

A SURVEY OF CURRENT ELEMENTARY AND MIDDLE SCHOOL
JAZZ EDUCATION CURRICULUMS

by

ERIC MCLAUGHLIN

A Thesis submitted to the

Graduate School-Newark

Rutgers, The State University of New Jersey

in partial fulfillment of the requirements

for the degree of

Master of Arts

Graduate Program in Jazz History and Research

written under the direction of

Dr. Henry Martin

and approved by

Newark, New Jersey

May 2017

© 2017

Eric McLaughlin

ALL RIGHTS RESERVED

ABSTRACT OF THE THESIS

A Survey of Current Elementary and Middle School Jazz Education Curriculums

By ERIC McLAUGHLIN

Thesis Director:

Dr. Henry Martin

This thesis aims to explore the history of jazz curriculums in the United States, as well as current curriculums that are being used, or are available for use in the elementary and middle school general music classes today. The main focus will concern jazz appreciation and history. The recorded history of jazz in schools dates back to the late 1920's and early 1930's in the form of critic reviews and the infancy of collegiate ensembles. In the 1940's and 1950's, jazz education sprawls out even further with the introduction and production of supporting materials as well as recognition in schools.

Throughout the last 80 years of music education at the elementary and middle school level, different methodologies and processes have been developed and applied in the classroom including the teachings of Kodály, Orff-Schulwerk, Gordon, Dalcroze, and Suzuki. These methods will be briefly examined and examples drawn for use in jazz curriculums. Two current major organizations in the jazz education world will then be discussed as well as their contributions to a cohesive jazz curriculum. New projects by both the Thelonious Monk Institute of Jazz and Jazz at Lincoln Center will be the focus.

A survey was conducted by the author of 365 New Jersey music educators who teach in the elementary and/or middle school settings. The results will be analyzed and conclusions drawn based upon the survey responses. The participants answered ten questions based on their experience with jazz, materials they use, their training, and thoughts they have for improvement. A wide range of responses and opinions was graciously collected and will help serve to identify strengths and weaknesses within the current jazz education system.

Finally, supplemental instructional materials for the teaching of jazz in the classroom will be looked at. These include children's books, listening activities, thoughts, and other materials that help create a cohesive and accessible jazz curriculum for both teachers and students.

PREFACE

What should be incorporated into a jazz curriculum? When should students first start being exposed to jazz in the public school? How does one go about introducing the famous personalities, styles, instruments, and relevant historical background? Is there an appropriate sequence to introduce the material properly? The above questions were essential in formulating this thesis, and for many music educators, they still stand to be answered.

This thesis aims to shed light on certain pedagogical aspects of jazz education in public schools. This includes jazz curriculums and history, as well as a brief look at the historical roles of ensembles and improvisation, respectively. Many educators claim to be afraid to teach improvisation or about jazz in general due to lack of experience or knowledge in the subject matter. Though this author received jazz training throughout the undergraduate experience, it is found to be something that is achievable and approachable by all. The genre is too valuable to American society and history to not be taught in American public schools. The connections between jazz music and American history are innumerable.

The goals here will not be to examine the improvisational aspect of jazz, as that has already been covered by other authors. Instead, the development, history, and functionality of jazz curriculums will be examined as well as their respective impacts. In addition, a survey of 395 New Jersey music educators was conducted and the results vary amongst respondents on topics in the spectrum of jazz education. Those results will be analyzed and the most useful data presented, allowing the author to draw conclusions and make recommendations.

ACKNOWLEDGMENTS

There are many people to acknowledge for their continuing support and assistance to me throughout this process and musical career. Thank you to Dr. Henry Martin, who made my experience at Rutgers-Newark both fruitful and inspiring. Also, thank you to Dr. Lewis Porter, Evan Spring, and Dr. John Wriggle for their support during my studies at this institution. I am very appreciative of my two interviewees: Sharon Burch and Dr. J. B. Dyas. Thank you for sharing your time, passion, and experience with me. My family has always been supportive of my educational endeavors and I graciously thank them. Thank you Vicki for your continuing support, and Tim Sidley for your editing assistance. I would not have pursued music, and jazz more specifically, if it were not for my high school music teacher and good friend, Alan Abraham. Along with the late June Weiss, both of you helped me find my true passion in music and education, along with the love of jazz.

TABLE OF CONTENTS

Abstract	ii
Preface.....	iv
Acknowledgments.....	v
Chapter 1: The History of Jazz Education in America	1
Chapter 2: Elementary and Middle School Learning Methods and Processes: Their Application to Jazz Education.....	10
Chapter 3: Jazz Curriculums.....	22
Chapter 4: Survey Results from New Jersey Music Educators	35
Chapter 5: Supplemental Jazz Education Materials.....	44
Chapter 6: Conclusions	52
Bibliography	54
Discography	62
Appendix A: Jazz Education Survey Results.....	65
Appendix B: Interview with Sharon Burch	124
Appendix C: Interview with Dr. J.B. Dyas.....	140
Appendix D: Other Supplemental Resources	150

Chapter 1

An Early History of Jazz Education in America

Jazz education in public schools, from its inception in the 1930's, has seen a slow rise to its current stature in today's society. This is referring to classroom instruction in history, styles, musicians, and improvisation, not ensembles. There were many who received it enthusiastically, while others did not see the need for studying this art form, which was considered to be 'low class.' The Thelonious Monk Institute of Jazz notes that "during the 1930s - 1950s, jazz often came under attack in music education texts and journals because it was thought to have a degenerative effect on school music."¹ Major American universities such as Alabama State Normal School saw the earliest additions of jazz to their curriculums and the idea eventually trickled down into the public schools. There were also a few early books published by select educators that began to explain the concepts of jazz, including Ben Harney's *Rag Time Instructor*, published in 1897. Robert Griffin's 1932 history *Aux Frontieres Du Jazz* and Milwaukee teacher Nobert Bleihoff's 1935 text *Modern Arranging and Orchestration* are more primitive examples of the beginnings of jazz texts, according to renowned jazz educator David Baker. Magazines such as *Metronome* and *Downbeat* also started publishing columns on jazz education in the 1930's.

The earliest records of jazz pedagogy mark it as an aural art, which strongly correlates it with all the elementary music methods and processes to follow in the next

¹ "Jazz Education: History of Jazz Education, a Brief Outline," *Jazz In America*. <http://www.jazzinamerica.org/JazzResources/JazzEducation/Page>. Accessed 25 August 2016.

chapter. Skills and concepts were acquired by ear and students had to perform “purposeful rote memorization of key aspects of the style,” since there were no textbooks or methods of instruction.² Those issues then lead to many musicians being self-taught or taught ‘on the job.’ ‘Cutting contests’ are a prime example, which were held throughout the late teens and 1920’s. These were organized mini performances, typically at rent parties held in Harlem, New York. In order to raise the month’s rent, a tenant would host a “rent party” in his/her apartment and charge admission. This was an ideal place for stride pianists such as Fats Waller and Willie “The Lion” Smith to perform, gain an audience, and compete with each other. Colleges also jumped on the jazz trend in the 1920’s, offering students an extracurricular option to be a part of a non-credit jazz ensemble. Alabama State Normal School was the first higher learning institute in the country to offer this for credit. “Organized by Len Bowden and ‘Fess’ Whatley...the ‘Bama State Collegians’...were part of a rising trend toward ensembles associated with colleges. They remained a college credit performing group well into the 1940’s” (Murphy 1994, 35).

With the spread of new jazz recordings, popularity for the music was growing exponentially. The phonograph and radio were the primary driving agents and arguably saved the genre from remaining as merely folk art music. The 1930’s and 40’s began to see conservatory-trained musicians, who could also play jazz, start to teach it in major cities such as Boston, New York, and Los Angeles. Along with that came method books, including Norbert Bleihoof’s *Modern Arranging and Orchestration* (1935), which made a fine teaching companion. Military bandleader and Tin Pan Alley composer Arthur

² Dan Murphy, “Jazz Studies in American Schools and Colleges: A Brief History,” *Jazz Educators Journal* 26 (March 1994): 34.

Lange actually contributed his method book, *Arranging for the Modern Dance Orchestra* nine years earlier in 1926. Popular jazz magazines such as *DownBeat* also started to include educational materials in their issues. A strong figure for the beginnings of jazz pedagogy was Len Bowden. He was a “pioneer in college jazz in the ‘20s and ‘30s and directed training activities for African-American service musicians to perform in military and jazz oriented dance bands” (Jazz Education 2016). Notable graduates were Clark Terry, Frank Greer, Jimmy Wilkins, and Major Holly. Through Bowdens’ work there, he was able to form a basic jazz curriculum. This included ensemble experience, arranging, improvisation, and rehearsal techniques.

Though jazz improvisation instruction is not the focus of this paper it helped commence, perhaps unknowingly, the jazz curriculum model well before the 1930’s. Aspiring musicians such as Louis Armstrong would be taught theory, musicianship, improvisation, etc., while working for a big name bandleader, in Armstrong’s case, Joe ‘King’ Oliver. This was ‘on the job’ training and musicians, such as Armstrong got everything they needed. Armstrong’s playing and improvisation left a lasting impression on future players, which led to these early transcriptions from 1927: *50 Hot Choruses for Cornet* and *125 Jazz Breaks from Cornet*. According to jazz theorist Henry Martin, “These may have been improvised by Armstrong for the [publishing] company itself. Nevertheless, the publisher was clearly satisfying a demand from players who wished to emulate Armstrong and could read music.”³ Jazz theory pedagogy was also developing and “after learning to read music, spelling and identifying chords was surely the most common form of theory,” that was pedagogically introduced (Martin 1996). As the

³ Henry Martin, “Jazz Theory: An Overview,” *Annual Review of Jazz Studies* 8 (1996): 7.

1930's entered the scene, musicians began to give the paying public a glimpse of their unique knowledge. "Pianist Teddy Wilson pioneered correspondence courses to instruct eager students in developing improvisational skills; the Teddy Wilson School for Pianists came complete with instructional manuals and recordings available for a fee" (Rodriguez 2012). The above is an example of one of the first supplemental texts concerning jazz education, though mostly focused on improvisation.

Up until the mid-1930's, jazz was only formally written about from the eyes of music critics and magazine and newspaper editors. A major step towards a formal jazz curriculum was taken with the first autobiographies and biographies of musicians. Those include Louis Armstrong's *Swing That Music* (1936) and Benny Goodman's *Kingdom of Swing* (1939). These writings provided the first look inside the lives of these remarkable performers, yet were known for not being too reliable in terms of the validity of the stories contained in the books. Louis Armstrong was known for reporting that his birthday was 4 July 1900, when it was actually 4 August 1901. The late jazz researcher Tad Jones did extensive work in the late 1980's and discovered Armstrong's correct birthdate through baptismal records.

