the curriculum that you’ve tried to implement, from parents, your administration, students—anything like that?

**DG:** [Laughs] No. In a short word: no, never. They’re thrilled to play this music. I do a little bit with all the kids, all the way throughout, and then in 8<sup>th</sup> grade, it’s a whole year

devoted to jazz. They feel it, and I feel it, as the culmination of 11 years; it's the prize at the end of the corridor there. Not that jazz is superior to other forms of music and that it's more important than Mozart or more important than gamelan. In our school, we do the whole 6<sup>th</sup> grade on world music, the 7<sup>th</sup> grade on classical music, and the 8<sup>th</sup> grade on jazz. However, their relationship to jazz is very, very different from classical music. Classical music to them is mostly, with some exceptions, a foreign music. It's in the air and it's in the culture, for sure, but it's far away from their daily experience. We do it, and they have a great time, and it's important that they understand that you don't say no to Mozart and tell Beethoven to roll over because they're incredible musicians and in fact, jazz wouldn't be jazz without them. But, it's a stretch for them.

**(DG)** In 6<sup>th</sup> grade, it's intriguing for them to play Tyco drumming or gamelan or a style from Nicaragua that they've never heard before. Again, they like it and it works well, but it's also not immediately obvious to them. I mean, some of the more African stuff is—it's closer to their skin—but it's a stretch. But jazz—it's like, "Oh my gosh. We're finally getting to play this music that feels like something that is closer to us," because it is, because it comes from the United States of America. Every note of every pop music they listen to also wouldn't have existed without jazz. Without knowing it yet, they hear the connection between what they hear, what they're listening to, and what was the music that gave birth to it, to some extent. So, the kids are in heaven.

**(DG)** Actually, what's interesting: I did have one girl who was very classically oriented who didn't love it, but still, she had a great time. By the end, she said, "Yeah, I like the

classical better.” And that’s fine, of course! I’m not trying to convert. But most kids, if you ask them which was the best of the three for them, almost all of them say jazz because they recognize not only the cultural thing that’s closest to their skin and in their blood, and now they’re finding out how the music that they know intuitively actually works and how they can play it, but because of the wonderful democracy of jazz, where everybody can participate and add something—everybody can play a basic drumset thing, can play a basic bass pattern, can play a basic horn pattern, play a basic chord pattern—so they get to hear the music from all the different sides. When the kids play, they don’t specialize. That’s exactly what it is; on one piece, one kid might play drums, next piece they play bass, next piece they play the inner voices of the chords, next piece they play melody, and they have an extremely round and 360° understanding. So, the parents are thrilled, the kids are thrilled. I’ve never once had anybody say, “Why the heck are you doing this?”

**JF:** Even in regards to subject content of the music or if you look at it from the idea of—these are just arguments that I’ve heard against implementing jazz—you’re taking time away that *could* be used to study people like Mozart or Beethoven, and instead, you’re focusing on jazz? Have you ever heard any kind of opposition like that?

**DG:** Absolutely not, and I’d love to talk to somebody who would dare to say that. First of all, as you see, we’re not taking time away. We *are* doing Mozart and Beethoven, and we’re exposing kids to the fundamentals and then they’ll decide what they want to get into after that.

(DG) I often talk—with the kids too—about this book by E. D. Hirsch called *Cultural Literacy*. I don't know when it was published, 15 years ago or so, but it's this guy who said, "Americans don't know all the same things anymore. We don't have a common vocabulary; that's a problem. There are 5000 things that every American ought to know, and I, a white professor at a southern university, am going to proclaim myself as the person who will define what everybody should know, what the 5000 things are that every American should know." He has 22 classical composers. Every American should know about the fugue and sonata form, but he doesn't have the blues. He has 4 jazz musicians.

(DG) So, I talk to the kids about this and then we go on to do this whole lesson on the blues. I play rock music from the '50s through the early '70s and say, "Let's listen to a couple pieces here." We're listening to, of course, "Hound Dog" and "Rock Around The Clock" and "Rockin' Robin" and "Charlie Brown" and "Shake, Rattle, and Roll," and then we're listening to "Barbara Ann" by the Beach Boys and "I Got You," James Brown and then we're listening to "Money" by the Beatles and "Route 66" covered by the Rolling Stones or "Carol" by the Rolling Stones. Then we're listening to Cream and Jimi Hendrix and this incredible gamut of music—Ike and Tina Turner. I say, "What do they all have in common?" Well, I don't say it; every single one is based on the 12-bar blues. This contribution of the blues to American popular culture and everything that began as rock-and-roll is extraordinary. You know, it used to be called rhythm and blues—"Johnny B. Goode," also Chuck Berry, Little Richard. It's absolutely extraordinary, and



Jerry Lee Lewis was playing things that that Meade Lux Lewis was playing 30 years before him. So, we have to trace this back.

**(DG)** When the Beatles came to the US and got off the plane, the reporter said, “What do you want to see? Disney Land? Statue of Liberty?”

They said, “We want to see Howlin Wolf and Muddy Waters.”

The reporter said, “Where’s that?”

John Lennon said, “You Americans don’t seem to know your own cultural heroes.”

**(DG)** So, this is the framework I give to the kids: we live in the United States of America.

If I had to choose between Duke Ellington and Mozart, I’m going to choose Duke Ellington because this is a huge part of our culture. It’s what people around the world admire us for. Since I’ve traveled so much around the world and I’ve heard Louis Armstrong and Billie Holiday in cafes in Singapore or Indonesia or Japan or wherever I go, often people around the world know more about jazz than Americans do. This is a huge thing with the kids. I do three classes a week with the 8<sup>th</sup> grade—two are playing and one is listening. In the listening class, we’re going through history of jazz as much as I could squeeze in to that time.

**(DG)** The one place where it could be controversial is we’re dealing with heavy racial issues. I’m showing them Elvis Presley and then I’m talking about Big Mama Thornton and then I’m talking about, “The blacks make it and the whites take it. Benny Goodman was the King of Swing because he’s white and Dave Brubeck was on the cover of

‘TIME’ magazine because he’s white. It’s not their fault, but you guys have to know this culture. There’s Al Jolson in blackface singing on *The Jazz Singer*.” They look at it and say, “That’s so weird. What’s going on there?” I say, “Okay, here’s the story of minstrelsy.” I don’t believe actually in teaching jazz as just the notes; I believe you have to give the whole cultural context. You can’t give that context without talking about racism in the United States of America.

(DG) So, if anybody was going to complain, that might be a place where they make a complaint, and I say, “Bring it on. Let’s talk about it.” I’ve never had anybody question: is jazz worth doing over Mozart? Once again, you see that we’re not putting them against each other. And world music—jazz is inclusive of a lot of music. If you have to choose one thing, that’s another thing. Jazz has Mozart in it. Jazz has samba in it. Jazz has so many influences. It has Spain in it. It has Cuba in it. It *is* a world music, as well as American music, and it is a classical music, as well as a folk and a pop music. It’s all those things at once. But, of course, it doesn’t have everything. It doesn’t have a Native American influence. It doesn’t have a Chinese influence. There’s still reason to do world music separate from jazz, but if you had to pick one thing that is the most inclusive music, and also the most vibrant and still alive—I mean, it’s great to know about Mozart, but how many people know about Schoenberg and Webern? Not many, because classical music kind of hit its own dead end, and people have been saying for years, jazz is at its end, but it’s obviously not. In fact, again, you look at SFJAZZ Festival, most of the artists are coming from all around the world, and the music is not identifiable as 12-bar blues or 32-bar jazz standard. It continues to be the meeting ground of all sorts of musical

creativity, and it's just extraordinary, the mix of things that's going on. SFJAZZ just had this guy Jason Moran, a piano player, collaborating with a skateboarder [laughs]. That's a long answer after just saying, "No," but it is important to put it in the context as, I don't see how anybody could ever question it, but if they did, I have a lot to say to them.

**JF:** Right. That's just things that I've encountered. My first degree was in music education and I was obviously a jazz-oriented person a lot more than my colleagues were, and it was interesting to hear some of the opposition they would bring up as to why you shouldn't have a jazz focus.

**DG:** That's coming still from a very ethnocentric place, when 'music' means you're in the classical tradition. I go through a whole story—I tell it briefly in the *Jazz* book—about going to Toledo, Ohio to give an Orff workshop, and I had just come from Salzburg, where you can't walk ten feet without Mozart hitting you in the face; I was just wondering whether Toledo was proud that Art Tatum was born there. I tell this whole story that is worth telling in short.

**(DG)** I stayed at this woman's house that was hosting me and she said, "What would you like to do after the workshop?" I said, "I'd like to go to the Chamber of Commerce to see what information they have about Art Tatum." She said, "Who's that?" That was the beginning of the mantra in the next few days. At the workshop itself, there were 50 people, and I said, "How many people have heard of Art Tatum?" Ten, five of whom were black. I said, "I come from California, but I'm going to tell you about Art Tatum,

who was born right here.” Afterwards, the woman said, “The Chamber of Commerce is closed, but my husband found out that there’s a library named after Art Tatum.” I said, “Take me there.” So, we’re driving to the library and she said, “I’ve lived in Toledo all my life and never been in this neighborhood.” Why? Black neighborhood. Sure enough, there was this library there. You walk in and there’s this huge painting of Art Tatum. I was just in heaven. All black people in the library and I’m talking to the librarian and she showed me this little display that she has that she takes around to schools and I was just thanking her for doing that. In this display, I was looking at it and I got this idea that I’d like to see where he was born. She gave me directions.

**(DG)** We went to this neighborhood, kind of bombed out, liquor stores with grates on them, and this one block where all the houses had been demolished across the street but there were, like, 6 standing on the other side. So, there’s this house. I got out and wanted to just take a picture of the house. I was taking a picture and someone walked out the door. I said, “I’m sorry. It may be strange I’m taking a picture of your house but I heard Art Tatum was born here. Is that true? Do you know whether that’s true?” The woman said, “Well, yeah! Sure is. He was my brother. You want to come in?” Art Tatum’s sister, Arlene Tatum, invited me in to the house—my host, too.

**(DG)** We’re in the house and she just starts taking out these photo albums, “Here’s Art when he was young. Here’s his uncle; he passed away.” She’s 80 years old and telling me all these little things. Up on the mantelpiece is some award he got from ASCAP or wherever. Then I said, “Where is the piano?” I got this idea that I would like to say I

played on Art Tatum's piano. She said, "Well, somebody came in a few months ago and said this piano needs work and they took it away and they never brought it back." This was the story. Then, this younger guy comes in and she says, "Ah, what's your name again? Doug? This is Doug. He's a friend of Art's." I mean, it was just really amazing. At the end, she said, "Well, I've got to go to bingo now." I said, "Okay, let's take a picture." So we went on her front porch and she says, "Wait a second! I forgot my teeth." "That's okay—it doesn't matter." In the *Jazz* book, you see the picture of me with my arm around Arlene Tatum in front of that house. When I went home, I had all the kids write her letters. She died a few years later. I still always ask this guy in Toledo whether that house is still there and he thinks that somebody bought it and is keeping it rather than tearing it down.

**(DG)** I tell that story to the kids. Well, first of all, I play some Art Tatum for them and I say, "This is the guy who Horowitz and Rubenstein used to come listen to—just incredible technique and an amazing musical mind. People in Toledo, Ohio don't know who he is." Chamber of Commerce later on sent me brochures they had. I requested all the brochures they had and they had an entire brochure about a freeway that was coming up, but nothing about Art Tatum. I said, "Okay, this is our country. We don't know our own heroes because of this whole legacy of racism and this is where it stops. This is where I'm sending you forward and making sure if you ever go to Toledo, Ohio, you check out Art Tatum. Go to the library or something, you know." [Phone cut off]

[Begin second interview on 2 September 2013]

**JF:** We left off with you talking about Art Tatum's house, when you went there. There was actually a story in the news recently about that. Did you happen to see it?

**DG:** No, not at all.

**JF:** I'll forward it to you—I have the link. It's not much of a story, but it is the people in Toledo going, "Oh! Art Tatum's house is here. Perhaps we should do something about it!"

**DG:** Oh, that's good.

**JF:** At least there's some recognition starting to happen, it seems.

**DG:** That would be great. I'd love to get that.

**JF:** Let's jump right in—do you emphasize any particular time period or style of jazz or performers over others?

**DG:** I do because you have to make choices. The time is really brutally limited for such a huge thing as jazz. With the playing class, where the kids are performing, each of the two 8<sup>th</sup> grade groups ends up playing about four pieces; that's how long it takes, over the months I'm with them. I'm not actually there all year; usually I'm there six months because I'm off and vacations and everything. It's not a lot of time, but within that, I've

gotten down to almost a formula: they're going to play some form of a 12-bar blues—or 16 bars, I don't care; they're going to do a jazz standard, probably with a song and a singer and a lyric; a swing band tune; and then either a Latin jazz tune or a jazz-rock—tends to be a little more Latin jazz than jazz-rock but I've done both. That does cover a lot of periods; the Latin or jazz-rock tends to be in the latter half of the century and the swing band is usually from the 30s or 40s. Blues tends to be 50s, 60s. The jazz standard is from the 20s–50s. It's a bit weighted on the first half of the century, but especially with the other jazz compositions, I get a little bit into the more modern realm. Then, when it comes to listening time, I do approach it historically. I've often thought about going backwards. I do one class at the beginning of blues and rock-and-roll where I do a survey of tunes that are essentially 12-bar blues from the 50s through the 70s.

**JF:** Oh, that's interesting.

**DG:** The advantage of doing something more contemporary is that, especially in the rock world, the kids are more familiar and they relate to it. It's always a nice idea to hook into what kids already know before going into what they don't know.

**JF:** Right.

**DG:** But time is so limited, I also find they're quite happy to be listening to Scott Joplin and Louis Armstrong, if you know how to present it in the right way. They do enjoy the rock thing, and I do, too; it's quite revealing how much was influenced by the 12-bar

blues, from the early thing—“Rock Around The Clock” and “Hound Dog”—up through Eric Clapton and Jimi Hendrix, with the Beach Boys, the Beatles, the Rolling Stones, Bob Dylan, and Chuck Berry in between. And James Brown! I mean, a lot of people listen to this music, but they never think what the structure is, and that’s fine. That’s the way it usually is. “I Feel Good” is a 12-bar blues. Most people don’t think about it like that, but since they’re playing the blues, I want to make that connection.

**JF:** And in the history portion—you said you do a lot of learning about jazz history with them, also.

**DG:** It’s always frustrating. I’m about to have my first class next, and it’s like, “What do I leave out?” The thing that I almost always do is the heavy hitters from the beginning: Duke Ellington, Louis Armstrong, Ella Fitzgerald, Billie Holiday—those four are like the big war horses. I tell them a little bit of Art Tatum and if I have time, I get on to Thelonious Monk and Dizzy and Charlie Parker and Miles Davis and so on. Then, also, a little bit of Scott Joplin, Jelly Roll Morton, and Bessie Smith—a little bit earlier than that. Then, they do do a report on somebody of their choice. I encourage them to do somebody who’s current and to go hear them. Go see them. A lot of kids were excited about Esperanza Spaulding. A couple kids did reports on Diana Krall and Bobby McFerrin and things like that. It’s always a work in progress. The thing that I’m always left with is that I always wish I had more time, but actually, right now, I’m going through these papers and reading these biographies kids did. They did Dave Brubeck and Monk, Scott Joplin and Herbie Hancock and John Coltrane. They ended up doing a variety—as well as a



very cool exercise where they have to listen to one piece seven days in a row and write about it. It's always fascinating to read how their perception changes over time.

**JF:** I remember seeing that in one of your books. It was really revealing to see what the student was writing.

**DG:** That's the relatively short answer. I tend to go more toward the early history of jazz up through about bebop or so. Who knows? Some year maybe I'll go backwards and I'll start from the latter half. I'm just kind of a linear guy. I like people to make the connection, to see: without Louis Armstrong, there would have been no Roy Eldridge; without him, there wouldn't have been Dizzy, and so on. I just like people to see how the thing grows and evolves. That's what I'm aiming for.

**JF:** That makes sense. What about the recordings that they use in class? Your books talk a bit about when you do the jazz dancing; so, you're not just listening to recordings necessarily from a historical perspective but also to use recordings for movement, so that they're not producing the music. How do you select the recordings you use? Do you tend toward a certain style period?

**DG:** The movement, except for when we dance the Lindy Hop in 8<sup>th</sup> grade, the movement stuff is more for the younger kids. With that, I'm just doing little things like I described in the book, like the jazz walk and all sorts of things like that. For that, the key thing is tempo. It's really surprising how difficult it is to find the perfect tempo for that

kind of walk. And also for Lindy Hop—to do the Lindy Hop, tempo is a lot. I go through lots of pieces, “Nope. This is too slow. Nope. This is too fast.” That becomes the biggest criteria. And length sometimes, too! You don’t want a 15-minute piece; the kids would be exhausted [laughs]. With the movement part, it’s tempo. I do do a lot of listening in the listening class; that criteria is just based on tunes that I love or historically really important tunes. I often play Louis Armstrong’s “West End Blues,” a groundbreaking blues and some of his scat pieces, like “Hotter Than That.” I always do Louis and Ella singing “Let’s Call The Whole Thing Off.” I often do a lot of compare and contrast.

**(DG)** I have, for example, a rare recording of Cole Porter singing “You’re The Top” with himself, playing piano and then Louis Armstrong doing it, and just have the kids compare and contrast. Then, pieces where Ella Fitzgerald and Billie Holiday sing the same piece. I have a whole thing on the “St. Louis Blues.” Here, an iPod is helpful because everything is arranged alphabetically. If you look up the “St. Louis Blues” on your iTunes playlist, you have all the versions side by side. So that one, I have versions that go from Bessie Smith to Herbie Hancock with Stevie Wonder singing with him [laughs]. I ask the kids, “What’s the same? What’s different? What do you like?” I have a hilarious recording of Fred Waring and his Pennsylvanians singing “Love For Sale” and then Billie Holiday singing it with Oscar Peterson. Usually, the selection has to do with a point of view that I’m trying to get across. “Route 66” is another example; Chuck Berry doing it, and then Rolling Stones doing it, and then Natalie Cole doing it and asking them to notice the differences.

**JF:** That sounds really interesting, that you're presenting them with the same tunes performed in different styles and with different performers.

**DG:** And also, whatever tune they're playing, we're also going to listen to that. If we're doing a Milt Jackson blues, they'll listen to Milt Jackson playing it. If they're going to do something like "Jeepers, Creepers" we'll hear several singers doing it to get a different perspective on it.

**JF:** Do you do that kind of repertory comparison in any classical music or world music, where they're comparing different performers of the same Mozart piece, or something like that?

**DG:** That's interesting. I can't think of having done that in world music although sometimes, for example, we do a lot of Bulgarian music, and we go to YouTube and show that in Bulgaria itself, sometimes they're adding a drumset and rocking it up a little, just as a little compare and contrast. With classical music, that's a good question, but I don't teach that grade, 7<sup>th</sup> grade, so I should ask my colleagues whether they do compare-contrast with one conductor of a symphony with another, but I suspect they don't. The differences in classical are much more subtle than they are in jazz, especially since the expectation in classical is that you stick as close to the composer's intention as you can. In jazz, the idea is that you want to make a difference.

**JF:** It's just something I've been thinking about a lot lately, the idea that in jazz, everybody's singing a lot of the same songs, where you don't find that in pop music, and in classical, they don't sing the same songs to be different; they sing them to kind of be the same.

**DG:** Yeah, that's true; that's one thing I often say to people and what makes it so interesting. I do think so much of the success of interest in art in general or education in general is this idea of something that's familiar enough that you're comfortable and you're not too challenged, but something that's intriguing and different enough that you're not too comfortable. When I play the "Route 66" thing, this is kind of what I'm trying to get across to the kids. If you listen to the drums in the Chuck Berry version, it's very pedestrian; it's one beat. Once it's there, that's what it is the whole time. The bass is playing something repetitive. All the licks—after five times, you could sing along with every lick. But when you listen to Natalie Cole, every instrument has a nuance and subtlety to it that you can't easily predict. The bass is walking and doing all sorts of things. The drum is responding. The piano is comping. What I really am trying to get across is this idea of the subtlety and the nuances and the constant surprise of jazz if you know how to listen to it.

**JF:** And you're working with the kids on that—on knowing how to listen to that—in particular, contrast and how to listen to pop music?

**DG:** Yeah! Definitely. Of course, some of them say, “Still, I like Chuck Berry better.” And I say, “Well, that’s fine [laughs]!” At least you’re exposed to a different thing, and gosh, you’re only in 8<sup>th</sup> grade, and 8<sup>th</sup> graders are not famous for subtlety and nuance [laughs]. But by the way, they are, in a way! That’s what I’m noticing. When I do that listening thing, over and over again, *if* you focus them in the right way, they can do it. If they’re just listening in the background or they’re at a disco and they’re listening, of course they’re not going to listen in a subtle kind of way.

**(DG)** For example, since I have this in front of me—this guy did a thing on Scott Joplin. He says, “On Day 7, I’m actually surprised,”—and this is a ragtime piece that doesn’t have a lot going on in terms of big orchestration or different instruments that you have to listen to—this kid says, “I’m surprised I haven’t gotten tired of this piece yet. There are always new subtleties about the piece that I didn’t pick up before. The technique in which this player is emphasizing has a lot of staccato, but when he stops playing staccato, it accentuates the notes in a really interesting way and helps with the syncopation of the piece.” That’s pretty good! That’s pretty subtle for an 8<sup>th</sup> grader.

**JF:** You were talking about the student that says, “Well, I like the Chuck Berry version better,” and you say, “Well, at least you’re exposed to it.” That is a perfect segue to the next question, which is: do you think it’s helpful for young musicians to be exposed to jazz over other musical styles at a young age, particularly 4<sup>th</sup> grade or below? Do you think there are any other musical styles or genres that are lacking from the American elementary music curriculum that should be included?

**DG:** First of all, it's good to expose kids to *anything* at a young age. It's clear from our own intuition and brain science that the younger you are exposed to things, the deeper it goes into you, even if it's way beyond your understanding. I know of parents who have read Shakespeare to their 2-year-olds who are, of course, not getting the meaning, but they are absorbing certain music in the language that actually affects them later on, linguistically. I think the same is true for any music that you expose kids to at a very young age, that they don't understand intellectually what's going on, but it's getting into their muscles, their nerves, and their brain synapses. They do have an understanding of how the music works. For example, most kids, by the time they're two or three years old, understand that if you end on a V chord, there's a tension in the air and you really need to resolve to the I chord. Now, they couldn't tell you that if their life depended on it, but they feel that inside because they've been soaked in this harmonic music where it happens so often; they begin to just intuitively anticipate it. So, any style of music that you want kids to be exposed to, it's great to do it at an early age, and in all sorts of ways: just have it on in the house; singing songs to them; dancing to the music; with Orff instruments, playing what you can in the style. The younger, the better, but in the right way—you don't want to have a listening/music appreciation class with 4-year-olds [laughs]. That ain't gonna happen.

**(DG)** For example, I do a lot of movement with the 4-year-olds where I'm playing piano. They're marching, so I'm playing something like the march from *Carmen*, or if they're floating, I'm playing some Debussy "Arabesque," or if they're galloping, I might play

“The Wild Horseman” from Schumann. I do a little jazz walk with them where I’m playing some blues. They move to this music and they get a feeling of the rhythmic structure of the music and the feeling of the music: Is this music to jump to? Is this music to slither to? Is this music to float to? Whatever. Meanwhile, instead of just playing silly little songs, they’re getting this music in their ears that becomes part of their vocabulary, as it were.

**JF:** Yeah. Speaking of getting that music in their ears instead of silly songs—when I was doing some of my preliminary research, I came across the late Marian McPartland had done a concert in an elementary school in the 60s. She was talking about jazz advocacy for elementary school and she said, “Why wait to expose young students to Oscar Peterson or Coleman Hawkins or whoever? There’s no reason that they can’t hear this music now instead of silly elementary music.”

**DG:** In the *Jazz* book, I mention one of the tunes that I like to use for doing this little jazz walk is Dizzy Gillespie and Roy Eldridge doing this tune called “Pretty-Eyed Baby” where they do this fabulous and intricate scat-singing. When I used that piece over and over again—this is from a long time ago—I remember this girl; I noticed she was kind of singing along with them, like she had just kind of absorbed it unconsciously and started singing along. That’s how it works.

**JF:** Right. So the exposure makes sense.

**DG:** And the second part of the question: any other musical styles lacking? First of all, to be honest, I don't what other people are doing in elementary music education. I know I worked on the Macmillian textbook project back in the early 1990s and I just was appalled by the recordings they used with these very sappy and saccharin kids singing—with no affect—these not-very-interesting songs. That team that I worked with, our whole intention was to make it more multicultural and inclusive, and to make recordings that were much more authentic [that] had the quality and the style of what the music was. If you're going to do a black children's game, have black kids sing it the way they do, not some white suburban kids just clean it up and do it with their pretty little voices. We did a pretty good job with that. There was still more to do but I felt like that was a successful turn-around.

**(DG)** I don't know what people are doing in terms of material in their classrooms. If there's any 'should' about it, the first thing I say to people is, "Teach the music you love." Of course, maybe you love some really bad music [laughs]. So, you want to have some other criteria as well. First of all, I think that folk music is essential. I think that if you're living in an area where there is a musical culture, like if you're living in New Orleans, or you're living in Appalachia, or you're living in southern Texas with the Tex-Mex thing, you should pay attention to the music that is already in the streets or in the neighborhoods. Do it in a more conscious way in the music education class. In the situation like I'm in, in San Francisco—it's a very eclectic city; the kids in school come from all different places. That's where we said, "Well, we're going to just do a variety of



things,” including, by the way some beautiful composed music for children by Carl Orff and Gunild Keetman.

**(DG)** For me, the important thing is that the music has some depth to it, some integrity, some beauty to it, and of course, that’s subjective up to a point—only up to a point. I think most people can tell the difference between a well-crafted piece of music and something that’s just background for a commercial or too contrived. That’s the other thing. Elementary teachers are often vulnerable to, “Oh, I’m going to make up a cute little piece about this instead of looking at what already exists in folk material.” Most people are not great composers [laughs]. So, sometimes these things that are made up just for kids that are kind of condescending to the kids’ musical sophistication and very contrived—I’m not a big fan of that at all.

**(DG)** In fact, with jazz, it also is true. I have a fellow in the Orff world who’s just published a book on jazz for kids where he composed all the pieces. You know, they’re okay, but I’m trying to convince him that for every one piece you do like that, do five more arrangements of actually authentic African American children’s games or actually real blues because that’s where the juice is; then, you can do one of your own—but not to start just with your own pieces. Of course, there are many exceptions. If you’re great at it, then you’re great at it. I just felt like, going to his workshops, I just didn’t get that feeling of being immersed in a real jazz culture. It just felt like, “Oh, this an elementary jazz workshop with a cute little jazz piece.”