The late 1930's did produce some critical histories of jazz music. According to jazz historian Ron Welburn, "The late thirties saw three serious critical histories appear: Winthrop Sargeant's *Jazz Hot and Hybrid* (1938), Wilder Hobson's *American Jazz Music* (1939), and a collection of essays on historical jazz topics *Jazzmen*, edited by Frederic

Ramsey and Charles Edward Smith (1939).”⁴ These books finally offered jazz followers more than just recordings and historical documents.

By the end of the 1940’s, an emerging jazz curriculum posing in the form of a stage band had been added to many urban high schools as their Black American population was typically higher. These included DuSable High School in Chicago, Thomas Jefferson High School in Los Angeles, Westinghouse High School in Pittsburgh, Cass Technical High School in Detroit, Crispus Attucks High School in Indianapolis, and Howard High School in Wilmington Delaware, according to Keith Karns, an award-winning jazz composer and arranger based in the Dallas, Texas area.⁵ Many colleges saw a similar parallel and continued to add jazz courses to their curriculums, though “the majority were performance ensembles; but increasing attention also focused on improvisation, arranging, and history” (Murphy 1994, 36).

In the 1950’s the widespread publishing of jazz histories took off as respectable historians such as Leonard Feather, Rudi Blesh, Barry Ulanov, Marshall Stearns, and Andre Hodeir produced quality jazz history compilations. During this time, much of the formal jazz training was looked down upon according to jazz scholar Charles Beale, and went “against the free and personal spirit of the music.”⁶ An argument is made referencing Thelonious Monk and his potential lack of uniqueness if he had received formal training. Yet, “it is now recognized that formal, classroom-based education was a

⁴ Ron Welburn. “Jazz Criticism.” *The Oxford Companion to Jazz*, ed. Bill Kirchner. (New York: Oxford University Press 2000), 753.

⁵ Keith Karns. “A Brief History of Jazz Education Prior to 1950.” Keith Karn Music. <http://keithkarnsmusic.com/blog/blog/a-brief-history-of-jazz-education-prior-to-1950>. Accessed 14 September 2016.

⁶ Charles Beale. “Jazz Education.” *The Oxford Companion to Jazz*, ed. Bill Kirchner. (New York: Oxford University Press, 2000), 757-759.

significant element in the musical experience of many jazz musicians of all generations, and that it can save students time and focus them on key concepts of skills efficiently” (Beale 2000, 757). The 1950’s also saw a downward spiral concerning the forward momentum of jazz big bands. Many simply went out of business as smaller combos and jam sessions became the necessity, since rock music was now the mainstream. Coinciding with that, music publishers started to offer age and level appropriate arrangements of jazz standards for school ensembles. Students and teachers were usually left to create their own prior to this movement. According to Dr. Dan Murphy’s research,

The 1950s were also the era of the first summer seminars. The National Stage Band Camp at Indiana University and later the Lenox Schools of Jazz (1957) were landmark events. Such programs not only brought masters of performances and aspiring students together for the first time but also proved influential in the evolution of important concepts of pedagogy (Murphy 1994, 36).

Although the days of jazz being in the public mainstream had passed, jazz education started to formalize and its “aim was not only to train new jazz musicians but also to build an audience and raise the profile of jazz for a wider public of amateurs,” (Beale 2000, 759).

The 1950’s and 1960’s now ushered in a new era of formal jazz education (including specific courses) in some major American universities such as the University of Texas at Denton (now known as the University of North Texas) and Berklee College of Music. This later justified the teaching of jazz in higher education, which then led to the teaching of jazz in public schools. Some of the original educational materials were also produced thanks to the groundwork laid by jazz educators such as Jerry Coker, David Baker, and Jamey Aebersold. “The first round of textbooks and other resources was characterized by an emphasis on strict formalization and structure, on the definitions

of levels, and on establishing a relatively narrow core repertoire broadly around bebop and hard bop, via, for example, the early Aebersold books” (Beale 2000, 759). Harmonic structures and basic progressions such as the 12-bar blues and the ii-V-I chord progression, were also defined and explained. Big band repertoire continued to appear with various levels of difficulty so one could expose their school jazz band to classic jazz repertoire at an approachable level. Many of the standard method books and instructional materials from the above mentioned educators came about from compiling their student ‘handouts’ developed over the years. Many eventually turned those into books, respectively.

The 1960’s also found jazz education reaching a more professional level as instructional changes and associations were formed. The amount of high school jazz bands in the United States was up to approximately 5,000 and collegiate ensembles started to receive professional instructors, as opposed to the many student-run groups already in existence. In 1968, the National Association of Jazz Educators (NAJE) was founded. “Its goal was to pool resources, set standards, authenticate materials, and generally assist the cause of those interested and involved in jazz education” (Murphy 1994, 37). The association then became international with over 30 countries involved. They hosted conferences and published the *Jazz Educators Journal*, which provided many pedagogical resources for educators. Renamed in 1989, the International Association for Jazz Education (IAJE) filed for bankruptcy on 18 April 2008 and has since ceased operations. The IAJE is currently succeeded by the Jazz Education Network, which was founded in Chicago in 2008. The *Jazz Educators Journal* ceased in 2007 and has since been taken over and renamed *JazzEd Magazine*. Throughout the 1970’s, jazz

education continued to grow as local and regional festivals became popular, more degree programs initiated, and more participation in high school and collegiate ensembles.

Vocal jazz courses could be found from the late 1970's into the 1980's, though pedagogy courses were still hard to find at the collegiate level during this time. Jazz education began to find a lasting place in public school and collegiate music education programs as well. From then on, jazz expanded to the middle and elementary school levels. It can be found being used in a variety of ways including introduction to the style, jazz feel, improvisation, theoretical concepts, etc. Personalities including Louis Armstrong, Duke Ellington, and Ella Fitzgerald are now much more recognizable to children, but their classical counterparts such as J. S. Bach and Ludwig van Beethoven still win out. At the collegiate level, jazz pedagogy classes now exist as well as degree options in jazz education.

Renowned jazz educator and composer David Baker's book, *Jazz Pedagogy* was the first organized comprehensive method of teaching jazz education in colleges, with adaptations for high school and middle school. The first two chapters comprise of myths about jazz education that Baker dispels as well as common problems concerning jazz and education at the time of publishing in 1979. In the following chapter, Baker lays out a wholesome and detailed classroom curriculum, that if followed correctly, provides a firm foundation working in counterpoint with jazz ensembles, such as stage band, jazz combos, etc. He then spends multiple chapters on the college jazz band, rehearsal techniques, jazz combo groups, and thoughts on teaching improvisation. In the final chapter, Baker discusses thoughts on jazz in high schools. Most of the text focuses on the

acceptance of jazz bands or stage bands in high schools and only referring to a jazz “major” or “class” as an ensemble.

What Baker does include relative to this paper are examples of his syllabi from various collegiate jazz courses as well as lesson plans, written examinations, and recommended listening examples. Despite this material being gauged at the collegiate level, it is certainly possible to pick and choose sections of material that would be pertinent for a middle school or even an elementary school class. Above all, it provides a solid chronological framework for presenting the history of jazz. It serves as a template with which to base other curriculums off of, though not at the same depth if being taught in the elementary or middle grades. The courses of jazz arranging and jazz improvisation also provide pedagogical material that can be used as a benchmark for what should be included in the jazz curriculum of public schools.

Today, a wide range of jazz history books is available for use in public schools. Yet, as explored later in this paper, not as many jazz history books are actually being used. Some examples include Mark Gridley’s “A Concise Guide to Jazz,” Scott Deveau’s “Jazz: Essential Listening,” and Henry Martin and Keith Waters’ “Jazz: The First 100 Years.” These books can be adapted for most grade levels depending on the teacher.

Chapter 2

Elementary and Middle School Learning Methods and Processes: Their Application to Jazz Education

The introduction to any aspect of jazz – whether it be the people, the music, the styles, or the history, should be commenced in the students' first year of formal schooling, typically kindergarten. It is no revelation that the life, times, and music of composers from the Western Classical tradition are studied immediately and thoroughly throughout public school music education. Jazz has a righteous place right next to its lasting tradition. Many elementary music methodologies and processes already include a major element of jazz: improvisation, though they were not created with jazz in mind. This chapter will explore other important curricular avenues that are possible through the following elementary methods and processes. These include Zoltán Kodály's Method, the Orff-Schulwerk approach, Edwin Gordon's Music Learning Theory, Dalcoze Eurhythmics, and the Suzuki Method.

When teaching at the elementary level, the educator can choose a suitable path to follow with his/her students from the aforementioned methods and processes. Many of these have existed long before jazz was even considered mainstream in popular American music. Each contains important pedagogical steps and experiences crucial to the musical education of young students. Unfortunately, most anything relating directly to jazz was not included in these due to when, historically, these methods and processes were developed. The possibilities of using these methods and processes as a curricular tool will be examined, as well as examples of how to use parts of each to help piece together a

successful jazz-infused curriculum in the elementary and middle school settings, respectively.

Hungarian music educator and theorist Zoltan Kodály (1882-1967) developed a music education method throughout the mid 1900's. It was mostly found in Hungarian schools, until gaining widespread world notoriety in other countries, including the United States. Much of his song literature for school children follows closely to the 'music of my people' idea. It intends for schools to teach children music of the country and/or geographic region that the school is located in, which helps create a sense of community. He felt that the Hungarian children should be exposed to the best quality Hungarian music possible. This idea later evolved into finding and teaching the best quality music of the particular country that one is teaching in. The United States has no shortage of quality repertoire and now being in the twenty-first century, the whole archive of jazz related literature is also available for use.⁷ According to Kodály method authority Lois Choksy, "the Kodály Method is not a static process, but a continually evolving one."⁸ This provides leeway for Kodály trained teachers to incorporate jazz literature into the elementary classroom and to use that literature as a tool to teach basic musical concepts. Important jazz pieces can be included in a curriculum because they are of historical significance or because they teach a basic musical element or idea. For example, take Miles Davis' signature tune "So What." Not only is that a tune that elementary children should be exposed to for its rhythmic feeling and style, but following the Kodály Method, it could be used as a preparation or presentation song for the concept, dotted quarter note

⁷ This repertoire includes old American songs passed down aurally through generations, American folk songs, play party songs, and other games and dances from early America.

⁸ Lois Choksy. *The Kodály Method*. (Englewood Cliffs, NJ: Prentice Hall, 1988), xiii.

– eighth note. That rhythmic pattern is very obvious throughout the head of the tune, and children could play that pattern on instruments and accompany the tune. This creates a tangible and lasting experience that a student can then transfer to other musical scenarios with the same rhythm - all taught through jazz.

Kodály also has unequivocally passionate feelings about the level of training necessary for music teachers and musicians. Training is crucial for our elementary and middle school teachers, and of equal importance is the need to include jazz history and styles. Kodály's perspective comes from a classically trained background, but nonetheless is transparent with jazz education. The following quote is from his 1953 address at a ceremony marking the end of the Academy of Music's academic year.

Developing the ear is the most important thing of all. Concentrate first of all on recognizing note and key. Try to determine the note of a bell, a pane of glass, a cuckoo, a motor car, etc...Beethoven did not have to learn everything that Mozart did; nor Mozart what Handel had to learn, nor Handel what Palestrina had to- because they had absorbed their predecessors. There is only one source to be drawn upon again and again: Bach.⁹

These comments connect well with jazz education. Good improvisers should hear the notes and patterns before they play them, which comes with much practice. Bach was a great improviser, having been known to do it on the spot in many situations (job interviews, church services, etc.), resulting in his two-part inventions and multi-voice fugues nonetheless. The music, personalities, stylings, and forms associated with jazz were the next natural generational occurrence in the history of modern music and should be taught pragmatically and systematically.

⁹ Zoltán Kodály. "The Selected Writings of Zoltán Kodály." Translated by Lili Halaly and Fred MacNicol. New York: Boosey and Hawkes. 1974. 185-200.

It is no secret that the Orff-Schulwerk approach to music education is most closely tied with jazz education along the confines of improvisation. There have been many papers written and studies conducted on this powerful connection, but does the Orff approach have additional value in a jazz curriculum? According to the American Orff-Schulwerk Association, “this approach to learning, developed by Carl Orff and Gunild Keetman, builds musicianship through singing, playing instruments, speech, and movement. Active music making is the core of this philosophy...Orff-Schulwerk music and movement pedagogy contributes to development of the individual far beyond specific skills and understandings in the arts.”¹⁰ Once again, examining this for value outside improvisation and composition, this helps to create a lifelong lover of music. It is the teacher’s responsibility to provide the appropriate jazz repertoire, of which the Orff approach contains much. Another main focus of the approach is social, “requiring the cooperative interaction of everyone involved, including the instructor” (American Orff-Schulwerk Association website). These activities now become a preamble to the jazz band/ensemble. In said group, the members must possess good listening skills and good communication skills. The leader must also be able to communicate effectively with the ensemble. Thus, the Orff-Schulwerk approach provides ‘on the job’ training to up and coming young musicians who will now be able to listen effectively and communicate clearly in an ensemble setting.

Edwin Gordon (1927-2015) was an American researcher, author, and teacher who contributed immensely to the field of music education. According to “The Gordon Institute for Music Learning’s” website “Professor Gordon has made major contributions

¹⁰ American Orff-Schulwerk Association. More on Orff-Schulwerk, <http://aosa.org/about/more-on-orff-schulwerk/> Accessed 15 September 2016.

in the study of music aptitudes, audiation (inner hearing), music learning theory, tonal and rhythm patterns, and music development in infants and very young children.”¹¹ The website gives the following definition of music learning theory as “providing the music teacher a sequential and comprehensive method for teaching musicianship through audiation, Gordon's term for thinking music in the mind with understanding” (Gordon Institute for Music Learning website). Audiation or one's inner hearing is an essential part of becoming a successful jazz musician. Especially when improvising, the performer always needs to know where he/she is going next and be able to identify standard jazz chord progressions, such as the blues or rhythm changes. Having children learn to audiate at a young age puts them at an advantage to find more success when performing jazz.

Rhythmic and melodic pattern instruction is also a large component of Gordon's method. Students hear the same patterns on a consistent basis and start to make mental syntax's that they can transfer to their rhythmic and melodic jazz vocabulary. Modes, such as Dorian, Lydian, Mixolydian, etc. are littered throughout the jazz repertoire and many songs are based solely on one of them. Gordon's Music Learning Theory can be quite useful here to help develop the ear by being able to identify various modes through contrast and discrimination. Gordon does this through a series of patterns by helping one “understand what something is by comparing it to what it is not” (Gordon Institute for Music Learning website). Once the students have major (Ionian) and minor (Aeolian) in their ears, they could move on to identifying modalities based on the students' prior aural knowledge. Once again, “So What” by Miles Davis applies well here as it was written in the Dorian mode. Not only could students play along, they could also train their ears and

¹¹ The Gordon Institute for Music Learning. Edwin Gordon Institute for Music Learning, <http://giml.org>. Accessed 18 August 2016.

improvise in the Dorian mode. Phrasing is also a very teachable concept here as well as how to build a solo from simple to more complex. The first chorus of Davis' solo is transcribed below.

TRANSCRIPTION ONE

"So What" Solo, 1st Chorus

by Miles Davis
transcription by Eric McLaughlin

Dm7

7

12

18 Ebm7

23 Dm7

28 In

terms of repertoire, the Gordon Institute of Music Learning did not rewrite the book or make major contributions to the existing literature. The method is solely based on research conducted by Dr. Gordon on the most effective ways that children learn music. Being a more recently developed method than Kodály, and Dalcroze, Gordon had the advantage to study them and combine their best elements, then include the scientific

component. This method becomes quite useful in a jazz curriculum when teaching aural skills, modes, scales, and tonal scat patterns.

Swiss musician/educator Emile Jaques-Dalcroze (1865-1950) is the last of the three European music education theorists; all of whom lived in the same region around the same time. Based on his own research and that of his fellow educators, Dalcroze developed the eurhythmics method, which is a combination of eurhythmics,¹² improvisation, and rhythmic solfège. Based on his work, he felt strongly that music could, and should be taught through movement. Dalcroze was led to initiate this research due to his own life experiences. “His frustration with the lifeless theoretical grasp and mechanical performance habits of his own conservatory students led him to question the conventional music education methods of his time.”¹³ This resulted in the formation of radical ideas by Dalcroze, having incorporated a sixth sense called the muscular sense. He noted that “rhythmic education needs movement of the whole body” (Farber 1987, 44), which is why the muscles are so important. One must realize their body position in space and correlate that with the rhythm of their movement. Every aspect of a movement must be considered from pre-muscle movement, to the actual movement, to post-muscle movement.

Based on Dalcroze’s umbrella of movement principles, jazz education has much to gain. Movement activities can be included into the lower and upper elementary classes by simply listening to music from different style periods, creating a representative

¹² Eurhythmics is a system of rhythmic physical movements to music that are used to teach musical understanding.

¹³ Anne Farber and Lisa Parker. “Discovering Music through Dalcroze Eurhythmics.” *Music Educators Journal* 74 (November 1987): 43-45.

movement, and being able to identify that style by the movement that the child is feeling or performing. Rhythmic patterns and ostinatos are also common in the jazz genre and could easily be dissected through movement. For example, the main piano figure in Dave Brubeck's "Take Five" is in 5/4 meter. The students could walk in a straight line to the beat, changing direction every measure or five beats. The students could also create a dance or movements to the rhythm of the piano part as it repeats throughout the tune. That could later be transferred to instruments or solfège. An advanced group of students could create movements for one of the solos within the tune, including alto saxophonist Paul Desmond's, which is transcribed below. The movement piece could be focused on the high points of the solo, making sure students understand where the climax is, and then how to bring it back down.

TRANSCRIPTION TWO

"Take Five" Desmond's Chorus

by Paul Desmond
transcription by Eric McLaughlin

The “Suzuki Method” developed by Japanese musician, philosopher, and educator Shinichi Suzuki (1898-1998) is the final major system to be explored. A violin player, Suzuki always loved children and became very interested in how they learned music. Despite being called the “Suzuki Method,” it is not actually a teaching method, but a

teaching philosophy that aims to find beauty and enjoyment for children in the world of music. He noticed the ease with which children learned their primary language (through rote listening and immersion) and decided to apply that to the study of music through his musical mother-tongue approach. "The ideas of parent responsibility, loving encouragement, constant repetition, etc., are some of the special features of the Suzuki approach."¹⁴ Some ideas play into a perfect-world scenario, yet are still possible, such as having the student's parents attend the lesson and be the student's 'teacher' during the rest of the week. He also proposed to start children in their early years and have them constantly listening. Repetition is also a crucial component, especially for students learning an instrument. Suzuki also believes in much encouragement for learning and an idea similar amongst most methods and processes: sound before sight. The students must not read actual music until they have technical competence on their respective instrument.

I feel that the applicability of the "Suzuki Method" in a jazz curriculum is pertinent in the area of laying groundwork for future learning. Perhaps much of this would take place outside of the classroom or even before the students reach the classroom, though it can be tied in either way. Students should always be listening to and/or exposed to jazz in and outside of school. Parental support and knowledge of the music is a huge plus and could really boost student understanding. The repetition piece is an excellent idea for building students aural skills, leading to a better understanding of improvisation, as well as form, harmony, instrumentation, etc. There are many quality

¹⁴ "About the Suzuki Method." Suzuki Association of the Americas. 1998. Accessed October 17, 2016. <https://suzukiassociation.org/about/suzuki-method/>.

ideas about education in general from Suzuki and many of the above mentioned already occur or can be seamlessly weaved into a jazz curriculum.

As already mentioned, there are multiple ways to include jazz in the elementary general music classroom. The easiest and most fun avenue is through the use of singing games, as they are an integral part of the elementary classroom procedures. Some teachers focus on jazz specifically as part of a unit, while others infuse it consistently throughout the curriculum. I prefer the later as students should be fed a consistent diet of jazz, just as they are taught Western Classical. Craig McGorry, a general music teacher in Bronx, NY and faculty member of the New York Jazz Workshop infuses elements of the Kodály method and jazz successfully in his classroom. Many games lend themselves to improvisation or provide a firm foundation for it. He recommends songs such as “Head and Shoulders,” “Old Lady from Brewster,” and “Zudio” amongst others. “‘Head and Shoulders’...is a traditional song and game that...students love playing...and it also becomes a great context for developing improvisation skills,” according to McGorry.¹⁵ Many opportunities for improvisation exist by changing the words ‘head and shoulders’ to other body parts and dance moves. “Old Lady from Brewster” involves call and response and tells a story about dealing with pain. It also contains a “la” tetratone (la do mi sol), which the students should be familiar with. McGorry also uses “Zudio” as an improvisatory dance in major tonality and turns it minor once the students reach third grade as a beginning nod to the blues.