**JF:** Right. That makes sense. Can I ask you to elaborate: what is the Macmillan textbook project?

**DG:** That was an interesting thing. It was back in 1991. I got a call; they said, “What kind of textbooks do you use?”

I said, “None.”

They said, “What would you use if you had to?”

I said, “I don’t believe in textbooks.”

They said, “Well, would you like to work on one?” [laughs]

What happened was that the people on that team—out of 14 authors on that team, 9 or 10 of them were Orff teachers, most of whom I knew. It was this one woman, Mary Goetze, who recommended me. With that as the team, I thought, “Okay, I don’t believe in textbooks, but if people are going to use them, they should be better than they are, so let’s make a textbook that doesn’t feel like a textbook.” It was pretty intense work for about two years and it came out as this series called *Share The Music*.

**JF:** I’m familiar with that series!

**DG:** I started off working on the 5<sup>th</sup> grade team and then they ended up putting me on “Celebrations,” for all the grades, so I ended up doing a lot of the material for the “Celebrations” part because I had a particular interest in that. Of course, I included a little bit of jazz, but not tons; we were limited by what they wanted done.

**JF:** Right. Okay, cool! Do you know if they still include the work that you did in 1991 — if it's still in the recent edition that they're publishing?

**DG:** To tell you the truth, I don't, but they did do a big revision. I mean, they generally do these every 5–10 years, and they did do another revision, but they didn't invite me back, which was fine because I never would have done it again [laughs]. I haven't seen it. I actually don't know how much of the old stuff is still in there. Truth be told: these days, who's going to buy all those books? Maybe they have an online version or something. I don't know. Next time I see them—they may be at the Orff conference. Maybe I'll just look at what they have and take a peak at what's in there.

**JF:** I've seen those. They had music textbooks when I did my student teaching in Texas, at my elementary placement. She used the textbooks minimally, but the school purchased them every year, so every once in a while, she would pull a tune out of there. She would also use the pictures of the instruments—she would use the books for that.

**DG:** Ultimately, that's what it's good for. It's just like a big resource. Of course, we're writing it—our job was to write it as if teachers were really going to go from page 1 to page 150, so we took all these pains to make sure this led to that and this lesson was complete, and of course, hardly anyone uses them like that, and rightfully so in some ways.

**JF:** The college that I went to down in Texas, they have a huge music education library where they're basically purchasing all the different music education textbooks that are being put out—all the different method books for bands and that kind of stuff—so that we as education students have as a resource to look at before we commit to something or whatever. You mentioned a bit that you're not really aware of what other elementary music teachers are doing.

**DG:** I am in touch with tons of teachers—I do workshops all the time—but the conversation doesn't come up: what are you doing in your class? With the jazz thing, I ask, "How many of you are doing a little jazz?" I think, these days, almost everybody feels like, by 5<sup>th</sup> grade, they should do *something* with the 12-bar blues. I think that's true. The other way that I have a sense of what's happening is just looking at conferences: what are the workshops at conferences? I've gone to the Orff conference every year since 1982; I've been to, like, 30 of those conferences. I can't say, by any means, that I've seen an increase in jazz in those conferences. Also, I go to a lot of the MEA conferences; of course, there's tons of jazz for middle school bands and high school bands, but in terms of in the elementary, I don't—I can't say honestly that I see a significant— [phone cut out]

**JF:** So, you're saying you've not noticed a significant increase of jazz at conferences?

**DG:** Yeah—definitely not significant. I would say there's certainly a little bit more than there was 20 years ago, for example, when there was just nothing that I saw. For me, it's

not a big surprise. The reason why there's so many band teachers and so high school and middle school and college band teachers is that most of those teachers were in a band where they had a model of what it was like for a teacher to teach band, whether they liked the model or not—that doesn't matter. Then, in music education programs in universities, they tell you, "Here's some history about how you teach band." We don't have that history with elementary music. We don't have a tradition of teaching jazz in the elementary school and part of my hope here is to be the start of that tradition, actually. But, it's going to take a long time before you have people who came up in it or teachers who have done it long enough that they're ready to take it to the next step. It's a slow process.

**(DG)** When I first started doing this, I had the feeling that every Orff teacher in the country should be taking my course just to include a little bit of jazz—not to do whole jazz courses or units with their kids, but just at least do a piece or two. In reality, in terms of—for example, the people that are out there giving workshops around the country—nobody has come to my course to include jazz [in their own clinics]. I do get 30-40 people a year here in the United States to come and I've been doing this since 1987, so over 1,000 people have taken the course. None of them—yet! I'm always looking for them—have gone on to give workshops at conferences or give their own 5-day course. All of them, I believe, have included this in their work with the children. Of course, that's kind of the main point, so that feels good.

**(DG)** I did a couple of Level II jazz courses for people that had done Level I, specifically with the idea in mind that people who were more committed to this—I wanted to get them thinking about getting out there in the world a little bit more. That also didn't quite happen the way I imagine yet. Right now, I have two people who took the jazz course with me and they're in this band that I started called The Pentatonics, and they just gave their first workshop to teachers based on this way of doing things—actually, through SFJAZZ Festival, through their new center. It went really well. They said they had a fabulous time and they said the teachers really responded well. I have at least two guys that I'm kind of grooming [laughs] to get out there and they're perfect for it because they're both already jazz musicians who were jazz first and Orff second, but they're good Orff teachers as well, working with kids a lot. So, that's the thing—it takes a very special combination. You've got tons of fabulous jazz musicians but they don't have the background or the experience with little kids and Orff, or you've got fabulous teachers and they don't have the background in jazz. It takes a very special combination.

**JF:** Exactly. You said you've had over 1,000 people—is it mostly Californians? People from the South? Midwest? Are you noticing any geographical trends or is it a mix?

**DG:** Yeah, that's interesting. The very first courses I gave were in Hamline College, in the Midwest, but that was only for about two years, so those people obviously were from around that area. It tends to be where I give the course. Since then, since about 1991, I've given the course about every summer in San Francisco, so obviously it tends to attract local people more, but this year was particularly unusual. I had two people from

Vermont, one from Massachusetts, two from Texas and one from Florida, one from Virginia, and two from Canada. This year was, in terms of nationally—I had more people nationally than I often have had. In previous years it's mostly been California and Oregon and often, a few from Texas, interestingly enough. But that's it. People don't tend to come from the east coast or they just go, "Hey, it's across the country; it's too far. I'm not going to go."

**(DG)** I've done the course in many, many places in Canada: Vancouver, Calgary, Winnipeg, Toronto, and Montreal. A lot of Canadians out there have been exposed to the work. Then, worldwide, I've done it a lot in Spain, Australia, Brazil, Taiwan, and other places in Europe. That also obviously attracts people. I always do have people internationally. So, in my course in San Francisco, I have had people from all those places I mentioned—Finland also. It's very interesting doing it in other places. People love it and they do very well with it but it is a different vibe, especially when I talk about the history, because they haven't lived that history, so they're interested in it, but emotionally, there isn't the kind of intensity that comes up when we get into the history of jazz and racism in the country. Understandably, it's very distant to them, but in the United States, that's often a very powerful moment in the teaching.

**JF:** Speaking of teaching jazz internationally—this is almost kind of a curiosity of mine—do they view jazz as a world music, the way we would view their indigenous music as a world music? How do they look at it, when you're teaching it in another country?

**DG:** You know, I've never asked them that question. The sense that I get—except for one time—the weirdest one was doing it in Taiwan and I had 50 people and I said, “So why are you here? What jazz music do you know?” The general answer—and this was through a translator—was, “None.”

“Do you listen to jazz?”

“No.”

“Why are you here?”

“Well, we're curious.”

**(DG)** So, we went on and it was fine, but what I find is that, certainly in Europe, people in Europe know jazz better than most Americans. They listen to it, they're familiar with it—the people that come to the course, for sure. I don't think it does feel like an alien world to them; I think it feels like something relatively familiar. Then, in Brazil and South America, they're connected to a piece of jazz through bossa nova or salsa or Latin or so on, so it also feels comfortable to them.

**JF:** It doesn't seem to have that exoticism, the way that we would look at Japanese music or Indian music or something?

**DG:** I don't think it's quite as exotic simply because of the American presence in the world. Even through movies, TV, and commercials, we have no idea, consciously, about how much some jazz is part of that. It's in the background of the movies and the TV



shows, or [the music has] been influenced by it in some way. I don't think people react to it the way, say, we would react to Chinese opera. It's a little more comfortable for them and truth be told, I've never met people who have not been thrilled to play it. They get it on a very visceral level; they just say, "Wow. This is cool. This is fun. Wow. I'm playing jazz." I just did a couple things in Korea; they were fantastic. I said, "Okay, I'll have to come back and do the whole week on jazz." They just lit up like a Christmas tree there; they got it and they had a great feeling for it.

**JF:** That's wonderful, and it's really encouraging to hear that it's doing so well internationally. Going back to talking about your workshop a little bit—I don't know if you're familiar with the Jamey Aebersold Workshops that he does every year, or the Band Directors Academy that they do with Jazz at Lincoln Center, but do you have any aspirations of your workshops at some point growing to that level or attracting hundreds of people per year to a single workshop? What are your plans for the future? Have you thought about it at all?

**DG:** I'll go wherever people are interested. First of all, what I'm doing is quite different from Jamey Aebersold, as valuable as the things he's doing are, but I do think that the missing piece for me in terms of greater exposure is a connection to the jazz world. Nobody knows me in the jazz world. With the things that are percolating now with the SFJAZZ Center and the Stanford Jazz Festival, I do hope that I can get my foot in the backdoor there. First of all, for people to be interested in what I have to offer, they have to be convinced that jazz in elementary school is worthwhile. That is something that I do

think is starting to happen—not necessarily elementary school, but the family jazz things that I’ve seen going on. Lincoln Center has made a stab at that, and SFJAZZ is doing that; there’s also a jazz school in Berkeley that is trying to reach the young kids. So, it’s starting to be in the air that we need to reach the young kids, but the next question is: how do we do this?

**(DG)** That’s where I’m hoping that people will discover that I have something to share with them. But, it’s very slow. Even with SFJAZZ—I just got their education catalog. The one exciting thing I saw is there’s a picture of a kid playing an Orff instrument with his dad from my workshop, actually. You don’t see me, but you see the kid. They put that in the brochure, so now there’s a visual image for people to hook into, but my name is not anywhere in that brochure. Even on the website, I’m doing a workshop next week—Bill Frisell is doing a family jazz thing and I’m doing an hour workshop beforehand—even on the website, my name is not under that workshop; it just says “Workshop.” Rebeca Mauleon is the Education Director and she is beginning to recognize what I have to offer—I think she’s beginning to realize that my name does carry some weight in the world of education and families know about the word Orff and they’re going to recognize it. Take advantage of it! Don’t be shy about it. Don’t think that just because I’m not Bill Frisell, you shouldn’t put my name in there [laughs]. It’s a slow process. It’s quite slow. I did have hope, as I said, with IAJE, to do more and more there, and that maybe Stefon Harris would be a great connection, and I keep trying to make a connection with Wynton and so on, but nobody’s interested yet at the level that they’re saying, “Hey, I want to set some time aside for it.” Stefon’s a busy guy and when he sees me, he’s very warm and

friendly and I think he sincerely loves the work I'm doing, but it's a very small piece of his radar; it's not like he's committed to getting my work out there more.

**(DG)** For example, if there was some conference where it was jazz for all ages, and Wynton is going to be there at one level and Jamey Aebersold is going to be there at another level, I would hope that I would get invited for the lower level because I have something to offer. Also, when it comes to that, my experience is: it's not what you know; it's who you know. I am making contacts with people, but, like I said, I'm not front and center in that world where they're going to say, "Hey, we're going to call up Doug." We'll see.

**JF:** Like I was mentioning last time, that's one of the most unfortunate things I'm realizing about my thesis so far, is that some of the most amazing educators are not well known because they're busy doing work! They're busy teaching! They're not making a brochure and out there marketing themselves; they're busy actually working with children.

**DG:** By the way, my life is about as filled as it can get. I'm not hurting for invitations to do the things I like to do. I'm not sitting around waiting for the phone to ring. But I wouldn't say no to anything, mostly because it's frustrating to see it done poorly, and I know that I have something to offer. Anyway, if you have any connections, put my name in the ring! Tell them to call me [laughs]! Publishing the book was an opportunity for

that too, but just because the book's published—once again, you've got to have a publicist, you've got to get it out there in the right places where people are going to see it.

**JF:** Exactly. Speaking of showing people that jazz in elementary music has value, I'm curious as to students in your program that have gone on to play jazz: are you noticing that they're doing better than those that have not had much jazz in elementary experience? Any that have gone on to be professional musicians or music educators?

**DG:** I had this guy who is a high school jazz band leader who took my course this summer and he just affirmed that the kids who come from the program are different from kids who come from other programs: they're fearless, they don't read so well but they learn what they need to learn, and they're just great improvisers and have a good feel for the whole thing. That's a nice affirmation but to really make it in the jazz world, you can't get by just on, "I got a good feeling"; you've got to put in the time and the hours. So, the handful of kids who are going to do that coming from my program are not necessarily going to be way ahead of the handful of kids that come from other programs and just say, "This is going to be my life." What I like to think is that, just the way that jazz musicians say, "I got my start in church"—and church music is not jazz, but obviously, it has some elements that come into the jazz work—if any of the kids from my program go on to be well known jazz musicians, I hope they hope they would say, "I went to the Church of Orff. That was my foundation," [laughs].

**(DG)** There is a guy in San Francisco who's getting out there named Adam Shulman. He's getting fairly well known locally and has done some concerts at SFJAZZ, in their smaller venues. He went to my school through first grade, so I taught him for four years, so I can't exactly claim him [laughs]; he went on to other schools from there. He had a 4-year preschool and 1<sup>st</sup> grade foundation in in the Orff program and then has gone on to do what he's done.

**(DG)** The kid who, right now, is in the way the most promising, is in my Pentatonics jazz band. I've taught him since he's five and now he's fourteen. He just went to Stamford Jazz Camp for the summer and just won some prize as a vocalist. He's quite versatile; I gave him piano lessons for a short time and he plays vibraphone, ukulele, and guitar, but he seems to want to focus in on singing. He just got into the SFJAZZ High School All-Stars, a band which is a huge deal. It's a huge deal. First of all, he's a 9<sup>th</sup> grader, so to get in that band as a 9<sup>th</sup> grader... Secondly, it's top-notch band; it's the highest quality. They got the whole SFJAZZ Festival behind them. If any kid is going to get somewhere in the professional world, this kid stands a really good chance of doing that. He also sang in the Boy's Choir; he's been in operas in the children's choir, so he has a very versatile musical upbringing, but I would claim this kid if he went on to do that.

**(DG)** I can't say that the next generation of great jazz musicians is going to come from the San Francisco School by any means. However, the next generation of *appreciators*... Again, not everybody goes on to listen to jazz, but most people keep it in their lives a little bit. This is a survey I want to do, and then I can have the facts rather than

conjecture. I really do want to do a survey of alums and find out what's been true for them as adults in their world of jazz.

**JF:** I think that could be very valuable. You've experienced a good deal of success using Orff methods and you've mentioned that you've seen less effective methods of attempting to teach jazz at the elementary level. I was wondering if you could elaborate on the less effective things that you've seen, examples of things you've seen that teachers have done that you've seen and said, "That's not how you can go about teaching jazz. That's ineffective for some reason."

**DG:** I would say that the deep tissue quality of Orff that sets it apart is beginning with the body and the voice, and not beginning with the instrument. Everything is experienced first through the body: through body percussion, movement, singing, speech, games. It makes a huge difference and it's a very child-like way to do things, playful and natural, so that when you get to the instrument, it's just a question of expressing what you already know in your body on your particular instrument, whatever it is.

**(DG)** One—what I would consider not a mistake necessarily, but not as full an experience as it could be—is to begin with the instrument. You just say, "Okay, put your fingers on these keys." You press them down and begin with the instrument and the technique of the instrument without having anything in the body to play. This is one thing about Orff—and of course, most band programs begin with the instrument. It's not the band teacher's fault, but the kids haven't had any music in school. Suddenly in 4<sup>th</sup> grade,

they're saying, "Hey, you want to try the clarinet?" And so, off they go. And of course, for some kids, it will open up this door and they will have a facility for it, and maybe they're listening to music at home or their parents are singing to them or they're going to a black church or whatever. So, they do have something to play on that clarinet. But for the average kid or for schools that don't have a very inspired music program or don't offer any at all, it's a weird way to begin your music career—to deal the instrument first.

**(DG)** Quickly related to that is beginning with reading notes. It's just as old as the hills that you speak before you read, and the same is in music. So, if you start by looking at the notes on the page and the keys on the instrument without having done everything in the body and in the group as well, it's a very backwards way; it's a weird way to do things.

**JF:** So it seems like the least effective thing that you've seen is just not having a good elementary music experience?

**DG:** Yeah, in school or outside of school. Like I said, the church *was* the music education for so many black musicians. It's once a week, but it's powerful to be in a group of people who are singing and dancing and playing and clapping; you're feeling the rhythms. The fabulous body percussion I learned from these girls about 10 years ago—these kind of stepping patterns—I said, "Where'd you learn that?" They said, "Church." I don't know whether it was in the service or outside, or if kids were just saying, "Hey, let me show you this game." So, whether it's in the church or the street or the culture or the family, the best musicians are going to have some foundation like that.

You know, in Venezuela with the *El Sistema* program that has had such phenomenal success, it's partly because music is everywhere in the streets in Venezuela, in these people's lives, so they already have that foundation.

**JF:** Speaking of Venezuela specifically, I go to the conventions of the National Flute Association and they bring little Venezuelan flute choirs of children 14 years of age and younger who are playing flute better than conservatory-level flute players, playing advanced rhythms and high registers stuff. You don't do that starting in an American middle school band, but for Venezuelans, it's part of their music and that's what they play. They're just phenomenal.

**DG:** It is amazing what's going on there. I'd love to go there some time and see it. Anyway, those are some of the general things. Specifically in the Orff world, like I said most of the things I've seen in jazz are just way too contrived. They're taking something and making it *jazzy* rather than going deep into the cultural element. With one exception, they've all been workshops done by white folk; by itself, means nothing, but [they are] white folks who haven't paid their dues with black culture, either hanging out in the culture or investigating it or performing themselves. I saw a woman at a national conference with a Ph.D. in music education do a workshop on jazz and she said, "I've been studying jazz piano for three months now. Here's what I'm going to show you." It's like, "Honey, go back to the woodshed. You're not ready." She wasn't.



**(DG)** There's that problem. Then there's, "Let's make something cute and jazzy. Let's do 'Humpty-Dumpty' in a jazzy kind of way," as opposed to, "Let's go into the roots of real jazz." Just that. Just not thought-out. Not deep enough. Not people who are prepared to really understand the deep tissue of how things work.

**(DG)** Then, when I've seen jazz musicians who try to do things, it's just too pedestrian. "Okay! Here's the 12-bar blues. Play the I chord for four beats and then you go to the IV chord for the next four beats." Well, that's okay, but that tells me nothing about why I'm going to the IV chord or what the relationship is with the text. Or is there a text? What is the poetic form? It's not very well thought-out. Many jazz musicians know what they know but they don't know why they know it. They don't know how to break it down. They don't know how to break it down to get to the essence of it and build it back up again, so they start at too high a level or too abstract a level or they say, "Just feel it," but that's not helpful for anybody, just to tell them to feel it [laughs].

**(DG)** I actually saw the SFJAZZ All-Stars critiquing the high school band that I just mentioned. It was an open session and the idea was that the high school band was going to play and these top-level musicians were going to critique them. There were about eight of these musicians, so they were going down the line one by one and basically, there were two approaches, and both of them I thought were completely ineffective. One was, "Just feel it. You're not feeling it enough. Feel it." Okay. That's not very helpful information. The other one was, "Bar 25, page 3, you were a little sharp on that note," [laughs]. It was either too technical and too specific or too general. And then they got to Stefon Harris.

He was the last guy. He said, “Put down your instrument. Sing your part.” Everybody on stage was like, “What?” These kids looked like, “Really?” They had never done it. He said, “Yeah! Do it.” They were really shy and he said, “Okay, I can’t hear you. C’mon! Do it! Do it!” And they did, and he said, “Now pick up your instrument. Now play it again. You see? Do you feel the difference?” He was fabulous. I was there with my 8<sup>th</sup> grade kids.

(DG) Afterwards, I went up to him and I said, “Stefon, you are the best. That was fabulous.”

And with my kids standing around, he said, “Well, I learned it all from you.”

I said, “Okay, I’ll pay you money later.” Of course, I said, “Okay, you know that’s not true.” But, he was affirmed by seeing the way that we do it at our school *is* like that. I think that it influenced him a little bit, but he knew how important that was, himself. That was great jazz education. It was as simple as that, in that case.

(DG) In general, the big problems are: too technical; too general; too contrived; too much on the page; not dancing it, not feeling it in the body; too much concern about the instrument rather than singing it and then expressing it on the instrument. Look at the history of jazz: Louis Armstrong sang what he played and played what he sang. Ella Fitzgerald never played an instrument but she scat-sang as if. Dizzy Gillespie could scat exactly what he played. Oscar Peterson, Keith Jarrett—they’re singing along with what they’re playing. It’s those simple, deep tissue things that prove to be the most effective,

often. And then, finally, just not enough thought about how to simplify something so it's at the kid's level and then it build it up so that it moves up.

**JF:** That all makes total sense, on how to be effective or how people have been ineffective. Thank you so much for your time and answering all my questions. I really appreciate it and all the wonderful work that you're doing.

## Appendix D

### Interview with Dr. Kim McCord

I interviewed Dr. Kim McCord via telephone on 25 November 2013. I chose to interview Dr. McCord because of her involvement with the NAJE/IAJE and JEN as well as her published articles in the *Jazz Educators Journal* and other periodicals. Dr. Laura Ferguson, an educator I had hoped to interview, also recommended I contact Dr. McCord.

As you will find in the interview below, Dr. McCord teaches elementary-aged students in an Orff ensemble as well as future music educators at Illinois State University. By working with both age groups and basing her work in research findings, Dr. McCord offers a perspective that encompasses many issues in music education from different angles.

**JF:** I would love to hear about you and what you do. I've read your bio on your university website, and I'm very curious about what you did for the IAJE, and what you do with your students now, who are training to become teachers. You're a teacher of future music educators—is that correct?

**KM:** Yes; however, we have an on-campus lab school at our university and I have a jazz Orff group that meets on Mondays after school, so I actually work with kids, too.

**JF:** Oh, great! Let's jump in right there. What grade levels is the jazz Orff group that you work with?

**KM:** Well, there's actually three groups: one is non-auditioned and those are 3<sup>rd</sup> graders, and then there are two auditioned groups that are 4<sup>th</sup>-8<sup>th</sup> graders, and then we split them into two groups. Sometimes we do things together with the big group, and then sometimes we do two groups. The middle group would be 4<sup>th</sup> graders through 6<sup>th</sup> graders, and then the older group is 7<sup>th</sup> and 8<sup>th</sup> graders.

**JF:** Is this an Orff ensemble and they're playing jazz repertoire? Do you use any other instruments besides the Orff instruments?

**KM:** Yeah, we use drumset and piano and I'm just adding electric bass this fall. We're doing a samba, so when I was in Brazil, I bought a *cavaquinho*, which is little, almost like a ukulele instrument that they use in samba. So, I have a kid playing that, and another Brazilian instrument that they use in samba is a *pandeiro*, which is a hand drum-tambourine combination, which is the lead drum in samba. We use those instruments. They play on all chromatics. Usually, Orff is just diatonic, but we add the chromatics and we use a full set of bass bars, with all the chromatics in it, too.

**JF:** Cool! What kind of repertoire are you guys doing, besides Brazilian?

**KM:** Well, mostly a lot of things that I've arranged. We played at the American Jazz Museum a couple years ago, so we did a little thing that featured Kansas City jazz musicians; we did "Moten Swing," we did Mary Lou Williams' "Roll 'Em," and "Kansas City." Over the years, we've done "A-Tisket, A-Tasket," we've done "Cute," ...

**JF:** So you're doing mostly standard jazz stuff, not original tunes that you're writing for the ensemble? But, you're doing the arrangements?

**KM:** Mostly arrangements. We've done a couple of original things, but mostly, we like the arrangements as a way to introduce jazz to kids.

**JF:** Do you guys have any recordings or YouTube videos of the ensemble?

**KM:** I can send you a YouTube link. I actually just had to send it to somebody; we're going to go to Memphis and play there next spring.

**JF:** So, is it the older ensemble that goes places and performs? The one that includes the 8<sup>th</sup> grade?

**KM:** Yeah, it's the 4<sup>th</sup>–8<sup>th</sup> graders. This year is the first year we've split them up because the older kids are just so advanced that we wanted to challenge them a little bit more. They're pretty much kids that are really gifted or really excited about improvisation or jazz or all of those things.

**JF:** Excellent. Do the 3<sup>rd</sup> graders have any recordings of anything they've done, or is that more like an in-house performance?

**KM:** We do one concert at the end of the year. We have a parent who real into editing video and all that kind of stuff, so that's why we have this nice videos. I might have some videos somewhere.

**JF:** Are all the ensembles improvising, starting with the 3<sup>rd</sup> graders?

**KM:** Yeah, they all improvise. We use a book that I wrote a few years ago called *Chop Monster Jr.* It's a jazz improvisation method but designed for general music. The kids start being introduced to that as part of their curriculum in the 4<sup>th</sup> grade. So, they're pretty comfortable improvising in a jazz style.

**JF:** It's designed for general music, so you're saying outside of a big band context? Is it Orff-specific?

**KM:** It's a lot of Orff, but teachers that don't have Orff instruments can use boomwhackers, or there's two recordings that come with it. There's a lot of call and response stuff, vocal and instrumental. We recorded Tierney Sutton as the vocalist. Then, there's traditional jazz instruments, but there's Orff instruments, too, that we use in the recordings. So, that's been real successful.

**JF:** Yeah, I saw that on your bio and that was definitely on my list of things to ask about. How did you go about compiling *Chop Monster Jr.*? What inspired it? How did it come about?

**KM:** Do you know who Shelly Berg is?

**JF:** Yes.

**KM:** Shelly came to me when IAJE was still going and he had already done a *Chop Monster* and a *Chop Monster II* book, which were designed more for middle school and high school, the big band thing. He wanted to do something elementary level, so he asked me to do this book. I was teaching university in Connecticut at the time and there's this great elementary teacher, Margaret Fitzgerald—because I wanted to try everything with kids and make sure it worked—so, the three of us did it, and it was all kid-tested with Margaret's kids. Margaret wrote a few things, and I wrote quite a few of the songs on there, and then Shelly also contributed, too.