A major component of jazz education consists of its musicians, their personalities, life, and times. Teachers employ a myriad of different approaches in the introduction of

¹⁵ McGorry, Craig, “Weaving Blues and Jazz into Your Kodály Curriculum: Part 1.” *Kodály Envoy* 39 (June 2013): 13.

these personalities. These range from spending an entire unit on one person to never officially discussing a particular musician. Jazz history has seemed to adapt its own ‘big three,’ similar to Bach, Beethoven, and Brahms of Western Classical music. Louis Armstrong, Duke Ellington, and Ella Fitzgerald appear the most often on teachers lists of important jazz musicians to cover.

Chapter 3

Jazz Curriculums

It is no surprise that the methods and processes examined in the last chapter have had a profound impact on music education in the last fifty years alone. They are certainly an influence within jazz education as well. Two major driving forces in the jazz education area are the Thelonious Monk Institute of Jazz and Jazz at Lincoln Center. Despite being located on opposite sides of the country and being overseen by different educational professionals, these two entities are striving to make jazz education better on a daily basis. Both are currently developing brand new materials and programs suitable for students from kindergarten through high school and are taking aim at the best learning practices, the best cross-curricular pathways, and the best resources to empower teachers to share the joys of jazz within every class.

The Thelonious Monk Institute of Jazz is a one of a few major organizations in America that has created a standard jazz curriculum for schools to follow. The institute is currently based at UCLA in California. At its inception, it was housed at the New England Conservatory. Since the organization relies on generous donations, grants, and other funding, every few years it manages to find a new home. It was once at the University of Southern California followed by Loyola University in New Orleans post Hurricane Katrina, until arriving at its current location in Los Angeles, after funds eventually dried up in Louisiana. According to jazz critic and consultant Bob Blumenthal:

The Thelonious Monk Institute of Jazz was created in memory of pianist/composer Thelonious Monk (1917-1982). From its base in Washington, DC, the Institute has grown from a good idea to an essential forum for identifying the music's new voices, honoring its present and

past masters, and making the jazz aesthetic available and comprehensible in concert halls and classrooms around the world.¹⁶

The institute is known for discovering up and coming young talent and frequently finds those musicians through its International Jazz Competition, which is held annually. The result of their hard work and persistence has resulted in the Jazz in America curriculum.

Dr. J.B. Dyas is the major coordinator and developer of the Jazz in America curriculum, which was conceived in 1999 and set forth by the Thelonious Monk Institute of Jazz. “In order to provide an ongoing education about jazz for our nation's students, the Thelonious Monk Institute of Jazz has developed *Jazz in America*, the new Internet-based jazz curriculum for social studies, American history, and music classes in the United States. This is the first jazz/social studies curriculum using current Internet technology offered free of charge on a national basis,” according to Jazz In America’s website.¹⁷ According to Dr. Dyas,

What we wanted to do was to teach American kids about American music. So the website is designed for non-music students, though music students can gain a lot from it as well. It is designed for the regular American history and social studies classes and so much of the jazz content came from David Baker’s course packets.¹⁸

This is a curriculum on par with current trends in education such as cross-curricular learning and the use of 21st century skills, including internet-based learning. The writing team for this curriculum includes not only music and jazz education professionals, but professionals with backgrounds in history and social studies as well. These include program director Dr. J.B. Dyas, jazz educator Dr. David Baker, jazz critic Bob

¹⁶ Blumenthal, Bob. “About Us – Our History” *Thelonious Monk Institute of Jazz*, <http://monkinstitute.org/about-us/our-history/>. Accessed 22 August 2016.

¹⁷ “Philosophy,” *Jazz In America*. <http://www.jazzinamerica.org/Overview/Philosophy>. Accessed 22 August 2016.

¹⁸ Dyas, Dr. J.B. Interview by the author, 5 October 2016, New Jersey. Digital recording.

Blumenthal, early childhood music specialist and pianist Marcia Foster Dunscomb, and renowned saxophonist Dr. Willie Hill. Other consultants include history professor Dr. Richard Olivas, as well as Gary Nash and David Vigilante, who are major contributors in the social studies world.

Gary Nash is a professor emeritus at UCLA and was the director of the National Center for History in the Schools and is a very big deal in that area. His right arm guy was David Vigilante and he was the associate director of the National Center for History in the Schools and he did a lot of the actual writing of the social studies content. Howard Mandel did our blues portion and he is the editor of the *Billboard Illustrated Encyclopedia of Jazz and Blues*. He pretty much took care of the blues concept. Phil Coady was the web designer. He is the webmaster of a company called Microgroove in Seattle (Dyas Interview).

The Jazz in America curriculum includes detailed lesson plans containing eight lessons each for fifth, eighth, and eleventh grades respectively. The lessons vary in difficulty and depth according to grade level. “For instance, where they talk about Billie Holiday’s “Strange Fruit” and its ties to racism; you will find that in the eleventh grade curriculum, not the fifth grade” (Dyas Interview). The fifth grade sequence starts with the standard question of what is jazz? (as all the levels do). The remaining seven lessons are then divided up by time/style periods as follows: Early Jazz, The Swing Era, The Harlem Renaissance, Bebop, Cool Jazz, Free Jazz and Fusion, and Jazz Today, Jazz Tomorrow. The eighth grade lesson sequence begins with What is Jazz?, but then spends two units reviewing material from past general music classes: Musical Elements and Roles of the Instruments. It is then a race to the finish with the final five lessons combining style periods as follows: Where Did Jazz Come From?; Dixieland and the Swing Era; Bebop, Cool Jazz, and Hard Bop; Free Jazz and Fusion; and Jazz Today, Jazz Tomorrow. Finally the high school segment, marked eleventh grade, follows a slightly different pattern than

its predecessors, but contains the most detailed and in depth lessons. The units progress as such: What is Jazz?; Elements of Jazz; Jazz's Beginnings; The Swing Era; Bebop; Cool, Hard Bop, and Modal Jazz; Avant Garde/Free Jazz, Fusion; and Jazz Today, Jazz Tomorrow (1990 – 2000+).

Each lesson, despite the grade level contains a full lesson plan, National Standards for History and National Standards for Music Education, the objectives of the lesson, equipment and materials needed, the sequence of activities, and student assessments. Student handouts and recommended listening examples are also included. A 'resources' section on the website also lends its usefulness by including jazz images, important firsts in jazz history, a glossary, style sheets, timeline, and a list of musicians and related audio snippets. The curriculum is very user friendly and the teacher response to it, according to Dyas, has been overwhelmingly popular and positive. "People have done it every which way, from doing it exactly as it is, to using one lesson plan when they want to talk about what jazz is for one day and everything in between. Because the internet is your oyster, it gives you links to where you could spend all semester on one lesson plan if you wanted to. Essentially, it is suggested as a fifty-minute lesson plan" (Dyas Interview). Since the curriculum design was a joint effort between respected music and social studies personnel, the intent was to have it be used in both classrooms. There are many links and correlations to the social studies class contained there within.

For instance, we will talk about the disparity between American ideals and what really happened in regard to 'All Men are Created Equal.' On the website, you can link right to where that is talked about in the Constitution or Bill of Rights. It is a catalyst for the students to read those portions of the Constitution, the Bill of Rights, and so forth. It is an interesting and fun way to study American history (Dyas Interview).

Besides this curriculum being geared for dual music/social studies use, Dr. Dyas stressed that he wants American students to learn about American music, and this is a great way to provide that material in an approachable way, even to educators with little or no jazz or music knowledge. “For instance, if you go to high school in Germany and you’re taking German history, of course you study Beethoven and Bach and Mozart. It’s part of the regular history classes and when we started this website we didn’t see that in the regular American history classes” (Dyas Interview).

The Jazz In America team has also launched an interactive multimedia program, available online called *Journeys Into Jazz with Herbie Hancock*. Hancock happens to be the Monk Institute’s chairman and is very involved with jazz education. According to Dyas, “Herbie is a wonderful spokesman, very animated and very enthusiastic. This is an incredible person, not only the jazz musician that everybody knows. He is the International Goodwill Ambassador for UNESCO as well.”¹⁹ The project is aimed at elementary students, but it has been found to be a favorite of students all the way up through high school. It is narrated by Hancock himself and takes students lesson by lesson through the eras of jazz history in a fun and engaging way.²⁰ Currently, only the first segment (covering early jazz, Ragtime, New Orleans, etc.) is available online. Dyas reports that there will be a total of eight segments and Hancock has already recorded numbers two, three, and four.

¹⁹ UNESCO (United Nations Educational, Scientific, and Cultural Organization) is a specialized agency of the United Nations based in Paris. Its purpose is to promote international collaboration through educational, scientific, and cultural reforms, which increase respect for justice and human rights, as well as supporting world peace and security.

²⁰ The program can be found at the following link:
<http://www.jazzinamerica.org/HerbieHancock>

Dr. Dyas also reported that the institute is very involved with the STEAM program, which Hancock is also a part of. STEAM stands for science, technology, engineering, arts, and mathematics, and “is a movement championed by Rhode Island School of Design (RISD) and founder Georgette Yakman, which is widely adopted by institutions, corporations and individuals.” The core objectives of STEAM are to transform research policy to place Art + Design at the center of STEM; to encourage integration of Art + Design in K-20 education; and to influence employers to hire artists and designers to drive innovation.²¹ Congress passed a resolution on 4 February 2013 to incorporate the arts into the preexisting STEM program, yet research on the addition of the arts within the STEM program dates back to 2008. This is their latest project and they hope to launch it in 2017 with pilot schools in Boston, Los Angeles, and San Francisco. It uses music, specifically jazz, to teach 4th-8th graders math and science. The high school and collegiate levels are also being examined for potential future growth. “It is a very heavyweight who’s who of people from MIT, UC-Berkeley, Harvard...very smart people, who make up the creative team as well as American jazz pianist Vijay Iyer who handles much of the music component (Dyas Interview). The interactive website found at www.mathsciencemusic.org, features links to many brain-based activities including Music and Cognition (linking music, mind, and cognition), Groove Pizza (linking shapes, angles, and groove), Scratch Jazz (linking music and coding), the Mathematics of Music (linking physics, sound, and music), Indian Rhythms and Math (linking rhythm, patterns,

²¹ Jamie Marland, "STEM to STEAM." www.stemtosteam.org. Accessed November 28, 2016. <http://stemtosteam.org>.

and music) as well as many others. MathScienceMusic.org provides a free toolkit to teachers to bring together the best resource in math, science, and music.