**JF:** Cool! It sounds like a really interesting collaboration. So, Margaret is an in-the-classroom elementary teacher in Connecticut? Is she still doing that?

**KM:** Yup, yup. She's still at the same school, Huckleberry Hill.



**JF:** Do you have her contact information, by any chance? I can send you an email asking you for that in the future. So, was it successful? Were you guys happy with the product that came out? I'm going to find the book and take a look at it, but is there anything you would have changed in it?

**KM:** No, it's been really successful. I'm always kind of surprised when I go present at conferences. I was just at the Orff conference last week and a couple of teachers came up and said, "Yeah, we've been using this for years. It's great. We love it." It's been a best seller for Alfred, and I know West Music—it's one of their best sellers, too. We've been pretty fortunate.

**JF:** I'm excited to check it out. That's exactly what I'm looking at, is jazz in a general music setting, because the schema that everybody has is that jazz can only exist in a big band. My work is looking at how it exists outside of a big band setting—so that's exactly it, right there.

**KM:** Well, it was real researched-based. We looked at, developmentally, what kids could and couldn't do and what had to be in place. For example, to have kids feel swing, they've got to be able to master steady beat first, so that's got to be pretty solid. We didn't really feel like kids were ready to start experimenting with feeling swing until about 4<sup>th</sup> grade.

**JF:** Oh, okay.

**KM:** And, that it needed to be introduced at a tempo that was slow enough, initially.

Like, Miles Davis “Summertime” is ideal, but a lot of teachers use Ellington recordings, like “It Don’t Mean a Thing (If It Ain’t Got That Swing).” It ends up being too fast and kids aren’t successful. A lot of thought went into it, and a lot of really examining, developmentally, what kids can do and how that would fit into a general music, typical curriculum. So, I think it works, and as far as I know, it’s the only one like that. You’ve probably talked to Doug Goodkin?

**JF:** I have talked to Doug Goodkin.

**KM:** I think his stuff goes beyond what we do, so it’s kind of like the next step, but I feel like we were the missing link.

**JF:** You were saying that, in your research, you found that kids had difficulty mastering swing before 4<sup>th</sup> grade level. So, in your 3<sup>rd</sup> grade ensemble at your lab school, do you guys start using swing rhythms, or how do you approach that there?

**KM:** We do. We start doing some really easy things, and some of the kids pick it up and some of the kids really struggle with it, but we try to introduce it because that’s what our group is—the OrffCats—that’s what it is: focused on jazz. They want to be playing jazz and we want them to be playing jazz.

**JF:** Is the OrffCats outside of their regular school curriculum? Do they have a separate, in-school music curriculum?

**KM:** No, it meets Monday after school for an hour and a half.

**JF:** And that's for all the grade levels?

**KM:** Yeah.

**JF:** What about their pre-3<sup>rd</sup> grade music?

**KM:** Mostly, as far as jazz goes, it's based on listening and movement. So, they're not playing a whole lot, although, in an Orff-based curriculum, there's a lot of improvisation, just not in a jazz style. They're doing a lot of improvisation, but not in a jazz style until about 4<sup>th</sup> grade.

**JF:** So, in their K-2, it's still Orff-based, and still jazz-based... just not necessarily putting those two directly together as far as the performance in the jazz until 3<sup>rd</sup> grade?

**KM:** Yeah. They don't really perform that much anyway. The OrffCats do but the general music classes don't.

**JF:** Can you tell me a little bit about what you did with the IAJE, when that was around?

My research has shown me that some time in the 80s, they formed an elementary music committee and I saw that you got an award from them, and I was just wondering what your connection was to the IAJE and what you did there.

**KM:** Well, the real history behind jazz and elementary music kind of begins with Nancy Ferguson. Has that name come up at all?

**JF:** Yes, Doug mentioned her because when he joined the elementary music committee, he was—I think—the newsletter editor, and Nancy was the one that was his contact that got him in with the IAJE.

**KM:** So, Nancy—her husband, Tom Ferguson, was a jazz pianist and the second president of what was then the National Association of Jazz Education. So, she would come to the conferences with him, and her thing was elementary and Orff, mostly, and she was a jazz singer. So, she was the first person that translated that all and used jazz in elementary school. I first heard her at an NAJE conference in 1980 and that was my introduction to all the possibilities that there could be.

**JF:** What did you hear? Was she performing, or presenting a paper or research or...?

**KM:** She had kids from a local school come, and she hadn't really worked with them much. They did a couple of pieces that she wrote, and they improvised, and she had them just be a demo group. It wasn't really a concert; they complemented her presentation.

**JF:** Okay, so she was presenting her methods that she was using?

**KM:** Yeah.

**JF:** Okay. So, you saw the performance. Then what happened?

**KM:** Well, we became friends. She was kind of a mentor toward me. As a teacher, I was teaching middle and high school instrumental music; I wasn't really that interested in general music then. I went and did a masters in music education with a secondary emphasis in jazz pedagogy at the University of Northern Colorado in the mid-'80s and had a women's jazz band and did a lot of playing and stuff. She kept after me to do the Orff training and to think about translating some of that stuff to little kids. So, when I got my first elementary general music job in '87, I guess it was, then I was doing that: general music and jazz.

**(KM)** I think she was the initial one. She was at Memphis; she was the music supervisor for general music at Memphis, and that was kind of a big hot bed of Orff. She trained a lot of teachers in jazz. I know of at least two that have done some pretty significant things with jazz and Orff during the '70s and the '80s when they were with Nancy. One is Dan

Beard, who is still teaching in Memphis, and the other one is Vivian Murray-Caputo, who's a jazz singer and she's now in Massachusetts. Her husband is Greg Caputo—he's a first-call drummer in New York City. Viv might be a good person for you to talk to, too.

**JF:** Yeah, they're both going on my list. So, you said you got your first elementary music job in 1987; what kind of things were you doing in your classroom then?

**KM:** Well, the typical general music curriculum, but then I had these after-school jazz Orff groups. I had written some grants, and every other month we had guest artists, all varieties of music. We'd have a blues singer, and we'd have some kind of Latin jazz... different themes. We'd have big concerts and it was funded by the city of Denver.

**JF:** Was it pretty well received by the parents and the administration and the students? Did you face any opposition in integrating jazz into your curriculum?

**KM:** No, it was a big success. There's a local newspaper that's kind of an entertainment newspaper in Denver and because of all that, my school got this award: The Best Place To Study Jazz In Denver.

**JF:** Oh, wow.

**KM:** So, we had the mayor there and it would become the big deal.

**JF:** Is that when you got your IAJE award or did that come later?

**KM:** No, the IAJE education award was in 2004. That was later and that was after it turned into IAJE and they hired a full-time education director, who was a friend of mine from Colorado, Greg Carol. He and I worked together and developed a lot more general music and introduced a thing called Connecting With Kids, which brought in kids from the local area and then we had people like Nancy Ferguson work with them, so it'd be like a whole half-day with real kids there, so jazz artists could see how to be developmentally appropriate with little kids: how to do concerts and how to do workshops and how to develop curriculum.

**JF:** What were the biggest things that these jazz artists had to learn, as far as working with little kids?

**KM:** Well, I think the biggest thing is that everybody wants to start with the blues, and that's too difficult for kids because they have to hear chord changes and they're still not really playing in a jazz style or really comfortable with improvisation yet. The biggest thing was we had to get them to back up a little bit and play modal things, or one-chord songs, if they wanted the kids to participate. So, the developmental thing, but then also just doing concerts and being able to think about engaging kids and having them be a part of the concert rather than being passive. That was a lot.

**JF:** How would they engage the kids in their concerts?

**KM:** Well, ideally, having them come up and improvise; tunes that have some call and response possibilities in them; improvisation that's trading fours but having the kids echo; just having them come up and play, like, a ride cymbal with the drumset player, teach them how to do that; playing two and four on rhythm sticks; just a lot of different things.

**JF:** Those all sound excellent. It's funny—sometimes, when you ask practicing classroom teachers who maybe haven't been so immersed in jazz, they're dumbfounded to say, "I can't think of any way to involve a kid with jazz!" but to hear just a list rattled off! There's so many different things that you could do to involve a child in a concert instead of just, like you said, have them be a passive listener.

**KM:** Yeah. And now, there's so many great jazz storybooks. We did a whole Connecting With Kids session where we used some of the jazz storybooks and had the band just accompany the reading of the books—stop the reading and let the band play a little bit, then go back to the reading; kind of a live performance of the storybooks.

**JF:** Yeah. Is there any particular author whose books you prefer, or do you just look at the whole children's literature of jazz books and just draw from there?



**KM:** For that workshop, it was either the *Duke Ellington* book by the Pinkneys or the *Ella Fitzgerald* one because there's different points in both of those books where they talk about different pieces during the history. So, we had the group play those pieces.

**JF:** What was the Ellington book that you said?

**KM:** I think it was just called *Duke Ellington*. It's by Andrea Davis Pinkney and Brian Pinkney.

**JF:** Yup. I'm familiar with that one.

**KM:** Then, there's an Ella Fitzgerald one that they wrote, also. I can't remember which one we used, but both of those work really well for that. Then, we did one on Coltrane. It's got a lot of shapes in it, I remember. We had the kids do something with shapes and colors that worked with the book. So, they played—I think it's based on “Giant Steps”—so, I think the band played “Giant Steps” and there were parts for the kids to do that went with the shapes, which might have been the form. It's hard for me to remember; it's been a while.

**JF:** That's okay. Speaking of drawing in cross-curricular things, even if it's as simple as shapes, do you guys—with your lab school—do you make an effort to do any cross-curricular connections? Do you look at it as separate—‘this is our after-school jazz band’—as a separate entity?

**KM:** Yeah, it's been more of an after-school group. We have one 4<sup>th</sup> grade teacher that would be interested in doing some cross-curricular stuff, but the school right now just has so much assessment stuff that been shoved down on them, they're feeling overwhelmed, so we've backed off a little with the teachers. They're real supportive of us and they travel with us. They're really great. I wish we could do more of that.

**JF:** It makes sense with all the unfortunate, assessment-driven things that happen. One of the chapters in my thesis examines articles that have been written that basically say that kids don't get jazz, or that it's not an appropriate style of music for music education. I was just wondering if you had any thoughts about those concepts?

**KM:** Gosh, I guess I'm not aware of that. Who wrote those?

**JF:** These were written closer to the '60s or the '70s, so they are a little dated, but we still—as far as my own experiences, before I started looking at it historically, just looking at present-day music education in elementary schools—I don't see a lot of jazz, so I feel like the stigma might still be there, even if nobody's talking about it, just because there's not a huge integration of jazz. I have to wonder why that is. Even if nobody's currently writing it, they might still be thinking, “You know, I read this thing when I was getting my degree that talked about how I shouldn't use jazz, so I'm just not going to touch that.” Do you have any thoughts on that idea?

**KM:** Well, if you look at the textbook series—have you had a chance to look at those?

**JF:** The Macmillan *Share The Music*?

**KM:** Yeah, and to see how much jazz is actually in there and what it is. Some of those things were actually written by Nancy Ferguson and Doug Goodkin.

**JF:** Yeah.

**KM:** Some of those are really good activities and some are not so great. Yeah, I feel like there's a lot lacking, especially for young teachers that are using those textbook series and don't know how to add things. I don't know.

**JF:** You mean: there's a lot lacking as far as resources that are available to teachers to integrate jazz into their classrooms if they're not already in jazz world?

**KM:** No, what I'm saying is those textbooks series—a lot of young teachers will often use those because they just don't have enough background and enough resources themselves yet to develop enough activities to fill out their curriculum. So, they're using those and what's in there—some things are very good and some are not.

**JF:** Do you know of any other resources besides that textbook series and your *Chop Monster Jr.*? Do you know of other resources that might be available for a new teacher or a young teacher?

**KM:** At the lab school, we use another curriculum called *Game Plan*. It's Orff-based; the two guys who wrote it are wonderful: Randy Delailas and Jeff Christy. They're definitely not jazzers, so practically anything in there that relates to jazz, we change, because I don't feel like it's...

**JF:** Is it a general music curriculum?

**KM:** Yeah.

**JF:** Do you know of any jazz-specific curriculums?

**KM:** Other than mine and Doug's, not really. I try to buy everything's that out there. I don't know if you've talked to Sherry Luchette.

**JF:** I have not. Who is that?

**KM:** She's an elementary general music teacher that's in the Los Angeles area that's published quite a few things. She's a bass player.

**JF:** You said she's done some publishing as well?

**KM:** Mm-hmm, and some recordings. It's mostly based around stories and then the kids kind of sing along with the stories. They're recorded books that she uses in her teaching.

**JF:** Okay, yeah. That sounds really interesting—kind of a different approach from what most people do.

**KM:** Yeah, it is different. There's not a whole lot. There's also this stigma that the only people that should be improvising are those that are really good jazz players.

**JF:** I have heard that.

**KM:** A lot of general music teachers are scared of it. If they're not comfortable modeling it, they're not going to teach it. I think that's where the most work needs to occur.

**JF:** What specifically do you feel the work is that needs to be done? Is it that young teachers maybe should have improvisation as part of their undergraduate curriculum? They should learn to improvise to implement jazz into their curriculum? What do you feel like would be the solution to that?

**KM:** [laughs] All those things are really important. I guess you're getting the feel that I'm kind of an Orff person, and that's because of the improvisation that's integrated into

everything they do from kindergarten on up. So yeah, I think improvisation needs to be taught; teachers need to be comfortable with it; jazz styles and what to listen to; what's good, what's not so good; what's developmentally appropriate; all that stuff. A lot of my energy has been doing those kinds of workshops for teachers. We did those with IAJE; we used to have these summer teacher training institutes and there was always a general music track. A lot of what we did was just getting teachers comfortable with modeling it.

**JF:** That makes sense. Now, I'm not Orff trained or anything; I was exposed to it in my general music classes in my undergraduate, just like I was exposed to Suzuki and Kodaly and everything. I know it's not inherently jazz-based—that's not what Orff originally did—but I know that it's obviously been adopted well in the jazz style. Do you see different results when you're doing Orff methodology in a jazz style versus Orff methodology in other styles? Do you see either one being more beneficial? Are the kids enjoy one more, as far as the style of music?

**KM:** You're asking me to say which of the four approaches—Orff, Kodaly, Dalcroze, and Gordon—which of those lend themselves to jazz the most?

**JF:** No, within the Orff context, because you're an Orff specialist: how is the Orff methodology different depending on the style of music, jazz versus whatever style was inherently used in Orff when he first started putting together the methodology? Just within Orff.

**KM:** Well, it's pretty similar. The big difference is we use more notes in jazz. Kids have to be introduced to the chromatics—not right away; we can manage things on the diatonics too—it's just eventually, they'll need that. I haven't really found anything other than a ride cymbal that can sound like a ride cymbal in the general music curriculum, and if kids are going to play jazz on Orff instruments, you almost need to have some kind of ride cymbal. Is that what you're saying?

**JF:** Yeah. One of the questions I've come across in my research that I don't have a good answer for is: why jazz? Why change these methodologies? Doug's response to that was, "This is America! America's music is jazz and we should be teaching it in the elementary schools." Do you feel that way, or did you integrate jazz just because you like jazz? Was there any other motivations behind wanting to use jazz in your curriculum?

**KM:** I agree with him, that it's America's music and it should be taught, but I also like jazz. I've gone beyond American classrooms; I present all over the world, so it's been really cool to see, for example, the reception of teachers in China to jazz, and how much they want to know about it and they want to be able to teach it; how receptive people from other countries are. They're also seeing a need to incorporate jazz into general music and Orff-based classrooms across the world, wherever I go.

**JF:** That's really cool. That's so interesting that they're studying jazz everywhere. It's fantastic. So, you were involved with the NAJE and the IAJE; are you involved with JEN at all, the Jazz Education Network?

**KM:** I'm kind of on the advisory board. When IAJE broke up, another group was started within MENC by Willie Hill, who was a former IAJE president and really good friend of mine. We felt like all the teachers were members of MENC and the natural place to start another jazz professional education group was through MENC. We did that, and it's never really taken off like JEN has—which I'm really pleased to see that JEN is going. I work with that, but also, I've been involved with ISME, the International Society for Music Education. That's kind of the international version of MENC. We just started a jazz special interest group two years ago, but we've been building that internationally.

**JF:** Is that specific to elementary music, or it's specific to jazz?

**KM:** No, it's everything, but my big passion has been reaching out to the elementary teachers through that. It's anybody who teaches jazz.

**JF:** Right, okay. So, it's not age-specific teaching. I'll have to check that out; I wasn't familiar with ISME at all. I'll definitely look into that much more.

**KM:** Yeah, it's really great. This year, we're going to be in Brazil and we've made some nice connections there. They have what's called Samba School, for the community that happens before Carnivale. Everybody in the community learns these different samba tunes and they can all participate in the parade. The Samba School is free; there's instruments and everything there. The person who teaches the Samba School in the city



where the conference is going to be is going to do a whole day of Samba School for jazz musicians, and then she's going to do a half-day on bossa nova; she studied with Jobim. We're kind of excited about that. We're going to have evening jam sessions that will be a lot of Brazilian musicians and whoever wants to play with them.

**JF:** You've given me a lot of excellent names that I'm going to start researching and contacting. I was wondering if you knew of any other currently in the classroom K-5 teachers that you think I should check out, that are integrating jazz into their curriculum.

**KM:** Yeah: Marie Blaney. Have you heard that name? She's in the Denver suburbs. You can get her contact stuff through the American Orff-Schulwerk Association. Her sister teaches in the Clark County schools in Las Vegas: Gloria Fucco-Lawson. They're two sisters. They're both in the classroom and they're both just fabulous. When we had the teacher training institutes for IAJE, they were presenting every year.

**JF:** That's what I was going to ask you! In the professional conferences and things that you go to, have you noticed an increase in jazz presentations since you first saw Nancy in the '80s, for elementary?

**KM:** Yeah, it's been really big; even more conservative groups like Kodaly are starting to be a little bit interested in it.

**JF:** That was going to be my next question! Since you brought up Dalcroze and Gordon and Kodaly: have you seen much jazz application? You said Kodaly is starting to; what about the others, from your experience?

**KM:** Well, Gordon has always embraced it because he was a jazz bass player.

**JF:** Oh, okay.

**KM:** Wendy Valario is the big star, I think, in the Gordon approach. She's a jazz musician and she's married to a jazz musician. She integrates a lot of jazz into what she does, which is really nice. The Kodaly people are a little more conservative and it's real proper singing-based; they don't like the sound of jazz singers' voices. They want everything to be starting with so-mi, and I think in jazz, we think more about hearing roots of chords first. It's been a little bit harder to sell them on it. They're starting to show some interest. I guess they're the ones that are least likely to use jazz. Dalcroze people will use it in movement.

**JF:** Right. That would make sense. In all my research, it seems like the people I've come across so far are either Orff-based or they say they are not focused on any methodology and they don't identify with anything specific. They're very opposing ideas.

**KM:** Yeah.

**JF:** Tried-and-true Orff, or... nothing.

**KM:** Yeah. Kind of interesting.

**JF:** You were talking a little bit about how these young teachers are not comfortable with improvisation. Does your university do anything specific to prepare young teachers to have improvisation in their classrooms or to teach jazz?

**KM:** We had a required course and the faculty just decided to not require it anymore, which I'm kind of sad about. In my general music methods, they get some of it from me. Some of them choose to assist us with the OrffCats so that they can get more out of it, but there's not nearly enough. I'm not sure what to do about it. I think a lot of conservative, classically oriented faculty are not really seeing the value in it; some of them see jazz as a dying art form, so it's time to move on or time to move away from it.

**JF:** Right. These are some of the same things that I've seen in the articles that I've read, that talk about, "Do kids get jazz?" One of the points they've brought up was, "Don't bother with it because, how long is it going to be around anyway?" I saw that in my own undergraduate experience as well, unfortunately.

That's about all the questions I have for you. Do you have anything else you want to share about your own experiences, teaching the little kids or teaching students that are about to be teachers or your thoughts on jazz in elementary?

**KM:** Have you talked to Lori Custodero?

**JF:** I have talked to Lori Custodero. She was my most recent interview. She did the WeBop program at Jazz at Lincoln Center, so I interviewed her as well as two of the current WeBop teachers, and I observed a couple of their classes as well. That was all very interesting, to learn what they're doing with 18-month-olds through 5-year-olds.

**KM:** Have you read her—she's written a few articles on that project—have you read any of those?

**JF:** I have a big file full of PDFs, full of articles. I'll add that to my notes to make sure that I get across those. She wrote articles specifically on the WeBop experience?

**KM:** There's one that she writes about how she noticed the musicians from the [Jazz at] Lincoln Center orchestra interacting with these little bitty kids and how it was through improvisation, it was very playful, and it was very natural for these older jazz musicians to just be playful with them. It's really a cool thing to think about, is that we all talk about how people grow up and they become more inhibited and so forth, but here are these jazz musicians that haven't lost that and how it really came out when she was watching them interact with little kids.

**JF:** Cool. I'll have to check that one out. I have to say, I really respect everything that you and Doug and so many other practicing teachers who've worked with all these little kids, what you guys have done.

## Appendix E

### Interview with Dr. Christopher Azzara

I interviewed Dr. Christopher Azzara via telephone on 30 September 2013. I chose to interview Dr. Azzara because of a recommendation by a fellow Rutgers-Newark graduate, Alex Rodriguez, who was familiar with Dr. Azzara's *Jump Right In* curriculum and on the suggestion of my flute professor at Texas State University who graduated from Eastman, Dr. Adah Jones. I also came across his articles on improvisation and music education in my online research.

Dr. Azzara, a professor at Eastman, also has some experience as a middle school band director and is clearly familiar with the most standard methodologies, though he bases his teaching in that of Gordon and Music Learning Theory. The most interesting insight that Dr. Azzara offers comes from his experiences as a highly researched educator and also from the fact that he teaches in both the jazz and music education departments at Eastman. As I mention in my preface as well as my conclusion, I believe this sort of crossover holds the key to improved elementary jazz music education.

**JF:** I've read your brief bio that I've seen on your website and online. I know a little bit about where you're coming from—where you got all your degrees, you taught public schools, you attended public schools when you were younger—and all of that has brought you to Eastman. To kick off the interview, can you tell me about your early musical

experiences? When you were in elementary school, did you ever do any kind of jazz in elementary school? What was your experience then?

**CA:** Back in those days, at least where I was growing up, there wasn't a particular outlet for elementary jazz, but I, actually, as a pianist, started playing piano when I was very young. My father is a pianist, so my initial musical experiences were with a piano. Then, when I played in school, I played the horn, but I didn't start playing horn until I was in middle school, in 7<sup>th</sup> grade. Played piano in the jazz ensemble in high school. I guess the thing that had the most influence on me would be the fact that my father was connected to a lot of musicians that were able to get me some work gigging. At a very young age—high school grades: junior and senior in high school—I had the opportunity to gig with a lot of musicians in the Washington, D.C. area who took me under their wing, and had people there that were helpful in my formative years, about learning tunes and being able to different things that are necessary to do for improvising and arranging music and things like that. I was fortunate that my father played in the same trio for 20 years. I remember when I was in high school, he said, “You know, there's a lot of different jobs you could get, but if you learn this standard repertoire of tunes, you could work on the weekends to start and start being a working musician.” That was the beginning of my more intense jazz stuff. From the very beginning, I was always interested in jazz and always interested in improvised music. It was interesting because I had a classical piano teacher and ultimately found a jazz teacher and then as I got older, I was able to meet people who kind of merged that stuff together for me. That is the short story of all of it.

**JF:** So you really didn't do any jazz before you got to high school? That was more general music?

**CA:** Just in school. In home, I supposed I started learning some of the more jazz piano-oriented things in middle school and maybe a little bit before that. As far as actually working as a player, it wasn't until high school. Really, the piano playing in general that I did was contextual. At least, in my work now in teaching, I don't really separate the styles out too much in terms of learning the instrument and also learning to be a good musician and some of the priorities of improvising musicians and stuff you can learn from Bach and Beethoven as well as from Ellington and musicians in the jazz world.

**JF:** I understand where you're coming from on that. When you taught in the public schools, what grades were you teaching?

**CA:** I taught a variety of grades. My first job was at a high school, and then I taught at a secondary school, which was 7<sup>th</sup>–12<sup>th</sup>. That was about the time that I decided to go to grad school at Eastman. My lifestyle was essentially playing gigs in the evenings and teaching school during the day because the beltway around Washington was a great place to work and play gigs. Then, when I decided to come to Eastman in the summers and do all that, I took a job at a middle school, 7<sup>th</sup> and 8<sup>th</sup> grade. Taught that for two years, I guess it was, and then came full-time to Eastman after that.

**JF:** So the youngest grade that you've taught is 7<sup>th</sup> grade?



**CA:** Well, you mean before now? As far as young people now, I would that say I've never had a full-time job teaching youngsters younger than that, but I certainly have taught them in clinics and situations where I've had opportunities to work with people of younger ages. In my professional life before college, teaching, I was hired to teach in Fairfax County and the youngest grade I taught was 6<sup>th</sup> grade.

**JF:** Was that before grad school or after?

**CA:** That was before grad school.

**JF:** And was that instrumental music or general?

**CA:** That was instrumental music.

**JF:** Oh, okay. I've come across a lot of your research papers that are improvisation-based and kind of jazz-oriented. Is that all instrumental music or has any of that research been done in a general music classroom setting?

**CA:** At this point, it's been done in lots of different settings. When I came to Eastman in 1985—starting in '85; I came full-time in 1988—I started to become more aware that in those days, if you were talking about improvisation, it was primarily in jazz and in some general music settings, but that for beginning instrumental, there wasn't a lot of stuff that

was happening with beginners and learning to improvise instrumentally, back in the '80s and early '90s. So, my dissertation was about a curriculum I designed to teach improvisation to people in the 5<sup>th</sup> grade who had one year of experience, with the idea that that was something that should be more central to curriculum. That was the beginning of my journey as a person who is so passionate and so interested in how you learn to improvise. As far as the applying it to other areas, which at this point is however many years later, a lot of my students and several people around the world have applied a lot of the ideas that I've put out there to lots of settings, both chorally, instrumentally, and in general music. In fact, a lot of the curriculum that I've designed has, at its core, just basic aural musicianship skills for singing and moving, which would apply to pretty much any setting: instrumentally, vocally, whatever. In fact, about five years ago, I wrote a chapter for a choral book. It was about learning to improvise in a choral setting. I could send that to you if you don't have that already.

**JF:** I don't. I'd love for you to send that to me.

**CA:** Yeah. Do you have any of my other pieces—the JRME article that I wrote about instrumental...?

**JF:** I've read one about instrumental improvisation; I know that it was middle school. I don't know the title...

**CA:** The one I did in the '90s was with 5<sup>th</sup> graders. The choral one was done in 2008.

**JF:** I definitely don't have the choral one.

**CA:** Then, I did a thing in 2002 that basically surveyed all the research in improvisation literature and it was published in 2002. Do you have that?

**JF:** No.

**CA:** That might be helpful to you because there's 99 references in that chapter.

**JF:** That would be fantastic. The one that I've looked at is *Audiation Based Improvisation Techniques in Elementary Instrumental Students Music....*

**CA:** So you have that.

**JF:** Oh, that is the one?

**CA:** That's the JRME one; that's the one that was published in the *Journal of Research in Music Education*. That gives you my thinking at the very beginning of these ideas, when I was first formulating some things. The choral chapter can give you some information, more contemporary thinking in it. Even though it was published in a choral book, it can be applied to instrumental, general, anything. So you'll read it and say, "Well, this is applicable to most any lessons." Then, the improvisation chapter—it's the

in Oxford *Handbook of Research in Music Teaching and Learning*—that gives you an overview of the research that had been done until 2002. It's a nice reference list, but of course, there's 11 years' worth of stuff that's happened since then. Oxford just commissioned me to do an essay or a piece on the stuff that's happening now that we're in 2013.

**JF:** It's funny; everybody that's been more education-oriented has been telling me all this, "Here's the latest research! Here's the newest thing!" I'm actually trying to dig up the oldest things I can find, the older articles and the older research. So, even if it's some older research or an older bibliography, that's fine.

**CA:** Well, I think this will help you a great deal. I think having a context for how things have evolved over several decades will give you more insight than anything.

**JF:** Exactly.

**CA:** I will attach to an email both this improvisation chapter and the choral chapter; one is a more scholarly lit review and the other one—you'll hear my voice more in it where I'm talking—it's more casual writing, if you will.

**JF:** Excellent. Thank you. I appreciate that. You say you've worked with the youngsters in workshops and clinics. Are those improvisation workshops? I saw on your website that it looks like you do a lot of those around the country.

**CA:** It just depends on what it is. Most of what I do is professional development for people, but certainly along the journey, there have been groups of people that I've worked with at all ages. I also have three young children that have taught me a ton. In fact, I don't know if you've been on the web, but I did a TED talk.

**JF:** I haven't watched it yet, but I've seen that you did that.

**CA:** It was actually a TEDxRochester. They do them... you can always go to LA, or you can do them in your home city. I did a TEDxRochester talk and I compared the improvisations of Miles Davis with a 2-year-old child. I'm very interested in what people in preschool, birth to 5 years old, can teach us about improvisation, because they're some of the best improvisers out there.

**JF:** You're saying they're the best improvisers with no training given to them? Like, not setting them up to fulfill anything, but just in their natural state?

**CA:** Well, they're not the only good improvisers, but they're some of the best improvisers out there because they're in the moment. I personally don't like to use the word 'training' too much because that implies, for me... it's not as hearty as a word as the word education. The word 'educate' means to lead out. So, children, when you interact with them and do music with them, they lead things out of you and you can lead things out of them that are right in the moment and very improvised and quite fulfilling,

actually. It's just that a lot of adults don't really pay attention what the children already are doing.

**JF:** Right.

**CA:** Early childhood is a really good place to learn about it. I know what you mean; I'm not trying to be over critical—don't get me wrong—I know what you mean by training in terms of going through a course of study, etc. But essentially, it's the idea that... when you watch that video, you'll see that Miles is exhibiting some priorities that young children already exhibit. You could make that case that artists are trying to remember what they already knew when they were in early childhood, as far as their mindset, as far as their openness to interaction, and their abilities in conversational, musical play.

**JF:** Are the workshops that you're presenting and the research you've done—are you trying to help adults get back that? Are you using education as a way to remember what we were like as young children?

**CA:** It's a combination of both, I think. As an adult, you can certainly have facility and skills, let's say on an instrument, and take things to a level that might be unique to each person's adult skills, but that the mindset might draw back to the kinds of things that you were expressing as a young child. A lot of it, for me... one way to get at that is to bring to the center of the experience singing and moving; having people play and experience

improvisation vocally, instrumentally, from a singing and moving standpoint, which helps define what it means to embody the music that you're making.

**JF:** Right. Completely, fully embody it.

**CA:** Right. A lot of times, improvisation is presented in such a way that it's very... I'm not against theory, but the theory is not contextual to any kind of experience, if you will. So, the singing and the movement at the beginning and throughout, provide the context for that embodiment. Then, central to that process—and this is all to answer your question about how this can inform us, you know, early childhood as well as working with adults, if you will—at the center of all that could also be this idea of learning repertoire. When you think of repertoire as the stories that we know, and that we can spontaneously experience these stories, it's an analogy to music: a tune could be analogous to the unfolding of a story. Learning repertoire by ear and having a rich experience with repertoire that you know by ear that you can sing and harmonize and move to with meaning really provides a nice reservoir, a nice context for music making in an improvised way.

**JF:** Yeah. I've never thought about it like that. I like that.

**CA:** I think a lot of pedagogy focuses on theoretical constructs—what notes to play—and that is one of those things that is kind of an interesting thing. I have to make sure I say it right. I'm not against theoretical models; I enjoy that when it's contextual, but if you just

know what notes to play, then you're going to end up playing notes. But if you understand that theory in the context of singing and moving and repertoire, you're going to have a more meaningful interaction with others with your improvisation.

**JF:** Yeah, that makes sense.

**CA:** What that can teach us is—in some of the stuff I'm going to send you, you'll see it—I've written about the idea of being able to anticipate and predict music, being able to group things into meaningful chunks, being able to interact with other in a spontaneous and musical way, in the moment, and then make some comparisons that are important to the learning process as well. How different does it have to be before I can tell? If I want to develop ideas... all those kinds of things fold out of that, contextually. I think these resources—the link to the TED talk, the improvisation chapter, the choral chapter—will help you even drill deeper into what I'm introducing you to now in terms of answering basically what prompted all that, your question: how do the early childhood experiences inform us, and what is the connection there to working with people who are more in a professional or adult situation? Like I said, I do a lot of professional development and a lot of clinics.

**(CA)** At Eastman, I teach a class in the spring for folks at the music school here who are Eastman level, fantastic players, but they might not have improvised very much. What we do is, we bring into the mix the priorities of improvisers, and it's really beneficial for



their musicianship in general. It helps them really start to be more aware of music and musical interactions.

**JF:** That makes sense based on what you said in the beginning, about how you don't really think about the style lines of music; you're not trying to differentiate between the styles, so you're talking about improvisation as just a concept, not tied to jazz in any way, but something that we can look at across the board in the music. It all makes sense. It all ties together.

**CA:** Yeah. I think that's really good synthesis, what you just said: the idea that, certainly, improvisation is central to jazz, but it's also central to music making and it has been throughout history. I think a lot of times, the way it's taught, it's not brought to the center like it should. I'm primarily a jazz musician; when I gig and when I play, I'm playing jazz music. I practice Bach and Beethoven and I love all kinds of music: folk music, etc. As it informs my jazz playing might be more of a performance comment, but as it informs my musicianship in general, I'm open-minded to that.

**JF:** If you could imagine an ideal elementary curriculum, do you think it should have more classical-oriented improvisation, like Baroque improvisation, or jazz improvisation, or—I'm guessing—you'd aim that it wouldn't have those style differentiations?

**CA:** That's a really good question to the point where I would say that it's repertoire-based; a good way to get away from worrying about it would be just to learn a lot of

repertoire by ear, and when you start to read, start to learn about it more creatively. If you're working on repertoire as a beginner, the style could range from "Minuet in G" to "When The Saints Go Marching In." I'm fond of making those comparisons; for example, I found a Mozart string quartet that has an excerpt that's the same chord progression as "When The Saints Go Marching In."

**JF:** Nice.

**CA:** Or the rhythm of Beethoven's 7<sup>th</sup>, the slow movement that's so famous [sings], that rhythmic cell in there is a very common in folk music [sings]. So, to think of it in terms of how repertoire could help us get past some of the labels that people use, primarily to know where to go on the website to find it. Duke Ellington never liked the term jazz that much; I don't. I think he would like you to listen and experience the music he was creating and sharing with his colleagues. It probably doesn't really go into a box that well. I guess you could say, of all the people in the world, if you're going to ask about jazz, you probably should be asking about Duke Ellington, so you know what I mean? Or just think about... we use the word classical. We use it to describe Palestrina and Stravinsky. We use jazz to describe Ornette Coleman and John Lewis. You know what I mean? It's just an interesting thing we do with words like that.

**JF:** Yeah. I'm teaching an undergraduate class at Rutgers, a music history for non-music majors, and the first point I really tried to drive home with them is the ambiguity of the

genre labels in music. Within one genre, it can be so wide-ranging that specificity is necessary, or openness to the ambiguity.

**CA:** Yeah. I think one way to help them not be so confused by that is to focus on repertoire. You asked about beginners. I can send you a couple things that will help you. I can send you a chapter from one of my method books where I'll take a very simple tune and I'll take it through six priorities of creative musicians. Those six priorities aren't the only priorities, but it's a good place to start, and that can be applied to any genre. It could just as easily be a tune like "Simple Gifts" or it could be a tune like "St. Louis Blues." Maybe I'll send you "Simple Gifts." The books that I've put out there range. The first book has "Long Long Ago"; a tune from Trinidad called "Maryanne"; "Joshua" which is a spiritual; "Simple Gifts," which everybody is aware of that folk tune that *Appalachian Spring* is based on; "Down By The Riverside." Book two is "When The Saints Go Marching In," "Amazing Grace," "A Motherless Child," and book three is "St. Louis Blues," "I Got Rhythm" changes, and changes for "Bye Bye Blackbird." Then, I'm in the midst of writing book four, which is going to have more—I guess you could call it classical—it's going to have progressions like "My Country Tis of Thee" and tunes that are more oriented and settings that are more symphonic or orchestral.

**JF:** You said this is from your method book; is this your recorder method book or a different one?

**CA:** No, this is a different one. The recorder one is mostly for very beginners, the *Jump Right In* material. That book involves a solo book, which has 300 tunes that we have, and then a student book that goes deep into progressions and patterns and pedagogy around learning those tunes.

**JF:** And it's improvisation oriented as well?

**CA:** And it's improvisation oriented. And the whole idea of that material—the recorder, wind, percussion, and string books—is to get people to learn to read in the context of learning to improvise. So, it's a lot different than the way a lot of people have thought about things. We're suggesting that you should learn to speak and listen, learn to read in the context of speaking and listening. So, speaking in music is improvising. So there's that material, and then the material I was just referring to with all those names of tunes, that's something called *Developing Musicianship Through Improvisation*.

**JF:** I've not heard of that series.

**CA:** All right. I'll send you a link to that and I'll send you a unit. I'll send you to the GIA website, which is my publisher.

**JF:** Thank you for sending me all that. That's really fantastic and very helpful. I'm trying to think of some more questions to ask; a lot of the stuff that I'm doing is jazz oriented, unfortunately.

**CA:** Well, I think if you were to ask any of the jazz questions, I think we could answer them, but I think one of the overriding things you might want to state in your thesis is that these things are not unique to jazz.

**JF:** Right. Definitely.

**CA:** I'm fond of saying, and if you ever hear me in a clinic, or I think in the TED talk I mention: people associate improvisation with two four-letter words: jazz and fear. I'm trying to help people get past that; it's certainly central to jazz. We should also be thinking about that with everybody. So, with an elementary curriculum, if you're going to teach them jazz... well, really the mindset of teaching them in general ought to be improvisational; that's maybe an overview of how to address some of the questions you might have.

**JF:** Have you—this is taking a left turn from the questions I did have organized—have you experienced a successful elementary music curriculum that involved improvisation that was not jazz oriented?

**CA:** Or that embraced jazz as a *part* of it. I could say, you *want* to include jazz, so it wouldn't be that it wasn't jazz oriented, but just that jazz is *one* of the many different features of the curriculum. Does that make sense? I would say yes. Right here in

Rochester, I have two elementary schools I'm going to visit where they're using our curriculum and very successfully helping kids learn to play by ear and improvise.

**JF:** This is the band curriculum?

**CA:** These two settings happen to be the instrumental curriculum, yeah. In Texas—I've been to Plano several times—if you want to talk to somebody there who's been thinking about these things, I would talk to two people. One guy is a high school band director; he's got a lot of good insight and he's such a terrific guy. I don't know how close Plano... how many miles is Plano from where you used to be? I know you're in New Jersey now, but...

**JF:** Well, in Texas, we don't measure it in miles; we just measure it in hours. Plano is about four hours away, which is not that far. Given that the JEN conference next January is in Dallas, Dallas is right next to Plano, so I might be in the area.

**CA:** Okay. The two people I recommend getting in touch with would be Jeremy Kondrat and a colleague of his named Fred Samson. I think Fred teaches middle school. Texas is a unique state because while Plano and some places in Dallas—I taught at SMU and University of North Texas—lots of good, open minds some of the ideas you and I just suggested, but there is quite a tradition in Texas that doesn't really involve the kinds of things we've been talking about.

**JF:** This is true. San Marcos, where I was raised, which is just south of Austin, is still pretty open-minded, but once you get out of that main center corridor, which does run through San Antonio, Austin, and up to Dallas—that's all kind of on the same stretch—once you go east or west of that, you can lose a lot of open-mindedness.

**CA:** Yeah, I would say that there's probably be people out there that would be open-minded but there's a system there that is already in place. I've had a lot of great experiences; I've done the TMEA several times. I have a lot of love for people there because I've developed some of the richest relationships because people care so passionately about music! That's a good thing. I'm just suggesting that they might not have been introduced to some ideas that use what we've been talking about as a more central thing in the curriculum, if you will. Imagine that you're trying to teach a child in such a way that they're trying to play by ear and improvise, and then that child needs to learn to read. Or not; I guess it depends on what you're trying to do. It would be a good sequence to think about listening and improvising as it informs reading and composing.

**JF:** I agree with you, 100%.

**CA:** I would like to think that we can learn a lot from the language arts people to the extent that, if you really want to find out if somebody reads, they need to be able to speak to demonstrate comprehension. In music, that would mean they could look at the score, they might use some solfege and singing and moving to really get the score popping in their head, and then they're able to improvise—or paraphrase, if you will—because they

understand the music! That's a little different definition than just identifying the name of a note and being able to out a worksheet. You know what would be a good book, outside of music, to address that? I've used this book to help people understand some of these ideas when I make analogies to just learning in general. There's a book called *Endangered Minds: Why Children Don't Think And What We Can Do About It*. It's written by Jane Healy and essentially she objects to calling filling out worksheets and doing drill in 2<sup>nd</sup> and 1<sup>st</sup> grade—calling that the teaching of reading; it's not something she would advocate and she provides alternatives to that, much like singing and playing and learning by ear and experiencing, just to give you another academic resource.

**JF:** I'll definitely check that one out.

**CA:** She's actually quoted in this chapter I'm going to send you. You'll resonate with a lot of what's in the choral chapter because I talk about context for notes and improvising as a context for reading and learning to improvise in its own right. I think everything we're talking about applies to jazz. Imagine a jazz curriculum that doesn't involve singing and moving, that doesn't involve learning by ear, and yet the kid's able to play the blues scale. As a listener, you'll hear that. You'll be able to say, "Ah, well, that sounds like the blues scale." Someone else who's got more context vocally, instrumentally, in terms of singing, moving, knowing repertoire, some of the priorities that I outline—when they play something that might be noticed as the blues scale, it will be more convincing than someone who's just playing the notes of the blues scale. It's an interesting comparison, really.



**JF:** Definitely. And continuing with the language analogy, it's the idea of someone who can actually speak and improvise in the language rather than just regurgitating sentences that they've heard.

**CA:** There it is. That's very well said. That's inspiring, that you get that. Imagine somebody who's just able to spit out something that they really don't understand that well, but they sound impressive. This TED talk—I actually have a volunteer come out from the audience and they read something called *The Units of Stellar Distances*, which is a scientific thing about how you measure the distances between stars; it's pretty specific to that science. People are able to pronounce it without really understanding what they're saying, and I'm trying to point out that that's what's going on in music all the time. Kids don't have experiences that involve learning to improvise.

**JF:** That makes total sense. Now I know that the national standards for K-12 do include improvisation components, and I did not experience those growing up. I'm wondering if you've noticed, since you're a collegiate educator and I would think you've got your pulse on this kind of thing: do you think on a national level we're trending more toward improvisation and actually executing it in our public schools, or trying to get away from it?

**CA:** That's a good thing to talk about. What I've noticed is mostly anecdotally because I always survey my classes—I've noticed that since 1988, when I first started getting

interested in this, and 1992, when I published that research article—there wasn't a lot going on, except in some jazz and some general music. Now, improvisation is a pretty hot topic at conferences and in research that's out there in music education. So, it is actually being talked about. But as far as it actually being implemented, where the rubber meets the road, I've found that it's pretty haphazard when it comes to students. So you ask the question, "How many of you all feel like improvisation was central to what you were learning?" And you might have a couple hands go up. To the extent that it's been implemented, I would say that's not something that's really not something that's happened as much, although people are talking about it more and researching it more and that's exciting, because at least it's on the table.

**JF:** Yeah. What about among your colleagues: the educators that are teaching the future public school educators? Thinking back to closed-minded Texans, do you feel like your colleagues are open to the idea of incorporating more improvisation and maybe having jazz in curriculum, too?

**CA:** Oh, yes. Absolutely. That's what one of the best things about teaching here at Eastman: my colleagues and their approach to the whole thing. My colleagues are very articulate and would also be in on this conversation in a very enthusiastic way about the importance of learning to improvise. I'm actually an affiliate faculty member in the jazz department at Eastman here, so my colleagues in the jazz department are also enthusiastic about this kind of thing. At Eastman, for example, you can study music education and be a jazz primary major. There are jazz majors, string majors, classical wind and percussion

players. They all can study music education. They're all applied. They all have their rigorous applications to music and they're all part of the scene. Eastman has a very musical and special attitude toward the importance of this kind of thing... very much so.

**JF:** What about on a national level: collegiate educators on a national level?

**CA:** Well, what's interesting about the national level... I wish there was more music making in music education at the national level. One of the things that's distinctive about Eastman is we really prioritize; I think other schools do, too; I don't want to be exclusive, per se. Many times, I wish, when I examine what's happening, that there was a lot more music making and a lot more creativity in music education in higher education. Every student in a music school hopefully will be asked to teach. This idea that you're either going to be playing or teaching is an old, in my opinion, not such a very health mindset, because everybody in the School of Music here, whatever your major is, especially at a school like Eastman—you're going to be asked to teach. You're a leader in the profession, so it might be nice if you investigated something about it and think about how improvisation and creativity in general—because composition is another whole topic, right?—how that might be a part of what your teaching is about. Just keep in mind that having that at the front of the conversation—that musicians play, they teach, they have a scene that gets developed—and then we want to make sure that, as a community, we have an awareness of what that might mean.

**JF:** Your recorder method in comparison with other recorder methods: have you done any research as far as student outcomes, how they've been different, anything like that? Or what have you anecdotally noticed about their recorder abilities or potential future musicianship abilities on another instrument?

**CA:** There's a couple studies, actually. There's been research on that. The materials that are available for recorder are also available for winds, brass, percussion, and strings. So, a lot of the research that's out there that uses the *Jump Right In* curriculum as its curriculum identifies the skills and mindsets and dispositions of these students. To compare *Jump Right In* to other methods is not even fair in some ways because again, central to what we're doing is singing and moving and solfege and improvising and *Jump Right In* is not the only place you'll find that, especially if teachers are... books don't teach; teachers teach, right? To find a curriculum that's as comprehensive as that, that tries to help people understand that listening and improvising and singing and moving *inform* reading and composing and analyzing. A lot of what you'll see out there in the research documents the achievement levels and descriptions of students. Oh! There's research with elementary-aged all the way through to college-age all the way through to professional development experiences for existing music teachers using these materials. That, combined with anecdotal evidence... I guess what I'm trying to say is that the skill set that is acquired using this kind of curriculum goes back full circle to the initial questions you're asking: "tell me about improvisation and how it can be more central, if not central, to what's going on in music classes."

**JF:** Great.

**CA:** You asked at the end there about the recorder and its effect on wind and percussion playing; didn't you ask that?

**JF:** Yeah, well, if they're coming out of your recorder method versus any other recorder method: their potential musicianship on another instrument.

**CA:** Yeah. There's a study that was done that was turned into an article. Look up Kathy Liperote. She did a dissertation and then turned it into an article about that topic.

**JF:** She's at Eastman also?

**CA:** She has a Ph.D. from Eastman, yeah.

**JF:** I'm sure I'll be able to find that. I'll check that out. I think of the four big elementary methodologies: Kodaly, Suzuki, Orff, and Dalcroze. Do you think any one of those in particular lends itself more to improvisation than the others?

**CA:** A lot of the stuff that you're finding, the audiation-based stuff you're going to find in the research has Music Learning Theory at its center.

**JF:** That's Edwin Gordon.

**CA:** Yeah. I would say that all of these have potential for improvisation; it just depends on the context of the teacher and the teacher's skill set. For example, in Orff, improvisation is a very important mindset for people who are involved in Orff. What I would start to have conversations about with that would just be all the different things we've just spent about 45 minutes talking about in terms of repertoire and being able to include...

**JF:** You think any of those methodologies could lead to a good way to teach improvisation?

**CA:** They all have that potential based on who's teaching. So, Suzuki and learning by ear; Kodaly and emphasis on aural skills and learning solfege; Dalcroze and improvisation and eurhythmics and movement. For my own personal story, when I was searching for answers to questions that you're asking back in 1985, as an instrumental music teacher and not a string teacher but did winds, brass, and percussion, when I first started to get oriented around asking some of these questions, it was really Dick Grunow and Edwin Gordon who had started the *Jump Right In* instrumental applications of this that opened a window for me. Not that Orff, Suzuki, Kodaly, or Dalcroze couldn't, but that there wasn't really any momentum about learning to play the clarinet *with* singing and movement at the center of it, and improvising at the center of it. In other words, after I had established myself at the beginning of my career and started to involve myself with Dick Grunow with the *Jump Right In* materials and Edwin Gordon, I served on the

Kodaly board for seven years as an instrumental representative to help people how to understand to help folks learning an instrument, to apply some of the important musicianship skills that Kodaly brings to the table to playing an instrument. As far as momentum is concerned, the window that was opened for me was the Music Learning Theory window, but as you start to involve yourself in any of these pedagogies, I would still encourage people to think about the principle of learning as experience before theory—and I know that a lot of these pedagogies would agree with that—and singing and movement as central to what you're doing. Sing it before you play it. Have a movement experience that helps you understand the meter. Have a singing experience that helps you understand the tonality. I think that any of these gurus and methodologies would have a great conversation if you start it off with that as a premise. Does that make sense?

**JF:** It makes total sense. They're all kind of getting at the same thing, just taking different ways.

**CA:** Right. I would say to you that—teachers that are implementing the instruction—that's what I would ask. For example, instead of starting with the idea of Orff technique, I might first ask: do you sing with your students? Or a particular Suzuki technique: are those string students that are taking and learning the instrument by ear, are they singing and moving and learning some solfege and improvising on their string instruments? Does that make sense? I want to make sure that's clear because there's a lot of fantastic

pedagogy in Suzuki and really, the teacher... I would ask questions: are you improvising as a central part of that foundation?

**JF:** Right. It's kind of like – you could take any of these methodologies and mess it up, and do it the wrong way. You could still say you're a Suzuki teacher, but if you're not doing it right, even if you are a Suzuki teacher, it's not going to be effective. On the flip side, you could use this methodology and be somebody that is very effective if you're using all the resources and everything that is there that creates this methodology.

**CA:** —that makes it musical. Right. You could also say the same thing about some of the materials that are developed that involve singing and movement, our materials: if you took something that we put out there and overemphasized this or somehow felt like there was something else that didn't really represent what was intended. A lot of it rests on the teacher and the skills of the teacher and their understandings of music and music making. Improvisation is conversational, so teachers need to be able to converse, improvisationally. That's part of what I do as well, as professional development, so teachers feel more comfortable doing that. So, it's not that they don't think it's important; it's just that they haven't done a lot of it.

**JF:** Right. I think that's a big component that's lacking, even though it's present in our national standards, it's not always present in our schools; there isn't a quick and easy way to teach it.



**CA:** There isn't. There's no quick and easy way to get somebody to think, either, in terms of thoughtful... improv should be a manifestation of what you're thinking and feeling, musically. I would also say that it's not just the reorganization of notes; it's a manifestation of your ability to include and transcend repertoire you've learned. Those two principles right there would really have an impact on any kind of teacher of any methodology. It's dangerous because I'm a big fan of a lot of materials and resources that are out there; I usually try to focus on this kind of conversation, about what I just said, about repertoire and singing and improvising and those kinds of things. Then, people can go there without any kind of preconceived notion about what they should be doing if they have a window of a particular methodology.

**JF:** Right. I was just thinking—something that you said made me think about this, probably the fear the teachers would have about approaching improvisation and teaching it to their students—I think the reason I've structured my thesis around jazz in elementary music, and by default, improvisation in elementary music, is because I feel like jazz can be a friendlier way to think about it. If you're thinking about in a classical sense and they think about a Mozart cadenza to a concerto and that's how they're thinking about improvisation; but if you think of it more as jazz in smaller chunks and maybe it's not [always] as trained musicians, so I don't have to be as perfect to execute it, which might reduce the fear.

**CA:** More friendly to reduce the fear. Right.

**JF:** Even though, theoretically, you can reduce that fear regardless of the style or context of everything else that's going on, it's just a matter of getting through that window.

**CA:** Absolutely. I get that, and I think you're on to something with that. Expanding it to: if they get insights about the jazz situation, maybe that would help them in all their teaching.

**JF:** Right.

**CA:** Quite honestly, I'm fond of teaching that Mozart string quartet I was telling you about or a Haydn string quartet—there's an excerpt of it I've learned and internalized—I can teach it by ear to people, to help people understand, “This is a style of Mozart, but here, I'm going to teach it to you by ear, just like I might teach you a melody and a bass line of a jazz standard by ear. I'll teach you this Mozart quartet by ear.”