The Thelonious Monk Institute of Jazz is working tirelessly to bring jazz's history and music to students of all ages throughout the country. The extensive curriculum provides the music or social studies teacher with countless resources that can either be completely adopted or used a la carte, as needed in the classroom. The *Journeys in Jazz with Herbie Hancock* and MathScienceMusic.org initiatives are innovative and will supply teachers and students with cutting edge, fun, and interactive learning platforms for jazz education.

On the east coast, a newly refreshed and revitalized curriculum has started to emerge from the crew at Jazz at Lincoln Center, spearheaded by jazz trumpet great Wynton Marsalis and elementary educator and author Sharon Burch. Their curriculum, "Jazz for Young People" proves to be a promising rebirth of the preexisting stagnant materials that they had previously offered. According to Burch, this project has been in the works for a couple of years now:

Basically three or maybe four years ago now, I believe we [Burch and Marsalis] connected via my interest in jazz education. I was searching for what's already out there, what's already established, what are people using, and what are people not using. I was very involved in the Jazz Education Network as the elementary jazz education chair for that organization. I also reached out to many publishing companies; anybody that I knew of, and realized that we still kind of had a hole. I then reached out to Jazz at Lincoln Center. "I see a place that needs to be filled. Wynton Marsalis and Todd Stole are the directors of education there. He got back to me and said "we completely agree, it's been on our minds for years. We started a project, or developed a project back in 1999, and have never been happy with it; it never really took off. It never did what we hoped it would do and we would love to talk to you more." So that started the conversation.²²

²² Sharon Burch. Interview by the author, 31 August 2016, New Jersey. Digital recording.

Currently, the materials available on the Jazz at Lincoln Center website concerning the ““Jazz for Young People”” curriculum are quite vague. Original posts still exist about Wynton’s early program, but there are no detailed explanations available. The old curriculum is still available for purchase through JW Pepper® Publishing, yet Alfred Music® has discontinued it. There are other resources for different class offerings by age-level, as well as a separate “Jazz for Young People” section that refers their school-time concert offerings.

Sharon Burch’s background is quite extensive in the elementary general teaching field. According to her website, “Sharon is a National Board Certified Teacher in Early and Middle Childhood Music, a certified teacher with the International Piano Teaching Foundation, holds a master’s degree as a Professional Educator and creates strategies for kids to experience concepts in the classroom.”²³ As a result she authored the “Freddie the Frog” series, which helps introduce fundamental music concepts to elementary age children through the use of games, puppetry, and storytelling. She is also a committeewoman on the Jazz Education Network Elementary Jazz Committee, which creates a respectable connection to this project.

Burch’s other major collaborator is Wynton Marsalis. Marsalis has been a staple figure at Jazz at Lincoln Center since he co-founded it in 1987. “Marsalis is an internationally acclaimed musician, composer, bandleader, educator and a leading advocate of American culture. He is the world’s first jazz artist to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz,”

²³ *Freddie the Frog Books*. Sharon Burch, 2011, <http://www.freddiethefrogbooks.com/author.html>. Accessed 8 September 2016.

according to his website.²⁴ The “Jazz for Young People” curriculum is clearly a joint effort, as already noted. Marsalis develops the content and records all of the narrations heard on the slides. The slides are accessible on multiple platforms and are internet-based. Burch develops the teaching processes of the lesson and is seen actually teaching the lessons on videos provided for teachers.

There is a crucial reason why Burch and Marsalis want to get this program off the ground, as there is a disconnect amongst educators when teaching the history of jazz, its personalities, and improvisation. There is a noticeable lack of understanding and general knowledge about jazz amongst elementary and middle school students, therefore allowing the potential for ensembles with a very poor concept of styling’s and general feel of the music. “Jazz for Young People” is meant to bridge the gap and be adaptable to any teaching situation and to be used by teachers with varying levels of prior training. Burch notes that:

There’s a disconnect [between Classical music history and Jazz music history] and that’s very valuable just as in the rest of our music culture. In classical music, you have an understanding that things were kind of built upon what Bach and Beethoven and everybody else did before us and then it continues to evolve. At least the music educator has a really nice understanding of where it evolved from and how it’s formed. In jazz, we have that disconnect because the vast majority of elementary music teachers are classically trained and have not had any training in jazz. Unless they were in a jazz program themselves, they have no background in it, so it’s very intimidating. It’s a different animal because it’s all you know and it happens differently. You don’t take a written piece of music and start at that point. You actually start with listening and understanding the context of the musical conversation that happened before you. If great literature teaches us, and that’s where Wynton is coming from, it’s really important that we have an understanding of that in order to move forward evolve from there (Burch Interview).

²⁴ *Wynton*. Biography, 2016, <http://wyntonmarsalis.org/about/bio>. Accessed 8 September 2016.

The next step is making it accessible for children, which is where the learning by doing concept enters.

The “Jazz for Young People” curriculum is divided up into ten volumes or units. These include, volume 1: New Orleans and Jelly Roll Morton, volume 2: Louis Armstrong, volume 3: Blues and Swing, volume 4: Big Band Improvisation and the Arranger, volume 5: Duke Ellington, volume 6: Jazz Composer and Jazz Singer, volume 7: Hot Jazz, volume 8: Dizzy Gillespie and Bebop, volume 9: Thelonious Monk to Cool Jazz, and volume 10: Latin and Afro-Cuban Jazz. Each volume or unit contain approximately 8-10 individual lessons inside it. Burch was quite adamant about the students ‘doing’ while following through the lesson. The program is based upon two guiding principles, one from each of the two collaborators: “Everybody learns by doing” and “great literature is what teaches.” The “Jazz for Young People” curriculum plans to use all of the original recordings by the Jazz at Lincoln Center Orchestra produced for the old program, which was popular amongst teachers, yet lacked applicability.

A nice feature of the program is that it is being created to be as adaptable as possible. It will work for teachers with little to no jazz training or teachers who hold a degree in jazz studies. The lessons are also meant to be ‘plugged’ in at any time, and Burch notes that it would be unrealistic to follow the entire curriculum as is, in a classroom. Teachers come from many different backgrounds and levels of training and Burch understands that.

I’m not going to guarantee that every lesson will have an adaptation, but every one that makes sense to do so will. If we can create the videos and record it in an Orff friendly key, then we will do that. And then if you are Orff trained or Kodály trained you’re going to be doing your own thing anyway, as well as to add to it because you have the knowledge to do so. I’m going to focus on creating what I know will work for anyone, no

matter what. As long as they have a basic musical background, it will work for them. I think we have the greatest chance for success of it working for anyone (Burch Interview).

Currently, the first installment (New Orleans and Jelly Roll Morton) is complete and being offered to a teacher test team, which provides invaluable feedback to Burch and Marsalis.

Burch has a specific process she follows when analyzing each volume as to what content will be included and how it is to be presented. It is more complicated than selecting the era, people, and a few listening examples.

I start with the music of that person, so for example, Duke Ellington. The music is already preselected and recorded, including “Jealous,” “East St. Louis Toodle-oo,” “Black and Tan Fantasy,” “Mood Indigo,” “Harlem Air Shaft,” “C Jam Blues,” and “Chinoiserie.” It also goes into “It Don’t Mean a Thing” and “The Tattooed Bride.” I always start with the music because great literature teaches, that’s Wynton’s standard and guiding principle. Next, I would analyze that music, listen to it in detail, find notes on it, and try to find out what Ellington was thinking when he wrote whatever he wrote. Then, I find the simplest thing that we can connect to, because I’m going to have to assume that most people are not following the program from the beginning.

I have to keep it simple and then leave room for adaptation. If they are more advanced, then they can add on to that. So I looked for the simplest thing that kids can get interactive with inside this music and then determined what they need to understand in order to be interactive. Ultimately, they [students] can do it independently and don’t need the teachers sitting there and pointing every time they are supposed to play. They can actually count it, and know when and how to independently come in. I want them listening and not looking at the teacher and waiting for their cue. Then, I just let the music dictate what needs to be taught in order for the student to be able to interact with the music. Once they begin interacting, then they will be tuning into the music, which was the goal (Burch Interview).

This is a revolutionary approach from past curriculums and programs about music in general. Burch is working backwards by digging into a piece of music and finding a connectable and extractable element to use in order for the students to gain a greater

understanding of the composer's compositions and compositional style. When asked about assessments and standards, Burch noted that she did not include national arts standards into the program as they tend to change quite frequently, though she is considering them as a digital download. In that regard, there are some supplemental digital downloads for the teacher as well, such as assessment worksheets, but the main focus is the music itself.

The "Jazz for Young People" curriculum also provides teaching videos for educator reference. These videos are narrated and taught by Sharon Burch so teachers can see the concepts actually being taught. Burch noted that she felt some educators might be leery of the fact that the curriculum would work and be applicable for grades as young as 2nd. Burch uses a 2nd grade class in her videos to prove it can be done and with ease. She remarks that, "I purposefully chose 2nd grade students to be in the videos because I thought there would be an assumption that this would be too difficult for 2nd graders. And I filmed it for 6 hours straight with 2nd graders and they were completely engaged the entire time" (Burch Interview).

Both the "Jazz in America" curriculum and "Jazz for Young People" curriculum are living proof that jazz education is being reignited throughout the country, which should result in an expedited trickling down effect into public schools. The Thelonious Monk Institute of Jazz provides a user friendly and easily adaptable curriculum for teachers of any subject (including music) to follow as well as copious amounts of supplemental materials. They are also collaborating with math and science professionals to engage STEAM, which will put the arts in its place in the 21st century. Jazz at Lincoln Center is going completely technology based with their program, which provides an

interactive jazz curriculum. The main focus is on the music and the teaching elements that quality music provides. Their curriculum is also adaptable to many situations and is teacher and student tested. “Learning by doing” is the backbone of the curriculum. After examining these two major curricula, jazz education in American schools should be a staple in the years to come.