**JF:** Then that makes it seem accessible much more quickly.

**CA:** And people start to understand the aural nature of it. Exactly. It's pretty cool.

**JF:** You recommended the two guys in Plano and checking out Kathy's work and the book by Jane Healy. Are there any other colleagues in the field, particularly people who are in public schools teaching elementary music, that you might recommend that I contact?

**CA:** Well, there's somebody that's working on her Ph.D. program who had a really great jazz band—5<sup>th</sup> grade jazz band—she did it for 15 or 16 years. She might even be able to share with you some of the videos of her work where you could hear kids really excelling quite well in the jazz area.

**JF:** Okay. What was her name?

**CA:** Dina Alexander. You could email her and tell her you were talking to me and that she was somebody you found out was quite involved in jazz pedagogy at her elementary school. She definitely has video and she does presentations where she'll show video of her students. They just sound terrific.

**JF:** I think that's about all the questions I've got for you today. Are there any other thoughts you'd like to share, given our discussion?

**CA:** No, I really appreciate the time. I guess my only thing to say in the end is: some of those questions you asked could provide opportunities to sound a little confrontational with the way things are done now. My style is to say, "Well, I'm stirring the soup up a little bit and I am encouraging you to think a little more about improvisation as being more central. We need to have open minds and an open mindset to dialogue about this interaction for the benefit of children and anybody, really – any students who are really musicians and are trying to get deeper levels of understanding in their music making."

So, it's all meant as a real optimistic, positive thing, and hopefully, nothing that we talked about would raise any eyebrows about trying to be confrontational or anything. Although, some of the things I said do challenge some of the status quo, right?

**JF:** I do think they challenge the status quo but I don't think they sounded confrontational at all. I think sometimes it's something that needs to be challenged.

**CA:** Right. I totally agree with that. So, the tone of what we're saying is just as important as the words. I'm just looking for some open-minded people who could rally around the importance of creativity, improvisation, composition, and it sounds like you're one of them.

**JF:** I'm on your side.

**CA:** You've got a lot of good insights, just in how fast you synthesized what we've been saying. Good luck with your research!

## **Appendix F**

### **Interview with Randy Porter**

I interviewed Randy Porter via telephone on 19 October 2013. I wanted to interview Mr. Porter because of a recommendation from fellow Rutgers-Newark graduate Alex Rodriguez, who spent time as a teacher in California and met Mr. Porter there. After hearing of Mr. Porter's educational activities with his students, I knew he would offer interesting ideas for a jazz-oriented classroom. In my initial search for interviewees, it was difficult to find current, in-the-classroom educators (in the case of Drs. McCord and Azzara, many individuals who were once teaching jazz in a classroom had moved on to become collegiate educators). Mr. Porter, along with Mr. Goodkin, provides this valuable perspective.

Mr. Porter, in contrast to Mr. Goodkin, had a more traditional upbringing regarding his introduction to the professional music education world, though it was still not what some may think of as a standard route. His experience as the Director of Education for the Berkeley Symphony Orchestra and his incorporation of what may be viewed as traditional jazz activities into that organization informed what could be done to elevate the involvement of children in these sorts of organizations. His interview provides interesting information on the history of music education in California and the requirements of teacher certification in the past as well as possibilities for non-jazz improvisation activities for school-age children.

**JF:** To get started, what was your musical upbringing like? What was your personal elementary music experience like? How did you come up through music?

**RP:** You know what? Before I do that, while this is in my head, I just want to ask you: have you talked to anybody from Berkeley, California about what they were doing in the '60s and '70s?

**JF:** Yeah, that's my starting point: Herb Wong and Phil Hardyman.

**RP:** Okay, if you've got those guys. Herb and —

**JF:** That's pretty much the genesis of it all.

**RP:** Right. Herb and Dick Whittington were sort of the grandfathers of it, and then Hardyman came in afterward—who was in Oakland first—but yeah. Okay. Good, good. That's very important. I grew up in Oakland, as did both of my parents. My dad was one of those guys that could pick up any instrument and play it—not really well—he played in stage bands in high school. My mom was a very good piano player and could have gone on to be a pianist. I think probably the most important thing about my musical training was the fact that she was playing a lot of piano when I was a baby through when I was 10 or 11 years old. In my teens, she got busy. When I was 15, my dad died, and the piano playing all went away. She played most of the Bach inventions and she played a lot of Mendelssohn and a lot of repertoire. I think hearing that stuff over and over again—I

think that was the most important part of my music education. On the other side of the family, on my father's side, his mom, my grandma—she was a professional piano player and organist. She was a person in Oakland back in the '40s and '50s... if there was a piece of sheet music that you liked at Woolworth's, you would grab the sheet music, you would bring it to her, and then she would play it on the piano for you. That was one of her jobs. Then, her brother and sister were also professional musicians. My great-uncle founded the California Youth Orchestra, which was the first youth orchestra in northern California.

**JF:** Oh wow.

**RP:** Still thrives. And the Peninsula Symphony. He was a conductor of somewhat renown. There were a few musicians around.

**JF:** What about in school?

**RP:** I started trombone in 4<sup>th</sup> grade. Earlier, I did piano lessons. I didn't like it because it was a strict piano teacher—like, wrist slapping—it was no fun. I didn't get very far. But, doing trombone through school, in Oakland schools, was pretty great. Oakland had a really well oiled, well-integrated instrumental music program at the time. In fact, in those years, Oakland Unified had a full-time music librarian. There was a full-time music repairperson employed by the district. We didn't bring our instruments to a repair shop; the district had its own repairperson. There were, I believe, seven administrative positions

just for the music program. Oakland was a real national model in the '50s and '60s and there was a lot of leadership. Anyway, I was a kid in that system; I was born in 1961. I played trombone through junior high as well; did the junior high concert band. In high school, I became less interested, mostly because my junior high experience in band—it was fun, but I thought I knew the trombone. I was not being challenged or pushed, so I was kind of bored with it. I picked up guitar in 10<sup>th</sup> grade and started playing guitar more seriously. Ultimately, in college, my major was composition and classical guitar. I actually didn't participate in my high school music program. I was just learning rock guitar and learning reading on my own with a private teacher.

**JF:** So, it sounds like most of your musical influence was through your family.

**RP:** I didn't know it at the time. I went to college as an econ and poli sci major. I always encourage my students to get away from home to go to college, and that was so important for me. I went to UCLA and within a couple of months, I—you know, I was living in the dorms, and you choose all your friends [because] you don't know anybody—within a couple months, it occurred to me, "This is really interesting. Everyone who I'm interested in being friends with is either an artist, a musician, a graphic design person, or an actor or film maker. This is where I want to be!" Then, I took a music class for non-majors and the professor said, "You got it. You're a really good, natural musician. You certainly could thrive in the music program." So, I auditioned at the end of my first year for the music department and was accepted.



**(RP)** So, I didn't take it seriously really until college, but I really think those early years of just knowing inside and out, the patterns of those Bach inventions because I heard it so much, and all this other music from my mom. We sang in elementary school, too. Back then, to get a teaching credential, you had to demonstrate that you could teach singing, and you had to have the most rudimentary level of piano skills to be an elementary school music teacher. That all went away in the 1980s and I think it's had one of the most profound effects on music education of anything. The reason why we had a lot of music education go away—because we had a lot of teachers who then got the leadership positions who didn't have any kind of musical training and didn't know about it, didn't understand it's importance. They became policy makers. That's still the case. We, as music educators, are lucky when we get a principal who gets it. But, there's a lot of principals who don't. I think that has a lot to do with that initiative to change, "Okay, we don't really need these elementary school teachers to focus so much on the arts."

**JF:** You're saying that pre-1980s, *all* elementary school teachers, whether they were music teachers or not, had to have some piano training?

**RP:** Yes. Yes.

**JF:** Oh!

**RP:** Yes. At least in California, and I imagine in other places as well. It was part of what we did. We had these music books that got passed out to us and we would sing whatever,

“This Land is Your Land.” The teacher had a piano in the room and there was an autoharp and there was a record player; sometimes we would listen to the record and sometimes the accompaniment was on the record. That was part of what we did. Now, of course, now we have specialists, which is in many ways better, but it’s certainly—not every Oakland school has that. Not every elementary school in the country has that.

**JF:** It sounds like you didn’t get a music education degree, between guitar and composition.

**RP:** I did not. You are correct.

**JF:** Was your training as a teacher as a general elementary music teacher or as a music specialist? What was that like?

**RP:** Well, I got a teaching credential. I was in a teacher-credentialing program that had no music ed classes. There’s a test you can take; now it’s called the C-SET. When I took it, it was called the PRAXIS. I took a few different ones because I was in and out of getting a credential. The truth is, where I really learned how to teach the instruments: in my mid-20s, I lived in a house with a collective of composers. We started a non-profit called *Composer’s Cafeteria*. This is in Berkeley. There were five of us who lived in the house. We were all composers. We were all performers. The idea was that we would all be part of a pool of performers and anybody could compose for the group that was a part of the group. The group gained popularity and we put on a bunch of concerts over a

period of four years, and we probably had, like, 50 active members, so there was a large group of skilled musicians that you could choose to write for. It was a really good thing until it got too big; it got up to 80 or 90 people. It got unmanageable. But, living in this house, one of my roommates was a violist. Have you heard of the Turtle Island String Quartet?

**JF:** I have not, no.

**RP:** Okay. They're a jazz string quartet—I think they've won some Grammys—anyway, she was the founding violist in that group. You know who Leonard Feather was?

**JF:** Yes.

**RP:** Yeah, Leonard Feather wrote a review referring to her as the world's greatest jazz violist. She was also the concertmaster of one of the local orchestras as a violinist. So, that was one of my roommates. I lived with this violinist and I would just play violin with her; we would always just switch instruments and jam. Her husband at the time was a regular sub with the San Francisco Symphony on French horn. Another roommate was this guy, Dan Plonze. He's a composer and saxophonist; he's a disciple of Anthony Braxton and plays all the saxophones, clarinets, oboe. His wife at the time was an oboist. Anyway, I think I got most of musical training in a very unstructured, joyful way, just by living with these people and really learning to write for these instruments. As a composition major, I audited a lot of the music ed classes so I could write better. So, I did

get a lot of that in school, but not officially; certainly, not on my transcript. Then, I just took it upon myself to take private lessons on all these different instruments. I really think it's important to be able to play them all. It's so fun for me to say, "I think I'm going to just work on my saxophone chops for a while," and play saxophone for a few weeks. I can get around on these instruments like a skilled middle school player—well enough that I can certainly know the whole range of the instrument and I can play with a good tone. Every instrument I teach, except maybe the French horn. I just don't practice. I don't play it very much.

**JF:** That's understandable. French horn is listed in the Guinness Book of World Records as the most difficult instrument to learn.

**RP:** Is it really?

**JF:** Yeah.

**RP:** I don't know. I might make an argument for the oboe [laughs]. What really drives my music program in inner city Oakland is our jazz program, so I'm not pushing the double reeds and the French horn. If I have a kid that wants it, I do have these instruments and certainly will make it. Of course, it's got to be a kid with the right kind of personality to be successful on those instruments, too. It's great to have a bassoonist in the jazz band. You know that happens sometimes in the Ellington band? It happened regularly in the Sun Ra Arkestra. Are you familiar with Sun Ra?

**JF:** Mm-hmm.

**RP:** Marshall Allen, who currently leads the Arkestra, he plays oboe sometimes.

Anyway, I guess any instrument is okay but what really drives the band are the more traditional instruments that also could be played in a jazz ensemble.

**JF:** Since we're on the topic of your school and your program: I don't know anything about it. I'd love to know what grades you teach, and how your curriculum is structured, like an overarching structure. What's going on at your school in music?

**RP:** Right. Well first of all, I'm a middle school band director now. I'm not an elementary school teacher anymore.

**JF:** But, you used to be?

**RP:** I was.

**JF:** What grades do you currently teach?

**RP:** I teach 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup>.

**JF:** I am definitely more interested in what you used to do, then, if that's okay, if we can focus on that.

**RP:** Absolutely.

**JF:** What grades did you used to teach?

**RP:** I had a couple of really pretty interesting jobs. I taught 4<sup>th</sup>–6<sup>th</sup> for a number of years. Then, Oakland Unified restructured and we went from junior highs, grades 7<sup>th</sup>–9<sup>th</sup>, to middle schools, grades 6<sup>th</sup>–8<sup>th</sup>. So, instead of teaching 4<sup>th</sup>–6<sup>th</sup>, at a certain point, I think for my last three or four years, I taught 3<sup>rd</sup>–5<sup>th</sup>. At the same time, in 1993, I was recruited by and then offered a job to be the Director of Education for the Berkeley Symphony. I took that job and it was great for a number of reasons. One was that the music director was Kent Nagano—I don't know if you know about Kent—Kent is a, I think, at this point, a 9- or 10-time Grammy award-winning conductor and he got his first notoriety with the Berkeley Symphony because he conducted the first orchestral pieces of Frank Zappa with Berkeley Symphony and he became close with Olivier Messiaen. Messiaen said, “This is the conductor who can really interpret my music.” That led to positions for him with the London Symphony and a bunch of orchestras in Europe. He got a bunch of high-level positions but he always stayed in Berkeley and would fly into town for a week. Leveraging his influence, there was a lot of interesting possibilities.

They hired me based on an article that was written about me because I put on a concert for a couple hundred kids I had organized. On that concert, we did an Ornette Coleman tune, we did some blues. It was a couple hundred kids playing together. And, we also did 4'33". You know, the John Cage "silence"? Actually, I take it back; there were more than 300 kids on the stage. So, the largest performance—I don't know if this is really the truth—I like to say, it's the largest performance ever of that piece and certainly the noisiest performance.

**JF:** Ha! Sounds like it would be.

**RP:** Yeah, right. Anyway, Kent [and the] Berkeley Symphony had this reputation by doing a lot of contemporary things, so they thought—they were really intrigued—"Here's this music teacher who's doing this wacky stuff." So they offered me the job and what I told Kent was, "If you hire me, I'm going to have kindergarteners and 1<sup>st</sup> graders write music and the orchestra's going to have to play it." He said, "Wow. That sounds fantastic. Make it happen." I had this amazing opportunity to be in charge of an orchestra education program. In the program, everything they did, when it was for their education concerts—

**JF:** How did it go, when you had the kindergarteners and the 1<sup>st</sup> graders write the music?

**RP:** Well, it was great. It was really interesting. There were some musicians that came up to me afterward—it's a professional orchestra—that came up to me afterward and

thanked me and said, “Finally! We’re doing something that’s interesting and innovative in these concerts.” And there were some musicians that just hated me. They hated me because I got them out of their comfort zone. Of course, they were the brass: the French horn and trumpet and trombone players [laughs]. The stereotypes. They didn’t only [play] music written by kids; I actually had the orchestra perform free improvisations—structured, free improvisation. Overhead projector having little pieces of films go on the screen for different instrument groups that would be sets of notes. The audience could see what would go up on the screen and how the orchestra would interpret it. We did a lot of structures that I had already tried out as an elementary school music teacher; tried and tested things that worked for teaching improvisation to young kids. For example, one of the things I was really into was the ‘limited resource improvisation.’ First, I’d explain to the kids what limited resources are:

“Here, your limited resource is the note. You only get to play one note one time. But you have to make it count.” So, I would do that with groups of 100 kids, and I did it with this professional orchestra.

“Okay, let’s do it again, but this time you get to play three notes. One of the notes has to be long, one of the notes has to be really quiet and short, and the third note, you can choose how you want to be.”

**(RP)** You play with the structure of that. The whole experiment with the Berkeley Symphony—that was a half time job while I continued teaching at one elementary school



in Oakland. That program quickly evolved into a set of concerts where, first, the orchestra plays for the kids, somewhat traditional. Then, musicians visit every classroom and I worked with the classroom teachers. There was a fair amount of staff development. It would culminate in every kid in the school, maybe in a series of as many as eight or nine pieces, performing with the orchestra. Sometimes, it would be wacky, improvisational stuff. Maybe it would be the song “Sir Duke” by Stevie Wonder because the teacher loved that song. It was however we could get by and whatever the classroom teacher was enthusiastic about that they could get their kids excited about. So then, I would orchestrate it for the symphony. The job was a blast because we just did all this stuff. One of the things that informed that was what I was doing as an elementary... let me go back to my teaching elementary school in Oakland. The chronology is off.

**(RP)** I started as a long-term sub and then I had my first job in the '87-'88 school year. Oakland is an extremely diverse community. You hear about the bad things; you don't hear so much about the good things, generally. At my first job, I was at two elementary schools. One, a few years ago, had the highest performing 4<sup>th</sup> and 5<sup>th</sup> grade in California. It's extremely affluent. It's a fantastic community. The other of my two schools was in deep east Oakland, in a very tough neighborhood. This is in the midst of the crack epidemic in Oakland, which really devastated the city. High poverty, with the exception of people who were working for drug dealers, where there was an awful lot of money. The things that I saw at that school were so horrible, so shocking: two middle schoolers who were molesting an elementary school girl that I broke up and stopped and the kids ran away and we never found them; the 4<sup>th</sup> and 5<sup>th</sup> grade boys that were threatening to

beat up the younger boys if they didn't give them blow jobs; absolutely shocking, horrible, unbelievable stuff going on at this school. So, I go to that school one day, and the next day, I go to Hillcrest, where everything is a completely different world. It is just so fascinating that these two schools can be in the same district. I imagine it's the same in New York City.

**JF:** Yeah, it's very varied here.

**RP:** Yeah. Anyway, I was hooked because it was just so interesting. I thought, "It's really nice working in this functional place, but it's really great to actually be able to help these kids that really need good teachers."

**JF:** What was your curriculum like at those schools?

**RP:** At both schools, it was a pull out instrumental music program. Beginning strings class: beginning violin, beginning cello. Beginning clarinet class, beginning trumpet class, beginning trombone class. For kids who might have had more experience, then there's a second-year class where I grouped the woodwinds and grouped the brass, and then there would be an additional class in the morning where we would have beginning band, things like that.

**JF:** So this was starting with 3<sup>rd</sup> graders?

**RP:** This was starting with 4<sup>th</sup> graders.

**JF:** Was there another music teacher who did the lower grades, or did they not have music pre-4<sup>th</sup> grade?

**RP:** At Hillcrest, yes. At Wittier, at the tough school, no. It was just a mess. Yes, there was a fair amount of success. Kids are musical, especially a lot of these kids who grew up with the Gospel tradition. When you grow up with the music inside you, you just give them the vehicle and for a lot of kids, it's just not that hard. Some kids could play. That's where I started, but this is what happened that was really interesting—I was at another school the next year—the following year, I ended up at this school called Thornhill Elementary. That's when things got pretty interesting. I had mentioned that my roommate at the time was a disciple of Anthony Braxton; [Anthony] was in Oakland at the time teaching at Mills College. A lot of people came here to study with him. I started teaching at Thornhill in 1989; '89-'90 was that first year. Anthony Braxton's kids went to this school. To raise money for the music program, because at this point—I mean, I could tell you the whole history of what happened to music in Oakland schools—the year before that, Oakland decided to eliminate all elementary school music programs as a budget cutting thing.

**JF:** In 1988?

**RP:** Let me think about this. It was 1989, at the end of '88-'89, at the end of that school year. It was a terrible decision. I was laid off, as were all music teachers. It didn't matter if you were teaching elementary or middle or whatever; any teacher that had 15 years or less in the district was laid off because they laid off, like, 25 music teachers. Well, Thornhill is one of the more affluent schools, and they knew about me, and their PTA approached me and said, "Will you continue our music program? We'll pay you privately, through the PTA." So, I started teaching there, but they needed to raise money for this position, so Anthony Braxton performed a benefit concert at Thornhill. The audience was made of up people who were fans of Anthony Braxton, some of his students, and parents and kids from Thornhill.

**(RP)** Well, Braxton, he's a really interesting character, even in terms of everything that was going on with the Art Ensemble of Chicago and Richard Abram. He developed his own not only musical vocabulary, but even his own English language to describe what he was doing. He's a true, funny, puckish, avant-garde... just really far out. Some things he does, to me, are fantastic. Some are almost unlistenable [laughs]. Really, the gambit. So he does this concert and you see these parents who are going, "Hmm... okay..." But, you look around the room, and all the kids are like, "Wow! That's so cool!" I think at that concert, at the beginning of the 1989 school year, I really had this epiphany that, "Wow! These kids love this." They love it because it's just this organic music making and there's really no judgment here.

**(RP)** Even though I was already a fairly new music teacher and trying to teach extremely responsibly, at this point, I decided I was going to completely change how I did things. While I did teach proper technique and note reading and used, at that time, the “Belwin Band Builder” as a resource because that’s important too, about half the lessons were musical games. Like I said, like the Limited Resource Improvisation. After a while, I sort of codified these games; I had, like, 50 or 60 of them. Some were to really work on rhythm skills. Some were to work on tone production skills. Some were to work on expression. And then, of course, there was, like a Venn diagram, where some would cross over. We always tried to do some rhythm games. For example, “Okay – there’s 8 kids in this class. You’re #1, you’re #2, you’re #3 – through 8. This is the beat – 2 – 3 – 4 – 5 – 6 – 7 – 8 [in time]. You can choose whatever note you want, but you can only play on your beat.”

You can take that basic idea and then, “Now, you can play on 2 beats.”

“Now, you no longer have a number. You can play on any 2 beats. Don’t let anybody know what your 2 beats are.”

**(RP)** It would cause some really interesting sounds. Then, kids would miscount and the mistakes would turn into really interesting things. So, it just led to all this stuff. I thought, “Wow, this is really good, and some of this is just as good as what I’m hearing in the improvised music community.” So, I started to bring the kids out to perform these things

in small and large ensembles, and subsequently, made this CD; I don't know if you had a chance to check it out.

**JF:** I haven't. I'm going to have to wait for another paycheck to come in. I have a big shopping list of resources people have recommended for me, so I'm going to get it.

**RP:** Yeah, I'd send you a copy if there were any left.

**JF:** No, I understand.

**RP:** I see on Amazon: there aren't many available, so people are selling them for \$25-\$30. You know what? This was a really special CD. In 1993, I was working at three schools and we made the CD, *Big Music, Little Musicians*. It was of the kids' original compositions and improvisations based on these musical games and structures, from solo to 120 kids playing at once; how do you do something musical with 120 kids? Well, the Limited Resource idea or using an overhead projector where everybody's making the same kinds of sounds. It was just an interesting set of musical problems. How do you solve it? And always telling kids, "You always need to be listening. The difference between good music and bad music in this context is when people are listening and trying to contribute to the sound community. If you're not listening and trying to contribute to the sound community, then it's not going to work; it's not going to sound good."

**JF:** I understand what you're saying. I've done improvisational activities with students before, and I've run into the issue of, they're not listening to the overall product, or even more often, they're just trying to show off, like, "I want to make the loudest noise," or "I want to do something that calls attention to me." Do you feel like you've structured your activities in a way where the kids are engaged and thinking in a musical way and that sort of thing?

**RP:** Yeah. And, there's room for that, too. You don't want to shut a kid down.

**JF:** Right.

**RP:** Especially a 4<sup>th</sup> grader who actually can get a big sound on a saxophone and they can move their fingers fast and go [makes fast-note noises]. "Okay, that's cool. Let's figure out how you can have your moment where you get to do that." Or, sometimes, like with that structure, like using the counting structure, where you end up with some kind of ostinato, "As soon as I point to you, you get to solo, and you get to make it up. Play whatever you want." So, a fair amount of that.

**(RP)** Along with this, there was always call and response. Now, as a middle school teacher, my students really can play, for middle schoolers. They can play changes. If they start in 6<sup>th</sup> grade and they play through 8<sup>th</sup> grade, by the time they're playing through 8<sup>th</sup> grade, they're able to play. Like right now, it's the beginning of the year; we're doing "Sweet Georgia Brown." That's great because you have the dominant 7<sup>th</sup> chord for four

measures, then you go to the dominant 7<sup>th</sup> chord a 4<sup>th</sup> above that, like the blues, for four measures. That's perfect. "Caravan" is another thing we would play around this time of year, that kind of tune, which I know for most 8<sup>th</sup> grade bands, it's a bit ahead of the curve, but these kids can do well.

**(RP)** What I'm doing with middle schoolers now is very different from what I was doing with elementary schoolers then. The two things that remain are constant is: 1. A lot of call and response, and 2. A lot of listening. You've got to have that. I'm always thinking in terms of how we acquire language, how we learn language. You listen and you imitate.

**JF:** When you say 'listening,' are you talking about them listening to each other?

Listening to the ensemble? Listening to recordings? Listening to live performances?

Listening to you? Some combination thereof?

**RP:** A combination of all of the above, but listening to high-level professionals in their craft. Right now, we're listening to a lot of Ellington. For groove stuff, of course we're listening to a lot of Count Basie. I have my two guitar players doing this whole special Freddie Green project—one of the most misunderstood guitar players. People don't really realize how he was the engine there, of that band, and what he did was so unusual... listening to the best examples! When we were in elementary school back then, we listened a lot to the Kronos Quartet. In fact, they came to my schools and they performed pieces written by my students. I realized, "Gah, that was quite an honor." We had these really nice collaborations because at the time what I was doing was so unusual; it piqued



the interest of a lot of musicians. Listening to Anthony Braxton. Listening to David Murray—great tenor player. Listening to Coltrane. But I was really careful. I wasn't going to put a 20-minute selection on where a kid would, "This is painful! Stop it!" I'm also very aware of how long you can play something for someone. If they're 4<sup>th</sup> graders, a 1-minute clip is probably just about fine. Maybe longer, but if it's really noisy, if it's really unusual, not too much. When we're playing, we're listening to each other, but when we're learning about the music, you should be listening to the best examples that there are, that exist. I tell my students now, "You have to—in your life—you have to go to a performance of Beethoven's 9<sup>th</sup> symphony because it's unbelievable that he did this!" I still think about it, "How the hell could this have happened?" And his late string quartets—it's one of the great achievements in humanity. So, just listening, and then lots of call and response.

**JF:** Getting back to the idea of a jazz emphasis, it sounds like what you have more of is an improvisation emphasis, whether it's jazz related or otherwise.

**RP:** Well, but that developed. It was a big part of what we did, but we always included some jazz things, too. In fact, on that CD of *Big Music, Little Musicians*, we covered two things. We covered a Sun Ra tune called "Planet Earth," and we covered—do you know Terry Riley, "In C"? But we didn't do it in C; it was string class, so we did it in D, but it wasn't *really* in D, it was in F, so we called it, "Around D" instead of "In C." Terry Riley was so taken with this that he came to Thornhill and he did a recording session with us. We subsequently put another recording out called "The Thornhill Sound" with Terry

Riley. The Sun Ra Arkestra also invited us; we played with them. We opened up for them on one concert here, actually. At the time, it was the Thornhill Arkestra. Their lead players did a recording with us. You know who Fred Frith is?

**JF:** I don't.

**RP:** He's a guitarist and composer, Fred Frith. Anyway, so, we did these collaborations with these musicians, but the jazz thing was always a part of it. I know that improvisation—it's just one of the elements that makes up jazz, of course, but the truth is, that's where I was coming from. It started there and because it was, like I said, this epiphany with Braxton. This is what it led to: these games and the freedom that kids had with improvising. Then, we would go to the blues scale and a lot of call and response.

**JF:** So you would let them have this freedom and then ground it? It sounds like what you're doing; I don't want to put words in your mouth or anything, but it sounds like you'd let them do a free jazz kind of thing and then ground it with some more specific and limited improvisation activities?

**RP:** Right. Let me just back up and say that one of the things that really informed this was, when I was in college, everything was new to me. I told you I didn't take music that seriously in high school; I was learning guitar but I didn't know I was going to decide to become a musician. So, in college, we would play for each other, and there were these

great piano players that would play through, like, a Franz Liszt—these monster technicians. I'd play something, and then I'd say, "Let's make up a duet."

These other musicians would say, "Well, what do you mean?"

"Well, let's just.... I don't know. I'll play a rhythm, you play a melody, then somewhere in the middle, you play a rhythm and I'll play a melody. Let's just make something up and see what happens."

These guys, these men and women, "I can't. I don't know how to do that."

For me, it was like, "What do you mean, you don't know how to do that? You just make it up! Just improvise! Just make it up!"

"I don't make it up. I need the notes."

**(RP)** It just blew my mind that there could be these highly trained musicians that couldn't improvise. It occurred to me that, well, you know, in this traditional approach, you learn on page 6 of "Standard of Excellence," if you're a flute player, the first note you get is D. "That's D. That's the fingering. This is what it looks like. It's a whole note. This is what it what it sounds like. This is line 1." And you play a whole note and a whole rest. "Okay, here's line 2." And for some people, this is what music is. It's the notes on the page and you reproduce it.

**(RP)** From early on, this a really important part of why I was doing what I was doing. Improvisation has been stolen from these people. When you pick up an instrument for the first time, if no one's teaching you about note reading, you're going to make something up. My thought was, "I just want to continue this process, along with teaching kids to read and write the language, too." All my students in 4<sup>th</sup> grade, when they were starting on instruments, they would learn how to have proper posture and how to put their instruments together properly. They would learn how to play one note. Then, we would improvise with that one note. Then we would learn the second note. Then, we would read something out of the book, and then we would close the book. "Now, make up a melody using those two notes." Then, we would do something with these improvisational structures, too. I thought it was always important to do things off of the page as well, just to keep that part of their music as an option for them. By the time some of these folks got to college—and then when I was working with these symphony musicians, who had never improvised also—it was really striking to me, how high level, what great musicians they were, yet how limited they were at the same time.

**JF:** This is very true.

**RP:** This woman that I lived with, who was this great violinist/violist, who was a great jazz violist and violinist, and who was also a concertmaster of the Women's Philharmonic, which is out of San Francisco. Here's a woman that could do both, and what she would say—she was classically trained and then went on to learn how to play

jazz—she would go on to say how her jazz training and how this kind of improvisation that we would do in our house, how it made her such a better symphonic player. It just made her so much more sensitive to listening. I took that to heart as well. “You’re going to be such a better musician if you have this other thing. A better, well-rounded musician.”

**JF:** That makes total sense. Have you ever done general music, or have you always done instrumental music?

**RP:** I’ve always done instrumental. I’m not a general music teacher. I’m a huge advocate of Orff and the Orff system. You’re familiar with Orff?

**JF:** I am very familiar with Orff.

**RP:** There’s a lot of improvisation! That’s great. I think Kodaly is fantastic, too.

**JF:** Those are looked at as instrumental methods, but not necessarily; not usually looked at in a band context or an orchestra context, but more so like in individual training, with the Orff instruments and Kodaly with singing. Do you apply ideas from those methodologies to your instrumental classes?

**RP:** Yes. Oh, yes. For sure. Now, in middle school, not so much. Gah, middle school kids... they’re great for different reasons, but they’re not nearly as open-minded as

elementary school kids. The Kodaly rhythm sheets—the tah-ti-ti tah-ti-ti stuff—it’s amazing. You can get kindergarteners to compose rhythms—to actually, thoughtfully compose things—in 15 minutes. It’s just so simple. I still use the Kodaly rhythm sheets to teach rhythm to my middle schoolers. As far as using a song and then using the rhythm of a song, the way that might work in Orff, every now and then, that’ll occur to me and I’ll think, “Oh yeah, that’s an Orff thing,” or to just use a certain set of notes to improv, like with these Orff marimbas—you take certain keys off, so you only have... a little bit of that.

**(RP)** We have a few teachers in our district; we have a really fantastic middle school band director who’s really big in Orff and he’s constantly thinking about how he’s applying this to his instrumental music classes. You might want to talk to him!

**JF:** What’s his name?

**RP:** His name is Zach Pitt-Smith. He’s at least Level II certified or more. He teaches one Orff class and then three levels of band and a jazz band in his middle school. It’s kind of interesting that he’s doing middle school Orff.

**JF:** That is interesting.

**RP:** We have here in San Francisco, there's a place called The San Francisco Bay School. There's this one Orff teacher who does all these... these kids are playing jazz on Orff instruments.

**JF:** Who's that?

**RP:** His name is Doug Goodkin.

**JF:** I have interviewed Doug. I was wondering if you were going to bring up Doug. Yeah, what he's doing is amazing.

**RP:** That's pretty unique, in taking Orff in a very cool direction. I've been in his workshops—at least two.

**JF:** Just a little shaky on the timeline: was there ever a time when you taught instrumental music where you didn't have such an improvisational slant, where you weren't emphasizing improvisation?

**RP:** Yeah, yeah. Mostly, it just has to do with the set of students. Where I'm teaching now, it's a fairly gritty population. We're between 85-90% free lunch, low income. Within that population, we've got a fair amount of dysfunctional families. A lot of kids who just don't have what we consider a healthy, normal upbringing outside of school. For the improvisation thing to be successful, there needs to be pretty good listening and just

the space to do it. Sometimes, I have a class where it just doesn't work because the kids can't respect the limits of it. So, it'll be, "Okay. Line 1. Okay, very good. We're going to go right to Line 2. Now open up your book and turn to this page." I just have to go bam-bam-bam.

**JF:** So, those are more structured? More musical skill-based in a reading way?

**RP:** Yeah. That's not the case right now. This year, I'm having a good year. Last year, in one of my classes, we couldn't do it. We couldn't do call and response. There were just too many unfocused kids. Again, I think this is unusual. I had 60 kids in the class; I probably had 15 who were really angry and ready to go at it with each other. The slightest little thing would set them off. That's a really unusually difficult class. So, yes—sometimes the behavior dictates the curriculum, unfortunately.

**JF:** Yeah. Looking at—not just currently, but also classes you taught in the past—what goals do you have for students that go through your music program, whether for a year or multiple years? What would the ideal student, somebody who's successfully completed their music class—what do you hope they get from it, both in skill level and maybe psychologically or philosophically?

**RP:** 1. I want them to enjoy playing music, to have a good relationship with it.  
2. They should be building leadership. Through these skills, through improvisation, kids will lead the classes; even in elementary school, I would have the 6<sup>th</sup> graders take over



and lead these exercises. Definitely, leadership development is a part of it. [3.] To be better community members. To be able to negotiate these group situations and understand there's a give and take, this "jazz is democracy" model. I don't know if you know about the Jazz and Democracy curriculum that was developed here in Oakland. That's something else you should know about.

**JF:** I've heard of one that's associated with Jazz at Lincoln Center that's called something like Jazz and Democracy. Maybe some different words in the name?

**RP:** Hmm. By the way, I was at the Band Director's Academy this summer.

**JF:** Did you enjoy that?

**RP:** I loved it, loved it! I had a great experience there. It confirmed a lot of what I'm doing and I certainly walked away with a lot of new tools as well. Some of those guys are really fantastic.

**JF:** That is specifically for jazz teachers, right? It's Band Director's Academy, working on jazz band skills?

**RP:** That's right. There's people there who are brand new at it. There's people who have been doing jazz with kids for more than 20 years like me. There's all levels there, but

man, the teachers were great and it was energizing, and I definitely walked away with some new skills, for sure.

**JF:** The program at JALC that I was thinking of is called “Let Freedom Swing: Conversations on Jazz and Democracy.” It’s actually more of a history curriculum, like it’s trying to integrate history and jazz. But you’re talking about—you said “Jazz and Democracy.” That was developed in California?

**RP:** In Oakland. The person who started it is another middle school teacher named Eric Swihart. He’s in Oakland. Then, somebody took this idea—Eric is a little sore about it—and developed it more and packaged it.

**JF:** Is that Wesley Watkins?

**RP:** Yes, it is. Really, it started with Eric and then Wesley will claim to be the person.

**JF:** There’s no mention of Eric on the website, from what I can see.

**RP:** There wouldn’t be. Eric is a bit sore about that because he should be credited because it started with Eric. Wesley—it’s been what he’s been doing.

**(RP)** Getting back to what I hope my students can get out of it: at a skill level, the bar keeps getting raised. At this point, I have five former students who have gone to college

for free as music majors. They all come back and they teach in my classroom, when they're available. I've got several more that are going to be going into the pipeline, who are just really highly skilled. First, I thought, "Well, the skill thing—they should be able to improvise with the blues scale."

Then, I thought, "Wait. What about some basic changes? Can they really play all 12 major scales and arpeggios? Wow. These kids who are into it, they can."

"Let's just lower the 7<sup>th</sup>. Can they all play mixolydian and mixolydian arpeggios?"

"Easy. They can do that, too. Let's lower the 3<sup>rd</sup>. Now they all know their dorian's."

**(RP)** My top 8<sup>th</sup> graders know all 12 majors, all 12 dorian's, all 12 mixolydian's, all 12 aeolian's. When it's presented in a sequential way, I realize it's just not that hard. That, in and of itself, "Well, those are just scales and that doesn't count for that much," but then you combine that with listening and then you find a good listening example and how this gets applied in a solo. Then, we take a pattern and I give the pattern to a kid and I say, "Okay, I want you to learn this in three or four keys." They'll come back, "Mr. Porter, I can do it in all 12 keys! Look!" And these are 7<sup>th</sup> and 8<sup>th</sup> graders who are doing this for me now. Literally, I'm blown away that these kids can do this. What do I hope kids will get? I'm still figuring it out [laughs]! Man, they keep raising the bar on me.

**JF:** It's definitely coming from a musical skill, but you're also wanting a bunch of external—like, having a good relationship with music and leadership and things like that?

**RP:** Right. Philosophically, what do we hope? We hope that kids are going to be able to leave our classes and be better people, somehow. I don't lose sight of that. In fact, we have a performance this afternoon, and a kid's got a soccer game. "Okay, you choose what you want to do, but you've got to come to some of our performances, okay?" I'm not one of those band directors that's going to lower a kid's grade. There's a lot of things that they should be [doing]. They *should* be playing... no, I don't like soccer; they should be playing baseball [laughs]! They should be doing what they want! All these things are good, and we want well-rounded kids who can make good decisions, who will be respectful and good citizens. That's what we hope for. Maybe, through learning this stuff, maybe that can help steer a kid in some more positive directions. That's what we all hope for, right?

**JF:** Yeah. Right. I had another question for you, because you are currently working just with middle school students, 6<sup>th</sup>–8<sup>th</sup>: can you tell me a little bit about your district? Is there much vertical alignment between the elementary schools and your middle school, currently? Do you feel like they're getting most of their musical skills from you or do you feel like they're coming in with a lot of musical skills?

**RP:** There used to be. When I was a kid, there certainly was. When they eliminated the elementary school music program in 1989, the district is still not fully recovered. They

started two years later re-hiring music teachers but, man—just trying to figure out ways to do it, to restructure it so it would have less impact on the elementary school classrooms. The answer is that there's been a lot of energy put into that and I would say, right now, we're at the best place we've been *since* the music department fell apart. In fact, it's now mandated: every elementary school teacher, whether they teach instrumental or classroom music, is getting Orff Level I certification this year. That's huge. If I know what school the kid went to, I say, "Oh, you had this teacher. All right, well, you know D1 and D2, to play E and F# on the D string, but you have not learned to read any notes." "Oh, you went to this school? You have no idea how to hold your instrument but you know how to read." I mean, it's just the Wild West. And then, we have some really excellent elementary school teachers. Then, you'll get some kids who have some real good skills.

**(RP)** Ultimately, you want kids who have music inside them. Like I said, I think the most important thing for me was my mom playing piano as a kid. My best students—it's really interesting—we have one school in Oakland, an elementary school where they just do Chinese music because it's over 90% Asian at this school. It's the only high performing, low income school in Oakland. It's called Lincoln Elementary School. There, they learn to play the moon guitar, the erhu, the hammered dulcimer instrument; Chinese orchestra instruments. And, they learn the notation system; it's number-based. [sings 1-3-3-2-2-1, sounds like do-mi-mi-re-re-do] In China, that's what their notation looks like. There are lines above and dots that dictate the rhythm. It's really interesting. Those kids, they come in—they have a great teacher—they come in with really great musical skills and they're

always really good musicians no matter what instrument they play because they learn music. By the way, I do a lot of singing with my students, too.

**JF:** With your instrumental students?

**RP:** Oh, yeah.

**JF:** That's wonderful.

**RP:** I use *Standard of Excellence*. You know *Standard of Excellence*?

**JF:** Oh, yeah.

**RP:** So, we're playing Hot Crossed Buns—which, my beginning students are—we're singing, "3-2-1 (rest, rest)" [sings]. You can't sing note names, because there's four different note names happening at the same time. Not only that; this is the beginning. This is a huge and important beginning to kids understanding how to play jazz. This is the beginning of learning intervals and scale steps. There's a lot of that, too.

**JF:** The reason that I ask about the vertical alignment: some middle school and high school directors that I've encountered, when their program is poor performing, they blame it on a lack of vertical alignment, or a lack of skill development in elementary schools. "Well, all my kids are coming into my middle school with no skills, so I'm

teaching remedial.” It sounds like, from what you said, you don’t really let that get to you, and you’re doing so many different things—you’re doing Orff, you’re singing, and they’re playing instruments—so you’re raising them all to a skill level, regardless of what their background came from. Would you say that’s accurate?

**RP:** Yeah. I make that same complaint from time to time because, like I said, I’m inner city. You go seven miles away and you could be at Stanley Middle School in Lafayette, California, that has one of the high performing band programs in the country, certainly in California. Do you know about Bob Athayed? He’s just this fantastic band director, but he also has every resource: it’s a small district; his kids come in with great skills; it’s different. But what’s fascinating to me is, “Wow. These kids who are into it, we can catch up. We can catch up quickly.” Not with all kids. For his top band, to audition, one of the things you have to do is play all 12 major scales and arpeggios, just to get into his 8<sup>th</sup> grade band. That’s not us. But, it’s true. I get on the Texas band websites just to see. I know it’s pretty impressive, and I attribute it to Friday night and football. The amount of money—

**JF:** Yes, this is true.

**RP:** You get the football programs that are so big. It’s great. One of my colleagues—she just left Oakland, but she was here for 8 or 9 years—she came from Texas. She was always criticizing us because it is sort of a Wild West. But it’s been a hard thing to get together. We’re trying. It’s something that many of us in Oakland have been talking

about. We need to agree on the skill set that we want students to have. We're getting there, little by little. Another person you might want to talk to—I mean, I can give you a list [laughs]—is this guy, Phil Rydeen. He is the music and arts supervisor in Oakland, but he's a former music teacher, and he's the person that's overseeing this initiative for all elementary students to do Orff. He also was overseeing, along with this guy, Eric Swihart, something called the MILE Program, which was really innovative. This happened in Oakland for the past 8 or 9 years, where the music teacher was integrating curriculum with all of the classroom teachers, K–5, all the way through, and really working on a comprehensive, highly codified, highly organized, and well-evaluated program, done with Harvard.

**(RP)** How does it relate to teaching jazz? Well, there's been a big Orff component, and I think that if you have kids who start Orff in kindergarten, if I want to have good jazz players, I'll pick those kids. I think it's a great thing. So, we're going in that direction. There's a lot of interesting things going on in this area.

**JF:** It sounds like it. I'm curious, as a historian, to get to the root of it. When I talked to Doug Goodkin, he said he'd been teaching Orff and using jazz for the past 38 years. I'm wondering, if somebody asked you, why is Orff such a big thing in California? It's not that way in Texas and it's not that way in New York, but from everybody I've talked to in California, everybody brings up Orff. Can you name a source? Do you know why that happened there? I'm still trying to figure that out. I'm wondering if it is Doug, if he planted a tiny little seed in people's minds.



**RP:** I think he's a part of it, but I think there's something bigger than Doug, with all due respect to him. I know there are other fantastic Orff teachers who don't do the jazz thing, but who have been doing it for years and years and years. Kodaly is pretty huge here, too. In Oakland, there's a school, Holy Names College,<sup>1</sup> where you can get a Master's in Kodaly. Also, there are these Orff trainings that get hosted here. It's interesting.

**JF:** It's just part of the California music scene, Orff. It's just been part of it?

**RP:** That's news to me. I wouldn't have known that it's more popular here than in Texas.

**JF:** Texas just seems so much more eclectic. Everybody seems like they're pulling bits and pieces from every methodology. You do have die-hard Orff teachers, and die-hard Kodaly teachers, and all that, but I don't see one outshining any of the others. I see it all pretty —

**RP:** I think that's the case here, too, but I think because your focus is on jazz education, you're going to get more Orff advocates. I think Orff makes more sense because there's more improvisation—not that improvisation shouldn't be a part of a Kodaly program. There's a huge Kodaly contingency here as well.

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<sup>1</sup> Holy Names University

**JF:** That makes sense, then. I'm just seeing the Orff because of the lens I'm choosing to look through. That would make sense.

**RP:** I think that might be the case.

## **Appendix G**

### **Interview with Dr. Lori Custodero**

I interviewed Dr. Lori Custodero in her office at Teachers College, Columbia University on 8 November 2013. I chose to interview Dr. Custodero because of her involvement in the initial and further development of the WeBop program with Jazz at Lincoln Center. As one of the most visible entities in the jazz community, especially when it comes to jazz education, the presence of Jazz at Lincoln Center on a national scale cannot be understated. Though the WeBop program includes children ages 8 months to 5 years old, which is slightly younger than the aim of my thesis, the educational component of Jazz at Lincoln Center does not currently include any K–5 programs. WeBop is their only general music program, and does not use any of the methodologies outlined in this thesis.

**JF:** So, if you could just give me a little information as far as your background in music. How did you first get introduced to music, and specifically, jazz music?

**LC:** Oh my goodness. You want when I was first introduced? When I was in the womb, I guess. I don't remember, but I do know now; that's as early as we start. I always loved music. My parents tell stories of me listening to recordings and sitting for hours at the record player. Do you know what that is? [laughs]

**JF:** [laughs] I have a record player.

**LC:** So, it's just always been a really big part of my every day life. I was in jazz band in junior high school and in high school as well. I did keyboard, and I was a flutist, so they stuck a saxophone in my hand a couple times. I was not very successful with that. I think my biggest education of jazz has come through my work with the Jazz at Lincoln Center people. I brought the knowledge of pedagogy and worked with their repertoire. I've always loved jazz but really realized, in working at a teaching scenario for it, that you really have to feel it and know it very deeply. I began to appreciate it kind of as a metaphor for how I was living—the improvisational nature of things.

**JF:** That's how I came across your name was through Jazz at Lincoln Center, so let's jump right into that. Did you approach them and say, "I want to implement some education," or did they approach you and say, "We need some help implementing some education"? How did WeBop get started? How did that relationship start?

**LC:** When they built the new hall, Warner Center, one of the things Wynton wanted to do was to initiate an ongoing program for children. I think the year before the hall opened—maybe a little earlier than that—there was a meeting, a panel on democracy in jazz education. They had panelists: Bill Clinton, Wynton, and Fran Rouscher, who was a friend of mine. All the panelists got to invite one person, so she invited me and I went; it was really fascinating, so interesting. She introduced me to the education folks at Jazz at Lincoln Center. They evidently talked to her about me and she had suggested that maybe they contact me, so that's how it came about.

**JF:** They wanted specifically to do a pre-school, younger than 5 years old program?

**LC:** Yes, for families.

**JF:** Oh, for families?

**LC:** I insisted on that and they were behind that all the way. I had a meeting with Wynton about a year into the project and it was wonderful. He left the meeting [demonstrates] pounding his chest, pointing to me, pounding his chest, pointing to me; I thought, “Yes. He gets it.”

**JF:** What happened in the meeting that he was so happy about?

**LC:** He was just quizzing me on, “Why do you do this? What do you do that? What do you think this is? What’s important? How would you teach this?” I would ask him questions, too: “What do you think is...?” It was tricky talking about an art that he has so carefully crafted and worked so hard and has so much expertise in, to talk about that in terms of young children without seeming to denigrate that expertise or to make any less of it than what it really is, which is fabulous. So, my task at that point was to have him understand how foundational the ideas and sounds of jazz music are to how we live, especially here in New York City.

**JF:** My first degree was in music education, just a K-12 focus, so the methodologies I'm familiar with regarding K-5 are more Orff, Suzuki, Kodaly, that kind of stuff. I've had the opportunity to observe a couple of WeBop classes and at first, I tried to frame it from those methodologies, and I said, "Nope. I cannot frame it that way. This does not work." Can you explain to me what methodology it's coming from, or how it was developed, or what approach it is with the pre-K children?

**LC:** Sure. One last thing about Wynton I want to add—he only had one directive for us as we were working on the curriculum: make it soulful.

**JF:** Okay.

**LC:** It was kind of wide open there.

**JF:** Very much so.

**LC:** The methodology that we use is: be true to the music. This could not be taught in a notation-based, stilted, "Listen and I'll tell you what to do," style. It had to be joyful, soulful as Wynton said, and it had to be responsive to the students. So, there had to be enough space where the teachers could be themselves, but enough content so that we could systematically say, "This is what we're going to cover in these 8 weeks." I think it's just been such an amazing experience to have what I think is a really important—

that's not a big enough word for it—element of pedagogy: to have people be open to it, to embrace it, to have teachers that are able to teach that way.

**(LC)** It's so popular. It's beyond my imagination that this would be able to come to fruition. The teachers are all jazz musicians, so we trust in their musicality. The pedagogy is also—as I said, be true to music—so, not only the sounds and the activities we do around the sounds, but the very way we engage with each other, it's got to be musical, to be fluid and intense in a way, how music adds that really meaningful, to put it in a context that is real and not isolated from the real world. We do that in many ways by including the parents because these children live with parents and they're interacting with them every day. We're providing tools for parents and we're getting more knowledge about the child having the parents there. That's really important, too. This responsiveness, this way of life... jazz as a way of living, being responsive to what's going on in your environment, learning to swing, as Wynton would say, with each other, fitting in together; that's the philosophical background.

**JF:** That makes sense. So there's not some kind of pre-existing methodology that you're building off of or anything?

**LC:** No, just guidelines for good pedagogy, which is to know your students and know your content, and to be responsive to both of them.

**JF:** I don't know how involved you are currently with WeBop, but how has it evolved or changed since it first started?

**LC:** That's a great question. I was in on the beginning, as you know, and I'm still involved in the adaptation of it and have some ideas about it's future as well. When we started, we didn't have accompanists. When we added that, it was huge.

**JF:** I'm sure it really brought it to life.

**LC:** It was magnificent. One was a jazz musician, but the other was just an Orff-trained teacher who didn't have a strong background in jazz, but was very musical. We worked on that and we brought in a couple other people; it became really important for us then to find really top jazz musicians. It seems to be—I've interviewed a lot of the people that have done the teaching and also that have done some of the playing—they're so in tune to children, that environmental awareness that they have because they're responsive for the sounds so many times; it's not always on the written page, right? It's "He did this, so I'm gonna take that and do this." They can do that with their students, which is ideal.

**JF:** I've heard from Tim and Patrice that maybe their lessons aren't quite exactly the same.

**LC:** Right.



**JF:** From what I saw, it seemed mostly similar to me. I'm wondering if you can tell me what it is that's different. From my outsider perspective, it looked very similar. Can you speak to that at all? Do you know?

**LC:** I think because they're different individuals and they probably see themselves as very unique, as we all do. Tim's a bari sax player, tenor sax, and Patrice is a singer and pianist, so she will sing and engage students like that; she's very present. She has a wonderful, strong presence when she's there. Tim's goal, I think, is more to relate with the kids and be their buddy and take them through these wonderful jazz experiences as co-partner.

**JF:** Sure. So it's more of a matter of perspective?

**LC:** Yeah. Disposition, maybe.

**JF:** You said the word "goal," so I wanted to ask you a little bit about that. What is your goal for a student of WeBop? What does an ideal student who has come through WeBop – what do you hope they've gained from it?

**LC:** Hmm. I've been asked that question in other contexts, so I can hear my voice answering in a different way than I think I want to. I think what I expect them to do is come out with: a love of music and curiosity about music; a sense of confidence that they are musicians; a desire to continue making music. I'm sure their social ways of being are

impacted by that, learning to play together. A family that plays together stays together [laughs].

**JF:** Those all sounds wonderful. I like that. You had mentioned a little bit about the future of WeBop. What do you see happening in the future of WeBop?

**LC:** Well, what I would love to see is that, the ways of being with children and families is a really strong component of this, and I'd love to see—we've talked about this before—kind of a summer institute...

**JF:** Still for pre-K?

**LC:** To start out there, since that's what WeBop really is.

**JF:** Right.

**LC:** I can also talk about what I would plan for between WeBop and the middle school stuff.

**JF:** I'd love to hear about that. That's basically my next question, so yeah, you could definitely speak to that.

**LC:** So, the WeBop Institute. It's impossible for someone in Fargo, North Dakota or something to be able to have access to the kinds of musicians—free access—that we do here in New York City. I don't think it's possible to recreate what we do, exactly, so rather than making people official WeBop locations or something, I think it's more in line with the whole philosophy of the program to introduce conceptual ideas and play together to talk about things that are in the curriculum, like the idea of connections, concept connections to their every day life. So when we talk about riff, and we talk about things that they hear, patterns that they hear or that they actually engage with: “Hey Mommy! Hey Mommy! Hey Mommy! Hey Mommy! Hey Mommy!” And then they can hear that in the music. So, things that are meaningful to them at their age; things like that, and ways to think about music differently that they could then take back. An accompanying class—we could have several different classes—or as they say in the jazz world, comping. They could come back summers after summers, maybe eventually teach something. I'd like to see a sharing of that.