Chapter 4

Survey Results from New Jersey Music Educators

To gain a greater understanding of what is actually happening and being taught in classrooms today, the author constructed a simple ten-question survey. The survey received three hundred ninety-five responses from New Jersey elementary and middle school level music educators. Participants were selected based on the availability of their contact information, chiefly school email addresses located on their respective school district websites.²⁵ Certain district websites did not make it clear as to what subject-matter their staff taught. Responses were collected over a two and a one-half week period ranging from 7 September 2016 through 23 September 2016 via the online survey site, www.surveymonkey.com. The website was able to collect the data and organize it into graphs for each of the ten questions. Respondents also had the opportunity to comment and elaborate on certain answers, which were also included in the websites general organization of the data. Some of the comments will be viewed and discussed here.

The initial question concerned teaching positions. The majority of respondents, approximately 57.25%, reported teaching K-5 general music, followed by in decreasing order: elementary band/strings, middle school band/strings, grades 6-8 general music, elementary chorus, and middle school chorus. The next question yielded an overwhelming negative response, when asked about the school's offering of a jazz band, vocal jazz program, or both. 61.17% of the participants reported that their school has no form of either, 36.29% reported just having a jazz band, 0.25% only vocal jazz, and

²⁵ Educators from all 21 counties in New Jersey are represented, as well as a variety of educational settings from inner city, to suburban and rural. High school music educators were not polled as the focus of this research is at the elementary and middle school level.

2.28% reported that they offer both vocal and instrumental jazz ensembles. 37% of the responses included teachers who did not teach K-5 general music, so there still exists a sizable gap within the lack of jazz ensemble availability at 24%.

24.66% of those who do teach K-5 general music reported that they teach jazz as a self-contained unit. At this level, the author feels that jazz should be included throughout the entire school year and not just contained to a single unit. It is understandable if the said educator has minimal training in that area or interest, yet jazz can offer much more than a unit full of material. Singing games, rhythmic and melodic activities, theoretical concepts (intervals, modes, etc.), movement activities, etc. can be found well within the realm of jazz. The majority of educators who do incorporate jazz (composers, music, movement, listening) into their elementary classrooms either integrate it in bits and pieces throughout the year or discuss it during the month of April, which is “Jazz Appreciation Month.” Respondent #16 reports that “I do a unit of jazz during Jazz Appreciation Month, but also will integrate it into other units/lessons I teach when relevant” (Appendix A). Respondent #338 notes that, “Jazz is touched on in varying lessons for music history, instruments, movement activities, and improvisation in all grade levels, but not a focused unit of study” (Appendix A). Respondent #270 explains a unique way to compare and contrast jazz with Western Classical music,

I try to incorporate different jazz pieces and musicians throughout the year. For example, when 3rd graders learn about *The Nutcracker Ballet* in December, we compare and contrast the music with *Ellington's Nutcracker Suite*; when we learn the song “My Favorite Things”, we also listen to Coltrane's version, etc.

Other educators are able to include jazz in a variety of ways throughout the duration of the school year. According to respondent #25, “I constantly mix in different

styles of music through out the entire year. Though I find it is highlighted most in February in conjunction with my black history month unit, as many of the black musicians we learn about are jazz musicians” (Appendix A). Respondent #81 reports that,

I don't have a specific ‘unit’ or time frame. We explore various styles of jazz, instruments found in jazz, scat singing, and whatever else comes along by way of the discussions in class. Lots of listening - I have several children's books I read to them too - most often I start this unit shortly after we get back from winter break and continue through March/early April. That doesn't mean we don't listen to jazz at other times, it just might not be the focus of that lesson.

Respondent #215 provides a detailed account of various introductions and lesson examples including jazz in their classroom,

My first grade students listen to and learn about Louis Armstrong. After acquainting them with scat singing through Louis' entertaining singing, I start the students off with echo singing my simple four-beat improvisations, using a minimum of syllables, and grounded in the home-tone. This helps to mitigate the fear-factor. Gradually the students begin to invent their own phrases. Following my example, some of them become quite competent. Later I'll introduce Ella Fitzgerald's scat singing to further the students' appreciation of the complexity possible in scat singing. And we always keep the atmosphere light, breezy and fun. I improvise at the piano while students move appropriately. When I introduce clarinet and flute, I include improvisation for listening and discussion. I will also introduce recorded instrumental improvisations of the masters as the year proceeds.

The above accounts provide a detailed and varied picture of 23.32% who answered that they incorporated jazz throughout the school year instead of a single unit. The remaining 52% of participants either do not teach grades K-5 or do not teach jazz in any part of their curriculum.

From the same category of K-5 elementary general teachers polled above, only 36.46% reported having additional methods training. Kodály and Orff-Schulwerk are closely tied for the top spot with 13.8% and 13.54%, respectively. Edwin Gordon's

Music Learning Theory comes in at 7.55% and Dalcroze Eurhythmic training at 1.56%.

This is a key element as many of these teachers incorporate their advanced learning into their instruction.

I am an Orff level II teacher, and we incorporate many improvisational/form concepts throughout the school year, such as blues, standard jazz form in modal (head,-improv,-head), call and response, etc. We also do many listening/singing/movement activities using jazz standards such as "Take Five" and "So What," amongst others.
(Respondent #38, Appendix A)

I teach improvisation using Orff - Schulwerk approach. (Respondent #359, Appendix A)

I have been utilizing Doug Goodkin's²⁶ book "Now's the Time" in teaching basic jazz concepts in General Music. (Respondent #339, Appendix A)

The above is a sampling of responses mentioning methodologies or processes. The Orff-Schulwerk approach seems to be the most closely linked to jazz education, as improvisation is a core principle of the approach, yet is taught and introduced within the process in a non-jazz related way.

Even though improvisation in the classroom is out of the scope of this paper, teachers were still polled as to whether they include it in their classrooms or not and how. Amazingly, 69.29% of participants teach some form of improvisation in the classroom. The 42% majority of that group teach improvisation skills through singing games, most of which are derived from the Kodály and Orff-Schulwerk traditions as well as games and songs from America. Many educators also reported using various instruments such as Orff xylophones, Boomwackers,²⁷ recorders, etc. Respondent #228 noted that they do

²⁶ Doug Goodkin is an internationally recognized teacher of Orff-Schulwerk having taught courses in 39 countries.

²⁷ Boomwhackers Tuned Percussion Tubes are lightweight, hollow, color-coded, plastic tubes, tuned to musical pitches by length. They are used as musical instruments in the

only a few improvisational activities throughout the year “on rhythmic patterns, clapping, or singing with Kodály (Curwen) hand signs” (Appendix A). This continues to provide evidence referencing the benefits of additional educational training being meshed with instruction in jazz. The results provide a high quality and high functioning, eclectic learning environment.

Teaching concepts (such as types of notes, style, dynamics, etc.) through short songs and singing games has long been a staple in elementary general music methodologies. Survey participants were polled in this area as well on their use and inclusion of these educational devices. Some short songs mentioned include “Lemonade,” “Crunchy Ice,” “Boom Chick-a Boom,” “Cookie Jar,” “Zudio,” “I Got a Letter,” and “No More Pie,” modestly naming a few. Despite the origin or method books these songs originate from, they all provide young students with the opportunity to experience standard jazz concepts that should be part of a scaffolded music education. These include improvisation, style, scat, rhythmic feeling, etc. Other responses include an overwhelmingly optimistic future for jazz education in New Jersey. Not only are teachers using age appropriate songs to teach concepts, but there is multiple mention of listening examples from Scott Joplin to Chano Pozo, “Backwater Blues” by Bessie Smith to “Green Onions” by Booker T and the M G’s. Many students are being exposed to the great literature that coined jazz including standards by Armstrong, Ellington, Basie, Parker, Gillespie, Davis, and so forth. Sharon Burch’s “Freddie the Frog” series is mentioned multiple times as well as the flagship jazz orientated book in the series, *The Flying Jazz Kitten*. The Disney movie *The Princess and the Frog* is also mentioned a few

percussion family. They were first produced by Craig Ramsell in 1995. His company Whacky Music has now sold more than 4 million units.

times within the survey as being used to teach jazz concepts as well as other selected songs from movies such as “Trashin’ the Camp” from *Tarzan*.

The use of jazz texts is next with an overwhelming 88.36% reporting that no jazz history texts are in use in their classroom. Due to the fact that these are grades K-8 educators, the negative response is somewhat digestible. The remaining 11.64% reported that they either use a jazz text or have tailored their curriculum in a different way. The Jazz at Lincoln Center “Jazz for Young People” curriculum appears most frequently. This should be a continuing trend into the coming years as the program is being completely modernized and refreshed, as mentioned in the previous chapter. The Ken Burn’s documentary *Jazz* also appears often in the results, followed tertiary by individual general music textbook series such as *Making Music*. Other respondents including #308 use a different approach, whereas “I have a jazz curriculum from an old PBS special on Jazz with a video and a couple of articles taken from the special.” Whereas #56 “uses worksheets for my older grades to get them acquainted with the history, but they love to play-a-long (on Orff xylophones) and sing along to get a better feel for each type of jazz. Quaver²⁸ also has some great interactive books that help as well. The end event is the district holds a jazz night!” As students approach their middle school years, the author feels that it is important to have a text about jazz, to what extent depends on the educator. Respondent #131 has a differing opinion from the author. “If you are familiar with the teachings of everyone from John Coltrane, Albert Ayler, Charles Mingus, Miles Davis,

²⁸ Quaver’s Marvelous World is a DVD and computer-based program of learning designed to provide teachers and parents with quality, expert tools and is committed to equipping teachers around the world with high-quality resources for an engaged, interactive, and Seriously Fun™ music classroom!

etc., then I think they would agree that you will never find out about jazz in a text book. It is impossible.”

The penultimate question reads, “If there were more approachable options for teaching jazz history/personalities to grades K-8, would you be interested?” 76% responded yes and 24% responded no. Respondent #8 would like to see “A hands on approach linking the progression / development of jazz would be beneficial. Something that is compressed into a short unit - teachable.” Respondent #33 feels that “Short, age-/reading level appropriate biographies at lower levels would be appreciated, or short picture books (20 pages or less) that could be read aloud.” Some of these books already exist and will be examined in the next chapter. Many other responses included positive vibes in favor of better age-appropriate materials. Some educators also noted that they do not have enough time in their schedule to add anything else, of which is an unfortunate circumstance.