**JF:** So the idea would be that the potential teacher in Fargo, North Dakota is coming to this WeBop Institute, not a family from Fargo who's on vacation in New York?

**LC:** Right.

**JF:** So it would be future teachers that come?

**LC:** Right. It would be teachers who would come, a teacher preparation kind of thing, for them to gain new skills in teaching jazz to young children. They could take it and fit it into their own program. If they didn't have an accompanist within 20 miles, they could use recordings or do what they had to do.

**JF:** So it would be kind of like Jazz at Lincoln Center's Band Director Academy?

**LC:** Yeah! Exactly.

**JF:** What about that gap? I'm very curious about that gap between WeBop and the middle school Jazz Academy... the K-5, because that's my focus: K-5.

**LC:** Yeah, there we go.

**JF:** What are your thoughts on that? What do you see happening there?

**LC:** I'd love to see some kind of 5-7 and then 7-11 break-up where, with the young kids, we do more focused instrument introduction, with the younger group, on many instruments. They would learn several instruments. I've got a program here at Teacher's College, which we're also implementing at the Community School in Harlem in an after-school setting....

**JF:** Okay. I'll have to check that out.

**LC:** Yeah, we have an after-school program where—it's teacher-intensive but it's real fun—six of my students go and two of them teach drums, two teach guitar, and two teach recorder. They have an opening time together where they do “Ico Ico” and fun things, movement and things to set the stage. They go upstairs—they're in three different rooms, they have 10-15 minutes in each room—they rotate, they rotate, then they all get together for an ensemble experience. That would be great, I think, to learn a rhythm section: drums, bass, and piano, or something like that. Give them the experience on all that. That might last for a couple years. Then, by then, they might be interested in focusing more. Then I would say, what would be ideal for the 7–11 would be smaller group lessons and still keeping that ensemble piece. Like, making combos or something they would play in.

**JF:** Still multi-instrument focused or now they're focusing on a single instrument?

**LC:** I think maybe by 7, if they've had experience on that, they might be more interested in doing that, or might want to try a horn or something.

**JF:** Do you see this being like a weekend or after-school program, or something that's happening in their classrooms or a summer kind of thing? How do you imagine it?

**LC:** I think summer is not consistent enough. I think to try to do it in the schools would be very difficult, although we could maybe go to schools and do it as an after-school

program or something like that. I don't know. I'll let the people that handle all that organizational stuff figure that out.

**JF:** So it's still quite in development?

**LC:** Oh, yeah. Very much. Very much.

**JF:** Cool. You've given me so much wonderful information so far. It's great to kind of go to the root of WeBop. In talking to all these other people, I've heard all this peripheral, "You'll have to ask Lori about that. You'll have to ask Lori about that. I just don't know. Just ask Lori." You answered this a little bit, but I still want to ask it specifically: Why jazz? Why not another musical vehicle?

**LC:** It's jazz because the program is for Jazz at Lincoln Center. When I teach generally, for example classes here [at Columbia Teachers College], we do all kinds of music, but I think there's something wonderful and foundational about [jazz] and so tied in, as I said, to the life of New York City. I think it's also everybody's music. It's not kiddy music. It's not just for grown-ups. It appeals to so many people, and there's so many types of jazz. I feel silly saying, "Jazz is this way," but that's another reason; it's got a lot of variety. It's got structure. It's got freedom. It's what my pedagogy is based on. When I teach classical music, I teach it in a very improvisatory way. In this class I was telling you about, we did a cover version of "The Lion" from Saint-Saen's *Carnival of the Animals*. It was quite fun.

**JF:** When jazz was first coming into pre K-5 teaching in the '60s and continuing through the '80s, I've come across writing that says jazz should not be taught to children. It *is* grown-up music. It is not appropriate for them. What would you say in response to that?

**LC:** I would say, who says so?

**JF:** I can give you names [laughs].

**LC:** No, that's what I would say to them. Who gets to pick what music? They're not going to understand "Fables of Faubus," right? We don't do that. But we could do "Boogie Stop Shuffle" [to] introduce them to Charles Mingus, and they get that. There's child-appropriate jazz. There is adult-appropriate jazz. There is child-appropriate classical music. There is adult-appropriate classical music. I tried teaching Tchaikovsky to a group of 4- and 5-year-olds once and they were terrified. I had to stop in the middle. It was The Nutcracker [sings the beginning of "Dance of the Sugar Plum Faeries"] and I was doing this forest thing where we were tiptoeing through the forest; they were terrified! I had to turn it off immediately and change gears. All kinds of musics are both appropriate and inappropriate.

**JF:** That's a good point to bring up. I've done about 6 or so interviews so far and I've asked everybody and everybody always says how, "But jazz is kid-friendly," but they

never look at it from the other perspective of, “Some classical music may not be kid-friendly either.” It’s a matter of picking and choosing. That’s a good point.

[Interruption to look over curriculum, which prompted a discussion on the lesson plans for WeBop]

**JF:** How do [the WeBop lessons] differ between age groups? You talked about more emphasis on the parents for the youngest of kids, and then the dyad for middle ones, and then individual for the oldest ones?

**LC:** Peers—maybe that’s a better way to say it.

**JF:** Peer interactions?

**LC:** Right.

**JF:** Are there other differences that happen between the age groups?

**LC:** There’s the social, which you just mentioned. There’s the physical; they have different coordination capabilities between 2 years old and 5 years old, over twice the age. Also, the developmental strengths; I’m really very cognizant of how many people who design curriculum do it from a deficit model: “They can’t do this; they can’t do this.” We look at curriculum development from the strengths. What are the strengths of



these kids? The Stompers<sup>1</sup> love to move, so instead of saying, “How can we keep them still?” we ask, “How can we devise curricula that honor this way of being?”

**JF:** Yes, that makes total sense.

**LC:** So, we do lots of movement with 4- and 5-year-olds. They still enjoy the movement, but they’re tending toward really enjoying the instruments more, and stories. 4- and 5-year-olds are big storytellers, so we incorporate that a lot more into the curriculum for the 4- and 5-year-olds. The Hipsters,<sup>2</sup> the babies—that’s about parent education.

**JF:** I noticed that when I was observing Patrice and Tim,<sup>3</sup> it was with a 3- and 5-year-old class, and then a 4- and 5-year-old class; the emphasis was not so much on the kids being able to keep a steady beat or to play the drums a certain way, but just to play the drums or to interact with a certain instrument. Developmentally, when do we make that shift from just interacting with an instrument to interacting with it in a specific way—“This is how you play a drum. This is the beat that it’s supposed to keep”—that kind of thing?

**LC:** Have you watched several lessons?

**JF:** No.

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<sup>1</sup> 2–3 years old

<sup>2</sup> 8–16 months old

<sup>3</sup> I observed one lesson by Tim Sullivan on 7 September 2013 and one lesson by Dr. Patrice Turner on 1 October 2013.

**LC:** Even over the eight weeks, it becomes much more differentiated, as far as that goes. I have videotape of kids doing “Hey! Ba-Ba-Re-Bop” and having them play the tune on the glocks, having them sing spontaneously—2-year-olds, 3-year-olds—“Hey! Ba-ba-re-bop!” They can’t even speak the words so much, but they do interact more just as the weeks go on. The whole idea of steady beat: is there a steady beat? I mean, there’s a collective beat. I think the best way to be able to play that is just to listen.

**(LC)** There was a colleague in early childhood who was interviewed and quoted as saying, “The problem with America’s children today is that they don’t have the steady beat.” I found that quite strange because they do and because there are other problems for children that are a little more cause for alarm. I think I’m just a proponent of letting the steady beat evolve, or the idea of beat. Beat’s a huge thing in jazz; you talk about before it and around it and people don’t talk always like that in other kinds of genres, but I know being on it or pushing it or those kinds of things. So, I think giving them experience with these great jazz musicians and great jazz recordings, just the immersion in that style—they get it.

**JF:** So, it comes through that immersion?

**LC:** Yeah.

**JF:** I have only observed one class with each teacher. Later in the WeBop curriculum, are they doing more on the pitched instruments, like with singing in time, stuff like that?

**LC:** Yeah. Right. If you watch carefully, they're doing a lot of very sophisticated things with stopping and starting and rhythms they can find on instruments they can manipulate well.

**JF:** What topics do you go through over the course of the 8 weeks? There's three 8-week semesters, right?

**LC:** Right. The first 8 weeks are jazz ideas, jazz concepts: swing, scat, riff, blues. Then, with the second semester is people because children relate so much to that. I'll never forget one of the first times I observed, we were doing people. We were trying to have a representative of each different instrument—not every instrument, but of different instruments. A child came in, 2-and-a-half, I think, and said, “Where's Benny Goodman?” I just said, “Whoa. That's pretty amazing.” They feel an affinity and a sense of belonging to a culture when they know these people, a little bit about them. So, we'd have one week on Ella, and one week on Louis. We've done Mingus; we've done John Coltrane. We play music and learn their style. That's another good thing.

**JF:** So the lesson structure is similar, whether it's on a concept or on a person?

**LC:** Yes. Right.

**JF:** And then what's the third semester?

**LC:** Instruments. Every week someone comes in with that instrument. So, that's really enjoyable for them as well.

**JF:** I'm sure. Live performances—kids always love that.

**LC:** Every 4<sup>th</sup> week, by the way, in all three semesters or sessions, there's a band day where the combo comes in and children interact with the combo. It might be fun for you if you can pop in one of those and see because that's a different vibe. Talking to those musicians is always fun. I've interviewed them, and it's fun.

**JF:** They enjoy playing for the young kids?

**LC:** Yeah, very much. I'll never forget this drummer I interviewed who said, "I want what they have. I want that freedom, that..." They just had such a reverence for what the young children were bringing to the environment. It was really nice.

**JF:** You mentioned a couple of times how WeBop is so reflective of lifestyle of New York and the culture of New York. How do you think it would translate, then, if this teacher in Fargo, North Dakota comes to a summer institute and then they go back to Fargo, where it's a different lifestyle? How do you think the WeBop model would transfer then?

**LC:** I think it will transfer beautifully because there's not one pace of jazz. There's not one color of jazz. It's got infinite variety. This teacher will pick what is meaningful to her and she will have some new techniques in which to share that with her students. I think that would benefit everybody.

**JF:** Are you familiar with any other programs like this in the country? I've not seen any other pre-K ones, but I've not looked everywhere. Do you know of any?

**LC:** They pop up every now and then. I know there's one that seems to be doing well, not in jazz, but in rock. Little Rock, Kid's Rock, something like that, it's called. I've been in touch with those folk. They're really doing well. I think they're hitting the kids with the music they hear all the time, which is very empowering, to be able to respond that way. I think we're such a culture of popular music that inventing ways to share that with families, in musical ways and challenging ways, is important.

**JF:** Speaking of families, do you think families would be as involved in a K-5 program, or that would be more student...?

**LC:** I think that would be, just by nature of our society and how it works, it would probably have to be more student, but I would encourage people to be very creative in thinking of ways to include families with that. Family bands, all kinds of things.

**JF:** Do you have any other colleagues that are doing pre K-5 jazz education, removed from WeBop, since I've been able to talk to so many wonderful WeBop teachers? Maybe classroom teachers or anybody like that, that's doing jazz in their program.

**LC:** I don't. If I think of something, I'll send it to you. I'm so locked into this graduate student... it's all I can think of.

**JF:** Maybe past students of yours?

**LC:** There have been students in the past that are doing lots of improvisational-type things. I can't think of any jazz programs that a student has gone out and done.

**JF:** Do you follow up with any of the WeBop families to see how involved their students are staying in music?

**LC:** That's a wonderful question. We really need to do that.

**JF:** So it's not happening right now?

**LC:** It's not happening now, but the trouble is, since I'm so involved, I really shouldn't be the one that does this. It should be another researcher. I probably should contact a friend or something and say, "Let's take a look at this."

**JF:** What about, even if they did WeBop, we missed them during that K-5, and they came back for the Middle School Academy or anything like that?

**LC:** I don't know of any yet, but that would be interesting to check up on. We had 5-year-olds finishing in....

**JF:** It's been going on for 9 years now, so they could be 14 years old. They could be in that Middle School Academy.

**LC:** Wow. I'm thinking of one family I remember. That would be interesting to do some follow-up.

**JF:** The demographic of WeBop seems kind of specific: people who can afford to do it, who have the time to do it, who are living in the vicinity to do it.

**LC:** But we have other programs.

**JF:** The one at the Harlem Children's Zone?

**LC:** We also have a program at Columbia Head Start.

**JF:** I had no idea. Nobody's mentioned that one yet. That one is like WeBop?

**LC:** It is WeBop. We have a WeBop teacher go teach it with the parents there because it's set up perfectly for that. We've been doing that for several years—maybe 5 or 6 years. That's really rewarding. That's really fantastic.

**JF:** Does anything change when you're going between these different settings?

**LC:** Oh yeah.

**JF:** What changes?

**LC:** Well, the environment changes. With the Head Start, they're all mothers; occasionally, we have fathers, but they're all mothers. In the Frederick P. Rose Hall, many tend to be nannies or caregivers. That's different. The clientele at Head Start tend to be mostly Spanish speaking, so we have a teacher who speaks Spanish teach that class. It's just a different pacing as well because of the setting, but the outcomes are fantastic. They're still great.

**JF:** I'm glad to hear it's going so well in those other locations.

**LC:** That would be ideal. If we could get it in every Head Start, I would be over the moon.



**JF:** Are you familiar with the *El Sistema* program? I mean, it's kind of thinking about that same kind of thing.

**LC:** Yeah.

**JF:** That's all the formal questions that I have. Do you have any parting thoughts you want to share about WeBop and what you've done there?

**LC:** I just feel so lucky to have this playground.

**JF:** I like that phrasing.

**LC:** I'm very thankful for that. If ever I'm not feeling well, I just go there for a bit, and I'm good. It's a beautiful thing.

## **Appendix H**

### **Interview with Dr. Patrice E. Turner**

I interviewed Dr. Patrice E. Turner in the education suite at Jazz at Lincoln Center immediately following one of her WeBop classes on 1 October 2013. I chose to interview Dr. Turner because of her involvement with the development and current teaching presence in the WeBop program at Jazz at Lincoln Center.

After growing up in Columbus, Ohio, earning her first two degrees there, and teaching at a public school, Dr. Turner came to New York to attend Teacher's College, Columbia University. She met Dr. Custodero and became involved in the beginnings of the WeBop program. As an active teacher there for the past 8 years, she offers as view of how the program has developed over time, how the students respond, and what may come in the future.

**JF:** Tell me about your personal musical upbringing. What were your musical experiences like when you were a child, like their age,<sup>1</sup> if you can remember? You have your doctorate? So, going all the way through, focusing on elementary, and then what are your musical experiences as far as college and higher learning?

**PT:** So, not every grade, but every grade level?

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<sup>1</sup> WeBop students are 8 months to 5 years old.

**JF:** Right, like, your music education.

**PT:** Well, to go back to the front, a lot of people would say that my music education began in the womb. Coming from an African American [family], my father is a pastor and my mother is an educator, so dad sings a lot as a pastor. When we grew up in the church, we had a lot of traditional Gospel music; [it] was the primary musical style in our church, with some a cappella music, but primarily that traditional Gospel, very Southern kind of Gospel—even though I’m from Ohio—very Southern, traditional Gospel; African American Gospel. So, I grew up listening to that before I was born. Even though my father loved that kind of music, my mother would listen to people like Roberta Flack and other artists, but Roberta Flack in particular, probably because my mom’s name is Roberta.

**(PT)** Really, my formal training began at age 3. My brother and I are 15 years apart, almost to the day; his birthday is five days before mine, and he was born five days before my parents’ first wedding anniversary. Then, I was born on my parents’ 16<sup>th</sup> wedding anniversary. So, I tell people that because even though we’ve been raised as only children, we’re really still close, and I also say that in terms of my music education—that was really the major catalyst for me becoming a musician in the first place. When he went away to college at 18 and I was 3, my parents didn’t really understand what was going on with me, at the time. What was happening was, when my brother was at home, he would always want to wrestle and everything, and he’d get me to wrestle, and I’d start crying five minutes in, or two minutes in, whatever. We were probably vying for parents’

attention. When he left, looking back on it, people would call it separation anxiety now: I didn't eat; I didn't sleep; I had a hard time adjusting. My parents were like, "What's wrong with her?" That was my way of acting out and not being able to articulate because I was maybe 3, 3-and-a-half—I couldn't say, "I miss George. I miss my brother." My parents heard about The Conservatory of Piano, and they were offering a summer class.

**JF:** This is a program in Ohio?

**PT:** Yes, it's a school called The Conservatory of Piano in Columbus, Ohio. It was owned by Mrs. Eleanor Popper. She just passed away this year, I think, earlier this year. I went to the class and I wound up being the only one in the group piano class. So, it would have been similar to WeBop, but actually with pianos and books—you know, those kinds of things. I was the only one to sign up. I was flying through everything and really showing a lot of interest. My parents thought that they were getting bilked by the school, so to speak. They were like, "Oh, they just want our money." They were like, "No, she should really take piano lessons." So I started piano lessons and my mother could see, as an educator, "They're not challenging my daughter," because I would throw temper tantrums in lessons. I remember distinctly—just like we were talking about earlier, early memories—I remember one memory where I was on the floor, looking up and I had the dress I had on—I remember the dress I had on: burgundy plaid dress—and I was on the floor, kicking and screaming, looking up at the florescent lights. I made my teacher cry. She was pregnant. My mother was able to articulate [that] I wasn't challenged. So, they

started giving me harder songs and things, and I've been playing in piano recitals and performances and things from about 4 [years old] on.

**(PT)** Then, to fast forward, my piano skills and music interest at The Conservatory of Piano—whenever I wanted to play something or learn it, they found it for me. If they didn't have it, they ordered it for me. At about 8 or 9, I heard “Für Elise” on a McDonald's commercial. I said, “I want to play that song [sings].” They were like, “Ah, that's ‘Für Elise.’” It came in; I learned it at age 8, and by age 9, I performed it for a crowd of about 35,000 in Denver, Colorado. Even annually, since then, I've been doing that particular event, that congress, and I'm now the leader of it, leader of the music department for that particular body where I now lead the music and do all of that, and I'm 35. The Conservatory of Piano was one constant in my life where I performed every year, and learned, and took lessons every year until I graduated from high school at age 17.

**(PT)** In tandem with that, of course, my church was going on simultaneously. I transposed a piece. I played along with a trumpeter and had to transpose; we were going to play a hymn or something, and he and I started playing. He was in one key and I was in another, and I didn't realize that at age 4; I was like, “What is going on?” So, he said, “Well, I have to play in this key,” so I had to transpose it. I said, “Oh.” So at age 4, I was learning how to transpose.

**(PT)** In terms of public school music education, I was pretty much always involved in choir or something like that. We had dance classes as well in 4<sup>th</sup> and 5<sup>th</sup> grade. We had a

program called Neoteric. I was involved in that at school. In middle school, same kind of deal: primarily choir. I think it wasn't until junior high, which would have been 8<sup>th</sup> and 9<sup>th</sup> grade—and by this time, I had already starting asking for ragtime and jazz, early on, at The Conservatory of Piano, so I had been playing that for a few years by 8<sup>th</sup> or 9<sup>th</sup> grade. I think 9<sup>th</sup> grade was when we could have a jazz band and we could be a part of the jazz band at our school—

**JF:** Can I ask—?

**PT:** Go ahead.

**JF:** Were your public schools primarily black?

**PT:** No. Actually, no. I didn't go to kindergarten. I went to pre-K at Kiddie's Castle. I can't remember us doing a whole lot of music there, but I learned a lot there, to the point where I didn't have to go to kindergarten. I tested out of kindergarten and when I got into 1<sup>st</sup> grade, they had me doing 2<sup>nd</sup> and 3<sup>rd</sup> grade work, even then. In elementary school, I was at a school that was mixed but, I would say, predominantly African American, but I do remember a lot of Caucasian students. It was pretty much African American and Caucasian back then. Then, I moved to Reynoldsburg, which is a predominantly white suburb of Columbus, and I moved in the middle of the 5<sup>th</sup> grade, but I didn't transfer schools until the 6<sup>th</sup> grade. When I got there, there was a total culture shift and culture shock, and I went through a lot of things that I had never experienced before, but

musically, it was still choir. People found out that I played the piano; I played at performances, concerts, you know, different things like that.

**(PT)** I don't know if I ever played with the band until it got to jazz band in about, maybe my freshman or sophomore year—you know, junior high, something like that. We might have had a band in junior high jazz band. I did that, got to high school, was taking a lot of AP courses, so that kept me from a lot of the select music groups as well. It was kind of a catch-22; I had to choose. I tried to stay active in the top choir. I was also doing jazz band. I was always in the ensembles. If there were ensembles, choir, solos; even in middle school and 6<sup>th</sup> grade, I remember doing solos and things like that, singing or playing. I would play for the choirs. Ah! I would play piano for the choirs. I would be the accompanist for many things, songs and stuff. Fast forward through high school... all the time while this was going on—maybe the girls were older—I was maybe middle school, junior high probably, and I had my own Gospel girl group.

**JF:** You created it?

**PT:** Mm-hmm. It was four of us from my church. We sang Gospel all the way through high school. I think we sang even when I was in college, because I was still in Columbus, so we sang when I was in college, but when I moved to New York, it really had to cease, but then they had families and stuff, too. Anyway, went to The Ohio State University.

**JF:** What did you major in?

**PT:** I was a double major, after I decided how it was going to work, because I started out pre-med. I was a music major, but I started out pre-med and going to get a BA in music because I wanted to be a doctor. Lo and behold, God said, “Doctor of Education, not Doctor of Medicine.” I got that crossed. Yeah, I’m still a doctor. But, musically, I was really always active. Was a double major in music education, focusing on choral and general music, and then, my other major was piano performance.

**JF:** Classical piano or jazz piano?

**PT:** Classical. Classical piano was my primary. Jazz piano and classical voice were my secondaries. Then, I also had a concentration in African American and African studies. So, I did a lot of coursework all over the place. Got scholarships for music to go to school. Got an honors program scholarship, got a minority affairs scholarship, got scholarships while I was in school from the music program, and continued to take lessons for voice, jazz piano; even had some jazz organ lessons, which really weren’t in the book. We just called it jazz piano but I was on the organ. I took guitar; you know, you had to take some things as a music educator. Then, I started teaching for three years in what was then the Columbus Public School System. It’s now the Columbus City Schools.

**JF:** What grades?



**PT:** I taught middle school, 6<sup>th</sup> grade to 8<sup>th</sup> grade. I taught choir and general music. Very challenging, to say the least. Choir was challenging because we were encouraged to stay away from religious music, and religious music was my bag. Because I was teaching primarily African American students and of course, I wanted to show them Beethoven and share all of these different things, they kind of resisted: 1. Because they didn't realize that the teacher they had before me was leaving them. 2. She did a lot of that R. Kelly, R&B-pop stuff all the time and not a lot of other stuff. Not to knock her—she was great—but she had a healthy dose of that and Gospel, and I was staying away from that. General music was crazy just because general music was just crazy.

**JF:** Did you lean toward a particular methodology for your general music, like Kodaly or Orff or anything?

**PT:** No. I was never really trained in any of that. I was exposed to it—Dalcroze eurhythmics, Orff, Kodaly—but I wasn't really drawn to it probably because I hadn't learned that as a kid and I didn't grow up with it. So, when people say, "The Suzuki Method," I say, "Great, if that's what you want to try, but I see more cons than pros." Well, I can see the pros and the cons, and I see them as extremes, not having been a part of the program.

**JF:** I'm guessing, in your music education degree, you were taught about some of those, but you didn't latch onto one and say, "That sounds really cool. I want to pursue this,"?

**PT:** Not at all. Logistically, it would have been difficult, the way my class was set up: built-in risers were the stairs into my classroom. When I first started, I don't think I had a class smaller than 55. My classes were 65–75. I said, "Something's gotta give." The teacher next to me was a band instructor and had strings. She'd be there Monday, Wednesday, [and] Friday and was sitting with 5 kids, 10 kids at the most. I was like, "Something's gotta give." Then, maybe a year after I was out, I started teaching at Capital University; there was the Columbus Youth Choir.

**JF:** This was a youth choir that was sponsored by the university?

**PT:** They were run by the university and I had the two youngest groups, the Carolers and the Choristers. The reason I bring that up is because I got connected with one of the piano professors there when I was getting ready to go back to school. I started taking piano lessons. One of the things I realized, my first year when I was teaching: I was really depressed. It was because I was encountering a lot of challenges. One of the things my mother, who is an educator and actually taught at the same school with me—she was a floor above me—she said, "Well, Patrice, you know what? You've taken out everything in your life that you used to do." She was like, "You're not doing piano lessons anymore. It's just church and the job and that's all that's on your brain. You need to get back and start doing some other stuff." So I started to take piano lessons again, preparing for auditions because at that time, I really wasn't thinking about being a performer, but I didn't know if I wanted to go back to school for performance for a Master's or education and everything. One of my professors was just like, "Yo! You're missing the whole ball

right here.” She was like, “Yeah, Patrice, you’re a great performer or whatever, but you’re not going to go around and perform classical music all the time. Really think about it.” I was like, “I don’t know what I’m going to do. I just want to prepare myself for whatever opportunities come my way.”

**(PT)** Went back, got my Master’s at The Ohio State University, had a full ride. I don’t want to say I left prematurely—I left at the time that I needed to leave—but one of my professors wanted to see me stay and teach a couple of more years, see a full group of middle school students all the way through. So, whereas I had 8<sup>th</sup> grade for a year, 7<sup>th</sup> grade would have been for two years, he wanted me do a full 6<sup>th</sup>–7<sup>th</sup>–8<sup>th</sup> grade all three years and teach them all the way through. Professors tell you, you really need five years of educational experience before schools will look at you as a professor. Most schools are like that. Some schools are going down to three, I’ve noticed; I said, “Oh! Thank you!” I came up here after I got my Master’s; the next month, I moved up here and took some lessons for a while up here as well with Dr. Evelyn Chen at Teachers College, Columbia University. She teaches elsewhere, too. She’s amazing; I took some lessons. I don’t think I took any voice lessons while I was at TC. At TC, I was really learning more pedagogical—you know, it was a grad school program—more pedagogical approaches, but it was totally different from what I had experienced at Ohio State.

**JF:** How so?

**PT:** I knew you were going to ask me that. How so? Because, to a certain extent, there was structure at TC, but in terms of how you teach and how I was taught, [it was] very structured at Ohio State [motions to make a list], whereas [Columbia] didn't really like using this, but a more constructivist type approach, building with where the students are. Yes, we have a lesson plan. Yes, we have a syllabus, that kind of thing, but really honing in on that as educators, but being a little more open in lessons and that kind of thing. For me and what I noticed, I didn't struggle with that as much. I said, "Oh, I was doing that in my classroom." I was bringing in hip-hop and R&B and different videos.

**(PT)** For instance, I had a lesson unit that took *Carmen: A Hip Hopera*, which was Beyoncé and Mekhi Phifer; I linked that to *Carmen Jones*, which is one of my favorite African American films with Dorothy Dandridge [and] Harry Belafonte as the main characters, and then connecting that to Bizet's *Carmen*, which is one of my favorite operas. I did a whole unit on that, taking the kids through that, and teaching them about Paul Robeson. I had to do a lot of things because I knew that if—you know, for the most part, I had African American students... we had a good population of Somalian students, some Asian students, a few Caucasian students...

**JF:** This is when you were teaching public school?

**PT:** This is when I was teaching public school. So, I knew that it was incumbent upon me to really make sure that all these other things got taught. We had things and they had gone through the general music text that we had. It said, "You can do a unit on patriotic

lessons.” So, I did that. Ohio State had loaned us a keyboard lab, so I had about 14 keyboards and everything. That was something that they had never really seen at my school before, or really, any of the other schools. So, all of that, and trying to teach them different things, I was able to say, when I was working on my doctorate and working on that coursework, “Well, I was doing that: starting from where they were; taking music they were listening to; bringing in—what are these instruments? What’s this? What’s that?” I’m not saying I was an awesome music educator, but at least I was starting somewhere with what they were coming in already knowing, and I was validating that.

**(PT)** That was really where it turned for me in terms of making my year a little better. I taught my choir, that first year, I taught them a Gospel song because I was just so tired of them saying, “Are you a mama’s girl?” Well, I didn’t really come out and say... I just had issues, just a lot of issues with classroom management and the children really not respecting me. Some of them went to my church. Some of them knew me from other churches. So I’m like, “How [are] you acting out in my class but you know me from over here?” Now, my kids from my church didn’t do that. Let me put that on the record: my kids acted right, but some of these other kids were really giving me trouble. Then, on top of that, we had SED kids. They were just really mad they weren’t going out of town that year. I wasn’t going to take them anywhere. I was 22! I wasn’t taking these kids to St. Louis for competitions and stuff. I taught the Gospel song, reaching to them, and when they actually saw me in that element, they were like [gasp], and they heard me sing like that, that gave me, with some of them, a stamp of approval, like, “She’s got street cred.” I still had issues with some of the older kids, you know, giving them the first two minutes

of class to talk and get it out because they would just talk over me. I was like, “Okay, you’ve got two minutes. Get out whatever you need to say.” Then, a lot of the kids were all taller than me, too.

**JF:** That’s difficult. I understand.

**PT:** You know, right? At one point, I just got real with them and was just like, “No. Sit down,” because I just had it. All of that, even though I was teaching music, it was teaching me music as well: how to approach music, how to prepare me for what I do now with WeBop. I started with background with WeBop in 2004 and I think I actively started teaching in 2005, but I’m the longest tenured teacher here. Tenure, so to speak—I’ve been here the longest. So, this has even informed my musicking: how the children respond to music, respond to cues, being able to go with the flow, improvising even more. In terms of my church position, I’ve always been able to improvise and things, but at church, it’s manifested in some different ways. You’ll hear jazz even more come out when I’m singing and playing. I’ll get up if the Holy Spirit guides me to. I will rap in the middle of worship; you know, I’ll just start free-styling. Really, the majority of the time whenever I rap anyway, it’s free-style. So, that’s all informing music education for me and I think that brings me up to today, hopefully.

**JF:** Okay. Let’s continue that: how did you get involved with WeBop?

**PT:** Good question. I’ve never asked her this, but Lori Custodero—you know her?

**JF:** Mm-hmm. She's on my interview list.

**PT:** Good. She... wow. She's amazing. Love her.

**JF:** You must have met her at TC and that's how you found out about WeBop?

**PT:** Yeah. I met her at TC, but I hadn't determined if I was going to TC or not. I was coming up for an interview, coming for a campus visit. Of course, all the professors had seen my resume at that point. I came up for an interview. We talked about a lot of different things about TC; she brought up WeBop. She said, "Hey, I see all this jazz and stuff that's going on." I said, "Yeah." We talked about it. I went back home and Wynton—he would come to Ohio State all the time—I talked to him after one of the concerts. I told him, "Hey, I heard about this WeBop thing." He just looked at me. "How'd she know about this already?" It was in its infancy. Really, they had just started talking about it.

**JF:** So it wasn't even a program that existed yet?

**PT:** Unh-uh. That would have been the top of 2004. They would have just started getting ready to make press releases or anything. WeBop has always been taught here, so I think the start of it and the discussion was when they moved in here, I think, in 2004. Got up, started taking a class with Dr. Custodero, and in one of the first or second classes we had

where we had children come in and observe us, one little girl came to me and offered me a shaker and grabbed my hand, and I just came on down to the carpet. That was the first grown-up that had been brought to the carpet like that, at least in our class. Dr. Custodero saw it and was just like.... confirmation. “Yeah, she’s gonna be teaching WeBop.” I always had a connection for kids. After Sunday service, I was always going to see all the kids before we went home. My mother would be like, “Patrice! Come on.” Then, I realized, looking back, why I’ve always had a connection with little ones. I just never got an opportunity to teach them. So, that’s how I got connected with WeBop.

**JF:** Okay. Were you part of the designing of the WeBop curriculum? How did that happen? Tell me about that experience.

**PT:** We started out—this would be WeBop Year 2, and we: myself and Joshua Renick, who was a co-teacher with me—and we co-taught for maybe 8 weeks to 16 weeks, so it would have been maybe two terms. We would trade off. He would lead part of the lesson. For the most part, because we didn’t have an extra accompanist, I was an accompanist as a pianist, and he played the saxophone. I think if he played the guitar, it would have been an even better trade-off, but we did different things. We worked together maybe the first 8 weeks or so. We tried to write lessons together based upon ideas that we had, [like] jazz concepts. It’s really hard to remember how we started. We talked about, “Well, let’s talk about riff. Let’s talk about this.” I can’t remember if we really had the term set like that. I remember one thing that we had that we found really didn’t work that well was we had this fictional character of Little Wynton. We would say, “One day, Little Wynton—” try



to create a story or narrative, “One day, Little Wynton—” and we’d go on into it. I think that would have worked even better if we had a puppet or a stick figure or anything, you know, of Little Wynton.

**JF:** Embodiment.

**PT:** Yeah, embodiment, because we didn’t look like Little Wynton, even though we could walk around and imitate. That was really how we started formulating. The year before, they were great teachers. We had Sarah Zur, who really didn’t have a jazz background, but she had an early childhood background, and then Jason Kennedy. Jason Kennedy was an improvisational jazz musician, but wasn’t really one for writing down his great ideas. He would just get in the moment and do whatever. He had this really great personality and ability to be child-like, but almost become a child again; just pretend and he would see it and that kind of thing. I would try to codify some of that because I would accompany his classes. Sometimes look at the lessons that he taught and bring that back with Josh and we’d teach or whatever.

**(PT)** Then, Josh and I started teaching separately and then writing down what we were doing, those kinds of things. Eventually, we came to the point where we started saying, “Okay, this term, we’re going to focus on this. This term, we’re going to focus on this.” So, this first term would be concepts, like this term, jazz concepts. Second term was initially styles of music, so one year we did ragtime, always did the blues, New Orleans jazz, Latin jazz, Afro-Cuban jazz, cool, swing, bebop. Then, we realized that ragtime

really wasn't one that we had to have, so we took ragtime out. Although it was fun, we just took it out, and we modified. Then, our third term was jazz personalities: Louis Armstrong, Charles Mingus, we would do Duke Ellington and Ella Fitzgerald together which we found was really hard because they're just so important, John Coltrane, Miles Davis—we've done Miles Davis before—Dizzy Gillespie. That's pretty much been standard. We did a whole term on Ella one year because it would have been her 90<sup>th</sup> birthday, so each week it was a different person with Ella, like Ella and Her Fellas.

**(PT)** Then, in the last two or three years, we've removed the styles term and the first year we did it, we did concepts, instruments, jazz personalities. Then, we said, "Unh-uh. Instruments needs to be last." The reason why was because each week, we would bring in a different instrument. So, we'd have a different instrument every week. Then, by the end of the term, we had the big band. Even though it wasn't a *big* band, it was a big huge jazz combo with trombone, trumpet, saxophone, and a rhythm section. So, that's like the pinnacle. So, we said, "Ah. Shift it to the third term and go from there." So, that's now.

**JF:** So that's what you follow now: Concepts, Personalities, Instruments?

**PT:** Yeah. Throughout that, we're always looping in styles and saying, "Well, this is blues," still looping that in. In terms of the actual lesson itself—let me start from the top—having some type of Ritual or Ritual Songs: songs that you do in the beginning with which everyone is familiar. You know, you can riff off of them, change them up, just like we were improvising. Usually, we do "Good Afternoon Blues," but he wanted to do

“Good Afternoon People” because of the concert.<sup>2</sup> That whole lesson was not here [motions to curriculum binder]. That whole lesson today was a totally improvised—pretty much—lesson. It was not what was in the book. In retrospect, I’m glad it wasn’t what was in the book because I was having a hard time remembering what was in the book anyway. This is the only class where I try to do a different lesson than what I’ve done with my other kids particularly because I’ve had these kids a long time. They are older. I always try to teach every lesson that we’ve already written and I’m probably one of the only teachers that can technically do that in their day. Not everyone has a Hipsters or Scatters—those two being kind of on the same level—Stompers, and a Gumbo or Syncopator class within their day. I try to get through it so I can talk to everyone, get their feedback, but also give feedback.

[Patrice explains the WeBop lesson framework, which may or may not be copyrighted.]

**JF:** Is that [WeBop] curriculum something that I could look at, that binder full of information?

**PT:** Now, that I don’t know.

**JF:** So, is this framework copyrighted by WeBop? There are two parts to that—just, is it copyrighted? Would I have an issue writing that, if I wanted to spell out how WeBop

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<sup>2</sup> Immediately prior to the interview, I observed Dr. Turner teaching a WeBop lesson. The concert she refers to was a rehearsal by JALC that she took her students to observe at the start of the lesson.

does it versus some of the other programs I'm looking at do it? Is that something I need to check on?

**PT:** I would check on that. You know, I'm giving that to you as just, to—

**JF:** To understand, contextualize.

**PT:** I would really not put down our words. Check with Lori and I would even check with Asata Viteri. Follow up with her.

**JF:** So, all of WeBop is copyrighted?

**PT:** I don't know.

**JF:** What about the music you play in the beginning of class? Is that your personal music or WeBop-prescribed?

**PT:** That particular CD—I just like to have music playing. Sometimes I'll put on a particular recording or CD. It just depends. That was just a CD we have here. I try to have music playing when they come in. Sometimes it's CDs that we have for the term so they can hear songs that are familiar to them, but right now, there's still a lot of new kids and stuff, and we've had such an issue getting the CD player to work. Then, my iPod is my phone. Right now we're using DropBox, but with DropBox, you can't play—I don't

know if you're familiar with DropBox—you can't play succinctly. It's not like you can do a playlist through DropBox. It would just play one song and it would stop, and I need music to last for at least 15–20 minutes.

**JF:** I was just wondering because Tim had done the same thing, and I was wondering, is there some certain WeBop CD you use before class?

**PT:** Oh, no. That's up to the teacher, and that's what you'll learn about WeBop. Yes, we have a curriculum. Yes, we have concepts. But, it's up to the teacher if they want to make changes and try different things. You are free to try different things. We just try to make sure at least we stay with the same concept or theme. When we first started out, it wasn't like that. We just taught whatever we wanted. But, Josh and I tried to teach the same thing or at least going with the same kind of idea in lessons so we could say, "What worked? What didn't? What did you find?" Jason would just do... we would say, "Jason, this is what we're going to teach this week." "Oh, okay." Because I would teach before him... I think I've always taught on Tuesdays and he taught on Saturdays, and I would accompany him on Saturdays. He would be like, "Well, what did you teach?" Then, he would try that, or he would do something totally different. It used to irk me because I'm like, "Dude, prepare." Sometimes I wouldn't tell him. I'd try to get here real late so he wouldn't have the opportunity to ask me, or he would get here late, or whatever. But at the same time, I understood. He was just an in-the-moment kind of guy. Nothing is set in stone. We always encourage people to try different repertoire, you know, "I tried this. I tried that." We have a couple other new teachers; I don't stick close to the lesson plan,

but I try to do what's in the lesson plan and vamp off from it. That's just kind of my approach.

**JF:** Okay. What are some of the goals? What is a student who's gone through a term or three terms or several years of the WeBop program—what would the ideal student look like at the end of it, on the other side?

**PT:** The one that was standing right here [during the lesson that just finished]. Wow. I was just thinking of a couple of the kids that weren't here today. One, for example, has been labeled as on the autistic spectrum somewhere, so they think. African American child. His mother sang jazz before she took off to be a full-time mother. His father is a jazz [musician]—amazing; heard his father earlier this year.<sup>3</sup> [The student] can play “Giant Steps.” He came in here one day and played the melody to “Giant Steps,” which is one of the most difficult jazz kind of tunes, as just a jazz melody, and the changes. The changes are crazy. I just happened to hear him playing the piano [sings the melody with nontraditional rhythm]. He was just acting crazy with the melody. He knew he could play the melody correctly; he was changing up the rhythm. My ears just perked up. I said, “Do that again.” He just [made noises] and ran off. He really knows how to play “Giant Steps.” Last Tuesday, he came in; not only did he play the melody to “Giant Steps,” but at the same time, he was playing the bass line. I think his father probably taught him on [his instrument]. He said, “It's different on [that instrument].” His mother was saying that. I've had him for a long time. In class, he doesn't look like the typical jazz kid, but

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<sup>3</sup> His father has a professional jazz group. Information about his father has been omitted from the interview to protect the child's identity.

for someone who might have challenges, or so-called, labeled challenges, for me, he's one of the jazz kids.

**(PT)** [The student who was in class today, who she initially referenced as an ideal student], who was standing here, coming in with his instrument—usually it's a [nonfunctional, toy] saxophone. Today, he had his [toy] trumpet, but he's brought it in before. These are kids who can recognize Louis Armstrong by picture. They know his songs. They know John Coltrane. They know the instruments. They're able to say, "Improvisation." When you ask them what improvisation is, they know what you're talking about. When they go to other jazz concerts, when they hear jazz or other music, regardless of if it's jazz or not, they hear the instruments and can identify what they are. They love jazz. They know what swing is. "That's swinging!" They know how to clap on two and four and it's instinctual. In many cultures, clapping on one and three is instinctual, which doesn't make any sense to me, never has; I don't understand how people can just not feel it [laughs]. Those are the kinds of children that we have. When we have Jazz for Young People concerts and the little ones are there—they're usually not geared toward the WeBop age—they're there and they're responding to things just like the older kids are and even better. Those are the kinds of kids that we say have really gotten the opportunity to really grow up in the program and then leave.

**(PT)** It's not just musical things. Social skills: learning how to interact with one another, sharing, playing together, respecting one another, listening to one another through soloing, like that activity today with soloing. That lesson is not really supposed to be

about solo, but because we only had three students [today], I felt it. I felt they could actually do it for one another and it would have been fun. Improvisation. We're hearing the Gospel choir with the big band across the hall. Like I said, that was improvisation, what they were doing over there, but then also, just us going over there was an improvised moment. As children see that, and are able to articulate and grow up, those are the kinds of children that we say are like the goal that we want to see. It's still exposure.

**JF:** Do you feel like most WeBoppers reach that goal? They become the ideal WeBopper after completing a semester or a term or a few years?

**PT:** Definitely I wouldn't say after a term. We have three terms. We go 8 weeks apiece. This term usually goes straight through. The second term might go straight through. The third term might be 10 or 11 calendar weeks but it's only 8 classes. I would not say that after one term, one kid is an ideal WeBop kid, unless it's maybe an older child. Some kids take it for one term and that's it; most of the time, we have a lot of returning students, or maybe about half and half.

**JF:** That was one of my next questions.

**PT:** Some people say, "The numbers are not like that. It's really about half and half." But, I feel like there are a large number of returning students. If you're able to see a child go through—I've had some kids go through with me and/or others, from the youngest



classes and they're moving up through—I don't know if there's ever an ideal WeBop kid, but if they've been with us for a couple years... yeah. They come out understanding jazz, working together, improvising. We just have great kids; really cool kids that come here. We're so fortunate.

**JF:** Do you know much about the socioeconomic status of the kids that come here?

**PT:** As opposed to the other places? If you look at the price of WeBop, it's pretty comparable to other classes here in New York City. You have to be able to afford it.

**JF:** Do you guys offer any kind of scholarship or—?

**PT:** Not here, per se. I always tried to get them to do that before we started doing the Harlem Children Zone stuff, before we branched out with BAM. BAM is a new project this year. This is great that we're doing jazz with children that come here, but the kids don't look like me; the people about whom they're learning look like me, most of them. We need to be doing something about that. We try and offer discounts for a few people once a term or something like that; then, we got this grant for Harlem Children Zone. Socioeconomic status here: many come with caregivers, so that kind of gives you a hint. Many come with mothers who are full-time mothers. A lot of the mothers have fabulous wedding bands and rings and diamonds, but for the most part, they don't have that air about them. They're really cool.

**(PT)** We've had some high-powered ones. I've taught Derek Jeter's nephew. I'm kind of sad that I don't have him this year because he was a great kid—not just because he was Derek Jeter's nephew, but just because he was a fabulous kid. We've taught the Vice-President of Education at *Sesame Street*—I've taught her son, I think which is how we got the connection to do *Sesame Street*. But, you know, kids come from all over. We've had some that come in from Brooklyn that commute. They're primarily from Manhattan.

**JF:** Why did you choose to do a family class instead of just a kids class, particularly looking at the older ones, age 3 and above—the ones that might be in pre-school, away from their parents all day? Why not do one where they're away from their parents in music class, just out of curiosity?

**PT:** That's part of what makes WeBop WeBop. Erica Floreska, who was our previous Director of Education—I stole that line from her. She would always come into meetings and say, “Well, what makes WeBop WeBop?” One of the things that we set out and said that we wanted to do to be different from some other people was: 1. The focus on jazz. Who's doing that? 2. We didn't want our [age] 3–5 classes to be drop-off classes. Drop-off as in the parents go... no. We want you to be actively involved, learning what your children are learning, so that you can reinforce it when you go home. That is so key. Some parents will tell me, they'll come in and they'll say, after a few weeks or a few terms, “I don't understand. My child is just not getting it. They sit here in your class with you. They sit here and just don't say a word and then when they go home, they do all this musical stuff. I want them to do that in class and they don't do that.” I say, “Flip the way

you look at it. They're observing; they're absorbing; they're soaking it in. Then, they're going home and replicating and doing." If the parents weren't in here to observe that and see that, they wouldn't know that that was what was going on.

**(PT)** Also, you have parents like all three of the parents that were here today. All of those parents go home and interact with their children. [The ideal child described earlier from today's lesson]'s mom probably does the most, because those dads [that sometimes accompany other children] work, but reinforcing at home what they've learned in here is so key for us to go to the next class. That's like your homework. If you're in this class, don't just come and be doing an activity and then you sit for a whole week; it's like pulling teeth. No. We want you to engage with this stuff at home. That's why I ask grown-ups and children, "Bring in things from home. What are some of your favorite songs?" You'll hear me, "Let's take a song that you guys already know and then add this concept on top of it." We'll get songs like Van Halen's "Jump." We had John Legend when he first came out [sings "Holla Holla Holla"]. One of my kids, I'll never forget, he wanted to sing that song. I had to play it for [the accompanist] because he didn't know it. Still, to be able to do that and make the class unique, but then the parents also going home and reinforcing is so key for this age.

**JF:** How do you think learning about jazz influences this age as opposed to [other styles]? Like, doesn't Gymboree offer music classes, but they're not doing jazz, necessarily?

**PT:** I think Gymboree does music; Music Together does music. I'm not really familiar with those programs.

**JF:** Right. You talk about the uniqueness of WeBop: it's a family program and it's jazz. How do you think it affects these kids, learning jazz? Or do you think it doesn't really matter what style?

**PT:** Well, you know I'm going to say it does.

**JF:** So, how?

**PT:** I think, really, it doesn't matter to me, what type of musical exposure children get, as long as it's authentic, as long as it's done in excellence. It could be folk music; it could be classical. Whatever it is, it needs to be of the utmost excellence and it needs to be palatable for the children. It needs to be something with which they can gravitate and gravitate toward and bring in and make it their own right away. That being said, I think it is fabulous that we're doing jazz because some people say jazz is dead [or] jazz is dying. For me, jazz is part of the African American tradition. So, being an African American, I definitely want to see the styles of music that have come from my culture perpetuated and taught and given and broadening out, because it's not just African American now; it is an American cultural icon. Wynton Marsalis sitting on TV with Charlie Rose every other month as a musical cultural ambassador. That's what Louis Armstrong did in his day, and Duke Ellington.

**(PT)** Because it is such an American style, children are getting this opportunity to learn about it, whereas they're probably not getting it in their classroom. Some teachers do—I'll give it to them—some teachers do integrate other things, but this is part of us. I would love to eventually see this—I've toyed around with these ideas—I'd love to eventually see the same kind of thing offered in Gospel music, which is difficult, because you've got religion, but you don't have to take the class. I can see the same thing happening with hip-hop, done tastefully; you'd have to be careful because of the language and that kind of thing. I could see the same thing happening with those styles as well. I think you could do it with rock and roll. You could have a whole popular music series for young people based on this model or on a different model. I might have just come up with a new niche for myself.

**JF:** There you go.

**PT:** I don't think the style of music really matters. People don't realize how jazz and children are a lot in common. Jazz has structure. A lot of people, "Jazz has no structure. I can't understand it." Jazz really does have a lot of structure, and children need a lot of structure in their daily lives. They take a nap at a certain time. Sometimes when they come in here, "He didn't get his nap. This is really nap time." Jazz does have a structure. But within that, you can improvise. Then, there's free jazz, which there is no [structure] at all; there are some kids that are just like [makes noises]. They're all over the place, but they understand their story and they're telling a story, and jazz tells a story, and kids love

stories and narratives. There are a lot of similarities. Jazz is just really a great way for children just to connect.

**JF:** To connect with a musical style.

**PT:** Yes.

**JF:** Sure. I just have two more questions for you — well, two-and-half — do you think WeBop might eventually expand? It seems like there's a gap in Jazz at Lincoln Center; you guys have the birth to 5-year-old program in WeBop and you have the middle school program, but there's a gap between WeBop and the middle school. Do you think it's going to expand? Is there a reason it's lacking?

**PT:** It's hard for me to pinpoint. We've talked about expanding. I think everybody's just kind of doing their own thing right now, really trying to solidify what we're doing. I don't know if we should take WeBop higher, bring middle school jazz younger, or develop a whole different program and idea.

**JF:** Right. Jazz at Lincoln Center middle school program is all instrumental, like big band-based? It's not like a general music class or anything?

**PT:** It's definitely big band-based lessons centered around kids coming in with axes and getting lessons and all that kind of stuff, which is great. I don't recall if they have anyone

working with vocal, which would definitely be something interesting, and they should definitely have me do that.

**JF:** What about the idea of taking WeBop national? Has that been discussed?

**PT:** That's been discussed a little bit. We've done some things; we've presented in Salt Lake City, Utah for a music education conference. Most of the time when we do presentations, we do NAME; well, it wasn't NAME, it was MENC then. Adam and Tim Sullivan went to Sweden two months ago. They've taken it over there.

**JF:** So they took WeBop curriculum over there?

**PT:** Not necessarily the curriculum. I don't know exactly what they did, but I'm sure they did some WeBop classes over there, just showing them what we do, different things, how we teach, but not taking the WeBop curriculum. Leaving it off, go replicate it. We've had a lot of talks about that from different countries wanting to do that, but nothing has really panned out yet. Even here, we've talked about doing some things in Seattle; the people in Seattle lost their funding. Their building wasn't going to be ready or something like that, so that set us back. England....

**JF:** So, it's being looked at?

**PT:** Yeah. Right now, it's just: this is what we're doing, here in New York. The only real arm that is publishable, that is easy to get, is our WeBop CD.

**JF:** Is that something that's for sale? I'll have to check that out.

**PT:** Yeah. You won't be able to get a hard copy from here for a couple of weeks, but you can download it on iTunes. You can probably order it from Amazon.

**JF:** Yeah, I'll check it out. My last question is: Do you guys follow up with the WeBop kids at all? Do you see a lot of them return for the middle school program? What does the post-WeBop life look like?

**PT:** Well, I haven't seen technically anyone who was in WeBop be in the Middle School Jazz Academy. MSJA is different. You audition, from what I understand. There are a certain number of slots. We do have some kids who—WeBop has been around since 2004, so that would make it in its 9<sup>th</sup> season—so, in theory, we have kids who are in middle school and getting ready to go into high school. So, in theory, we could have had someone in MSJA. Chances are: not. The reason why I say that is because a lot of the kids in MSJA, I think, are from public schools or something like that, and it's such a limited number of children. It would be like getting into the NBA because kids from all over the city try to get into the MSJA program.



**(PT)** In terms of following up with us, I've talked about that. I'm like, "Hey, we should email/e-blast." We did our first WeBop concerts here at Jazz at Lincoln Center in June. Tim did one; it was something about drums or trombone or saxophone or something. He had some great artist come in with him. Then, I did *Sophisticated Ladies: Women in Jazz*. That was my focus. I set the bar high for myself; I wanted to do, "All the compositions are all by women." I set myself up because I could only really find one that was a standard, per se. All the compositions that were by women, most of them weren't even scored out, that I could get easily. But, I did songs that women were known for singing, especially as a singer. We had an all-female band: harp, drums, bass, sax, piano, vocals. It was great.

**JF:** It sounds pretty cool.

**PT:** So, we're trying to do more things like that. I said, "Wow. We really need to reach out to the ones that we've had before and tell them to come." Even kids that were like, 10 or whatever, it would have worked. Officially we don't really have a whole arm, other than the e-blasts that go out if the parents are still on the listserv and receiving those e-blasts. It would be great to start doing that and start keeping track of kids, "Oh, hey! We just wanted to know what you're doing. How are you keeping up?" That kind of thing.

## Curriculum Vitae

## JANELLE FISK

Born San Marcos, Texas  
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EDUCATION

San Marcos High School

Attended August 2001–May 2005

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OCCUPATIONAL EXPERIENCE

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Sam Ash Music Store, New York, NY

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