The final question ties in with the last one in respect to any curriculum that the participants have used and found successful. The 77.66% reported that they have not found any current materials to be useful. However, 22.34% did find the current materials useful and referenced the Jazz at Lincoln Center curriculum. The *Essential Elements* instrumental methods books also made multiple appearances as certain songs in the books are jazz based. Other respondents use materials from other big name educators. According to respondent #116, “I use the Jamey Aebersold books and recordings with students. If I taught high school jazz theory, I would use the text book called *Jazzology* by Robert Rawlings. Also for more advanced players the Greg Fishmen *Etude and Duet* books are a great resource.” Respondent #248 uses Doug Goodkin’s book *Now’s the*

Time, amongst others. There are many other great resources listed in the respective appendix and the author encourages the reader to examine them in greater detail.

After analyzing the full results of this survey, the author has formed some opinions and potential solutions to issues raised throughout. The author feels that it is important to introduce the music and personalities of jazz from the grade of kindergarten. It is possible and can be successfully completed in many ways, including a composer of the month. Jazz-oriented singing games and listening activities are also excellent materials to incorporate at a young age to help students develop an internal understanding of jazz feeling and style. Band and choral ensembles can certainly incorporate the music through a wide variety of age-appropriate repertoire from numerous arrangers. For example, the Roger Emerson choral arrangement of “Blue Skies” is appropriate for middle school chorus and upward. It includes an optional written out scat solo section and is recommended to be performed with a jazz rhythm section (piano, guitar, bass, and drums). Referencing the major available curriculums, there is a lot of material on its way to the public. It is an exciting time as the Jazz at Lincoln Center curriculum is being completely refreshed and the very comprehensive Jazz in America curriculum is progressing rapidly concerning technology. Overall, after examining all the results and comments, the author is quite pleased to see all of the great jazz education happening in New Jersey classrooms. There is still a long road ahead though, as music educators must have more sufficient training in the genre to be able to teach the basics (improvisation, history, style) comfortably and effectively. That issue needs to be taken up at the higher educational level. Alternate professional development in the jazz genre also needs to be

more readily available to music educators to build upon their current knowledge and help ignite passion in the subject matter.

It was very difficult to find educators within the K-8 realm that use jazz texts or a jazz history textbook with their students. 88.3% use no jazz texts of any kind. This could be in part because very few materials currently exist for students at these grade levels solely containing a concise history of the style. The most common responses include teachers who compile multiple resources together to create a streamlined curriculum. These resources include YouTube videos, biography worksheets, *Ken Burns' Jazz* video series, Lincoln Center's "Jazz for Young People" curriculum, the Quaver music program, selected website resources, and the "Standard of Excellence" method book series, amongst others.

Chapter 5

Supplemental Jazz Education Materials

Supplemental literature such as a children's book provides additional information and reinforcement to students about jazz musicians and the jazz culture. Learning about some of the life experiences of the jazz greats helps to create a lasting memory in a child's mind. Currently, numerous examples of such literature exist and will be briefly surveyed.

The books will be examined from broad to specific (i.e. books simply about jazz to those about a specific piece or composer). We commence with *The Jazz Fly* written by Matthew Gollub with illustrations by Karen Hanke. This is ideal literature to start introducing jazz to kindergarteners. As the jazz fly travels around town searching for a jazz club he attempts to get help from other animals he passes by scatting to them unsuccessfully. Eventually, he reaches the club and joins up with a jazz band of bugs whose instrument sounds are described in scat syllables. The jazz fly ends up playing the drums in the band, but comes to find that the club owner is not happy stating, "I want a new BEAT or this band is OUT!"²⁹ The jazz fly then remembers all the different sounds heard earlier in the day from the other animals that he passed on his way to club. He incorporates those (also scats) and the band finds great success. As an added bonus, the book comes with a CD of the book narrated with a jazz combo of saxophone, bass, piano, and drums.

The famed Dixieland cornetist and vocalist Louis Armstrong had a personality that was appealing to everybody, especially children. Two child-friendly works of

²⁹ Matthew Gollub, *The Jazz Fly* (Santa Rosa, CA: Tortuga Press, 2000), 22.

literature will be examined, including Roxane Orgill's *If I Only Had a Horn*, and *What a Wonderful World*, by authors George David Weiss and Bob Thiele, as well as illustrator Ashley Bryan. *If I Only Had a Horn* takes children through Armstrong's own childhood and the challenges he faced as a young African American boy growing up on the rough streets of the Storyville District in New Orleans, Louisiana. Armstrong's incarceration at a juvenile delinquent house is portrayed due to his wrongdoing on the streets, yet it proves to be a blessing in disguise for Louis as that is where he learned to play the cornet after joining the house's band. The book provides a nice picture of Armstrong's early life as he made a mistake, caught a lucky break, and was able to better himself and become what he became. *What a Wonderful World* compliments the first book well if used together. The book is mostly a picture book, featuring the printed lyrics with descriptive illustrations. It provides a substantial contrast from *If I Only Had a Horn* due to the fact that it depicts a much more joyous and elated scene while the students are exposed to the piece *What a Wonderful World*.

To date, two books have been written to help satisfy an important link in making Charlie Parker and jazz in general music classes accessible for children of all ages. *Charlie Parker Played Be Bop* by Chris Raschka is the earliest book found, with a copyright date of 1992 in New York, NY. The book is actually dedicated to Phil Schaap. This is not Raschka's first endeavor with a children's book or jazz. He has also penned and illustrated *John Coltrane's Giant Steps*, *Mysterious Thelonious*, and a Caldecott Honor Book *Yo! Yes?*

This book ingeniously combines text with the head of the tune and Parker's alto saxophone solo on the Dizzy Gillespie hit "A Night in Tunisia." The text is repetitive and catchy just like the melody of the song and goes as follows:

"Charlie Parker played be bop. Charlie Parker played saxophone.
 The music sounded like be bop. Never leave your cat alone.
 Be bop. Fisk, fisk. Lollipop. Boomba, boomba.
 Bus stop. Zznzznn. Boppitty, bibbitty, bop. BANG!
 Charlie Parker play be bop. Charlie Parker played no trombone.
 The music sounded like be bop. Barbeque that last leg bone.
 Alphabet, alphabet, alphabet, alph,
 Chickadee, chickadee, chickadee, chick,
 Overshoes, overshoes, overshoes, o,
 Reeti-footi, reeti-footi, reeti-footi, ree."
 (Concludes with the first two lines of original text).³⁰

This beautifully blends the text about Parker's life and scat together with the melody of a popular Gillespie/Parker standard. Lines 3, 4, 7, 8, 9, and 10 provide young students with a fun, fast-paced approach to scatting in an immersive setting. Students can easily start singing along with the book at its first hearing and will have a basic running knowledge about Parker. The scat words and syllables sync with the bridge of the tune and make it more understandable to the novice listener. Raschka provides a CD to be played along with the book narrated by himself. He provides a brief introduction as well as a narration of the book at a slow tempo and then at the original musical tempo. A historical perspective by Raschka is also included as well as the original "A Night in Tunisia" performance.

The second children's book was penned in 2001 by Robert Burleigh and illustrated by Marek Los, *Lookin' for Bird in the Big City*. According to Burleigh, "the

³⁰ Chris Raschka. *Charlie Parker Played Be Bop*. New York, NY: Scholastic Inc., 1992.

story is loosely based on a time in the life of trumpeter Miles Davis.”³¹ The book follows a young Davis’ journey throughout New York City to find his childhood idol, Charlie Parker. In actuality, Miles Davis did join up with Parker’s groups after the departure of his beloved friend and trumpeter Dizzy Gillespie. It was evident in their early recordings together that Davis had much to learn, but Parker must have seen great promise in the young musician.

The swing era saw many famous bandleaders including Duke Ellington and there is no shortage of accompanying children’s literature. The first book is simply titled *Duke Ellington* and was written by Andrea Davis Pinkney and illustrated by Brian Pinkney. It received the Coretta Scott King Award and a Caldecott Medal. Through elaborate hand-drawn pictures and a loose and flowing text, the book tells the story of Ellington from his childhood through his glory days performing at Carnegie Hall in the mid-1940’s. The story describes how Ellington was looking for a new sound instead of the same old *one-and-two-and-one-and-two* that he had been taught. “To Duke, *one-and-two* wasn’t music. He called it an *umpy-dump* sound that was headed nowhere worth following...years later,...Duke heard that *umpy-dump* sound played in a whole new way. Folks called the music Ragtime...”³² The rest of the book discusses his career and names fellow musicians that Duke played with.

The second Ellington book focuses on just one of his works, his “Nutcracker Suite,” and is entitled, *Duke Ellington’s Nutcracker Suite*.³³ As Ellington’s compositional

³¹ Robert Burleigh. *Lookin’ for Bird in the Big City*. Orlando, FL: Harcourt Inc., 2001.

³² Andrea Davis Pinkney. *Duke Ellington* (New York: Jump at the Sun/Hyperion Paperbacks for Children, 1998), 3-4.

³³ Anna Harwell Celenza. *Duke Ellington’s Nutcracker Suite*. Watertown, MA: Charlesbridge, 2011.

style began to mature, he started to compose extended suites such as this and others: “Latin American Suite,” “Far East Suite,” etc. This is a unique work that children can relate easily through Tchaikovsky’s original ballet score. The book was written by Anna Harwell Celenza and illustrated by Don Tate and also includes a CD of the Ellington orchestra performing his “Nutcracker Suite.” This work provides students with a unique and fun opportunity to study one major work by Ellington in depth from start to finish. The story starts with Ellington working in Las Vegas, Nevada in 1960 and his early ideas and collaborations with Billy Strayhorn to compose the “Nutcracker Suite.” The book details his trials and tribulations with producers and his own band members as the suite is coming together. The author makes it possible to play each part of the suite along with the story, which makes for an enjoyable experience.

The Pinkney team has also given the ‘First Lady of Song,’ Ella Fitzgerald a connection to children with their book *Ella Fitzgerald: The Tale of a Vocal Virtuosa*. The book jumps right into Ella’s most noticeable musical contribution, scat singing, and is narrated by Mr. Scat Cat Monroe, who is a fictional cat that leads through her story. They divide Ella’s story into chapters or ‘tracks’ as they call it, “Hoofin’ in Harlem, Jammin’ at Yale, Stompin’ at the Savoy, and Carnegie Hall Scat.” The work covers Fitzgerald’s childhood, rise to fame (through university and dancehall performances), and apex of her career arriving at Carnegie Hall. Scat syllables and references are infused throughout, but predominantly in the last chapter does it become obvious to the reader with changes in font and text size.

Listening, as one would hear from any experienced or non-experienced jazz educator, is the single most important element of learning that needs to take form when

learning or teaching jazz. Listening could be considered a method or process similar to those in chapter two, yet it lacks formalization so it stands alone more or less without a home. Any jazz educator or musician would not argue that listening is essential to learning to play, understand, appreciate, and create jazz. It has just not been given a fancy title by a theorist yet. There is much to gain from the great masters that have come before such as Duke Ellington, Charlie Parker, Thelonious Monk, etc., that can be attained from listening to their individually unique and dynamic styles. Incorporating listening into the classroom setting may seem like second nature, yet to enable students to transfer knowledge and create a mental timeline of styles and personnel one needs to define a process for doing so.

The upper elementary grades (3-5) and middle school (6-8) levels provide endless options for incorporating and sequencing listening into the curriculum. Nan L. McDonald, Douglas Fisher, and Rick Helzer feel that using authentic listening examples and engaging activities are a priority. In their joint article, “Jazz Listening Activities: Children’s Literature and Authentic Music Samples,” they create a model listening curriculum they would be suitable for a child in grades 3-8. Their objectives align with the National Standards for Music Education 6-9. “The listening unit is organized into five events. Each of these events is a stage of the unit and may require between one and four class sessions, depending on the amount of time a teacher chooses to focus on jazz and jazz artists.”³⁴

³⁴ McDonald, Nan L., Douglas Fisher, and Rick Helzer. “Jazz Listening Activities: Children’s Literature and Authentic Music Samples.” *Music Educator’s Journal* 89 (November 2002): 2.

The first event focuses on the common instrumentation of saxophones, trumpets, trombones, piano, guitar, bass, and drums that is found in jazz bands. Pictures, videos, and selected authentic audio examples are used for demonstration. Two pieces of literature including *The Jazz Fly* and *The Sound That Jazz Makes* are also included. They provided examples of scat singing, instrument sounds, and styles. Event two starts to play on the students' newfound interest in the music. The students actively listen to and analyze authentic recordings. They are then encouraged to read passages from the book *I See the Rhythm* in the jazz style of which the passage is indicating. The third event culminates the prior two by introducing a 'Listening to Jazz Checklist.' The checklist includes vocabulary previously learned as well as provides a way to classify and/or organize the time periods. The students will then listen to select recordings and pull out purposeful elements from the checklist. Event four covers the lives and times of the jazz artists, "which involves biographical studies through cooperative learning and creative presentations about jazz and jazz musicians" (McDonald 2002, 4). The project goes quite in depth, all the way to having the students present on the life and times of their particular musician in a first person account. The fifth and final event is a formal assessment of the students' knowledge of multiple recordings using the 'Listening to Jazz Checklist.' These are simple activities that work with upper elementary and/or middle school classes and add a sequential listening curriculum.

Despite all of the above supplementary resources, many more exist and are currently being used in public schools around the country. Other books are currently being published as this is a relatively new area to explore in the realm of children's books. The texts provide reinforcement for students and a glimpse into the real lives of

some of the jazz greats. Whether they examine a musician's childhood or a specific piece by a specific musician, these works are sure to enhance jazz education into the future.

Chapter 6

Conclusions

Jazz education in America has nowhere to go but upward. The Jazz in America curriculum provides multiple avenues for music and non-music teachers to pursue and lays out a common framework for teachers to follow and/or base their instruction off. The Monk Institute's new investments and collaboration in the STEAM project will yield spectacular results in the arts and provide them due credit in successfully developing American children's passion and creativity. Jazz at Lincoln Center's revitalized "Jazz for Young People" curriculum is just getting off the ground and is a complete overhaul of the original stagnant materials. It promises to be student-centered by having students 'learn by doing.' The completely internet-based program is incredibly teacher-friendly, from its technological platform to its availability to fit into any teaching situation, covering multiple grade levels. An educator could follow the entire curriculum verbatim or just use one lesson to reinforce a concept already being taught in the classroom.

Supplemental resources including children's books are on the rise and are of high quality. Multiple books exist for jazz greats such as Louis Armstrong, Duke Ellington, and Ella Fitzgerald. Other works concerning the jazz style are now more abundant, including "The Jazz Fly." They provide an alternative perspective for students into the lives of the jazz greats and are a nice addition to any curriculum.

The 395 results from the author conducted survey of New Jersey elementary and middle school level music teachers, yield positive findings in our schools. The majority of respondents are including jazz somehow in their classrooms, though some much more than others. Educators must continue to strive to provide jazz as part of a well-rounded

musical diet within public schools and it starts with more comprehensive undergraduate training in the genre. This is no secret that colleges and universities around the country have been working to expand their programs, yet according to many of the responses, they should be implemented at a more expedited speed. Regardless, educators in New Jersey are teaching jazz in varying ways in the classroom, as well as through ensembles. The majority did note that better educational materials would be greatly appreciated and it looks like that request will start to be satisfied within the next couple of years.

Bibliography

- _____. "About the Suzuki Method." Suzuki Association of the Americas. 1998. Accessed October 17, 2016. <https://suzukiassociation.org/about/suzuki-method/>.
- Baker, David. *Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student*. Alfred Publishing, 1988.
- Baker, Malcolm Lynn. "MacJazz. MIDI Technology as a Curricular Resource for Jazz Education." *Jazz Research Papers*, #10 (1990), 1-7.
- Beale, Charles. "Jazz Education," in: Bill Kirchner (ed.): *The Oxford Companion to Jazz*, New York 2000 [book: Oxford University Press], 756-765.
- Bennett, Karen. "Prelude. Jazz Education Reaches a Higher Degree." *Jazziz*, 15/6 (Jun.1998), 14.
- Burch, Sharon. Telephone interview by author. August 31, 2016.
- Burleigh, Robert. *Lookin' for Bird in the Big City*. Orlando, FL: Harcourt Inc., 2001.
- Buttram, Joe. "Jazz and General Studies. Rationale and Strategy." *Jazz Research Papers*, 14 (1994), 28-35.
- Buttram, Joe. "Jazz Studies and Multicultural Education. In Service of Commonality and Diversity." *Jazz Research Papers*, 15 (1995), 24-32.
- Caldwell, Timothy and Emile Jaques-Dalcroze. "A Dalcroze Perspective on Skills for Learning." *Music Educators Journal* 79 (March 1993): 27-28, 66.
- Celenza, Anna Harwell. *Duke Ellington's Nutcracker Suite*. Watertown, MA: Charlesbridge, 2011.
- Chosky, Lois. *The Kodály Method*. Englewood Cliffs, New Jersey: Prentice Hall, 1988.
- Clark, Anita. "Transcription in Jazz. Pedagogical Applications." *Jazz Research Papers*,

#5 (1985), 34-44.

Coker, Jerry. *The Teaching of Jazz*, Rottenburg 1989.

Cole, Randy & Greg Clayton & Kevin Dean. "A Conversation About Jazz and Education." *Planet Jazz*, 3 (Spring 1999), 28-29.

Collier, Graham. "Jazz Goes to College." *Jazz on CD*, 1/4 (Aug.1993), 39-40.

Dimond, Jonathan. "Why Incorporate Improvisation Into Teaching?" *JazzChord*, #47 (Jun/Jul.1999), 19.

Dyas, Dr. J.B. Telephone interview by author. October 5, 2016.

_____. Education. Music Appreciation. "Part eleven: Texture." *Metronome*, 72/10 (Oct.1956), 49.

_____. Education Guide. "Jazz Comes Alive in the Classroom." *Jazz Times*, 26/8 (Oct.1996), 128-170.

Farber, Anne and Lisa Parker. "Discovering Music through Dalcroze Eurhythmics." *Music Educators Journal* 74 (November 1987): 43-45.

Fink, Seymour. "Can you Teach Musicality? How can you help someone develop inner hearing and feeling?" *Piano & Keyboard*, #186 (May/Jun.1997), 39-42.

Fisher, Larry. "Selected Improvisation Materials and Pedagogical References for All Orchestral Instruments." *Jazz Research Papers*, #5 (1985), 45-54.

Fisher, Larry. Topics, "Instructional Objectives and References for a Course in the History and Literature of Jazz." *Jazz Research Papers*, #6 (1986), 96-114.

Fisk, Janelle. (May 2014). Janelle Fisk, "Jazz as a Vehicle for Elementary Education" master's thesis, Rutgers University – Newark, 2014, RUcore: Rutgers University Community Repository (ETD-2014-5626).

Foote, Gordon. Jazz Education. "Then and Now." *Planet Jazz*, 1/1 (Spring 1997), 26-27.

Fuchtmann, Tim. "The Magic of Arrangements: Orff and Jazz." *The Orff Echo* 43 (March 2011): 19-23.

Greenberg, Steve. *Gadget Nation: A Journey Through the Eccentric World of Invention*. New York: Sterling, 2008.

Gollub, Matthew. *The Jazz Fly*. Santa Rose, CA: Tortuga Press, 2000.

Graf, Richard. "Pedagogical Aspects of Teaching and Learning Jazz Improvisation or How to Develop Musical Expressiveness." *Jazz Research Proceedings Yearbook*, #17 (1997), 34-38.

Herzig, Monika. "Jazz Pedagogy. A Review of Literature." *Jazz Research Papers*, 15 (1995), 80-88.

_____. "International Association for Jazz Education, The." *A Passion for Jazz*. 2016. Accessed October 24, 2016. <https://www.apassion4jazz.net/iaje.html>.

Janowiak, John. Jazz on Campus. "DePaul Columbus Day Clinic Sets Kids' Sails on Improv." *Down Beat*, 64/2 (Feb.1997), 66.

_____. "Jazz Course at NYU." *Down Beat*, 17/21 (20.Oct.1950), 1.

_____. "Jazz on Campus." *Down Beat*, 40/17 (25.Oct.1973), 38, 42.

Jenkins, Willard. School's In. "Wynton Marsalis on What's Right and Wrong with Jazz Education." *Jazz Times*, 1998/1999 Jazz Education Guide, 18-22, 24, 26.

Jones, Don. "Traditional Jazz Educators Network promotes and facilitates teaching of traditional jazz history and performance techniques." *The American Rag*, 10/1 (Feb.1998), 1, 42.

Joyner, David. Jazz History. "Reflections on Jazz Education: The Sequel." *Jazz Player*,

3/6 (Oct/Nov.1996), 8-11.

Karns, Keith. "A Brief History of Jazz Education Prior to 1950."

www.keithkarnsmusic.com. Accessed September 14, 2016.

<http://keithkarnsmusic.com/blog/blog/a-brief-history-of-jazz-education-prior-to-1950>.

Kuzmich Jr., John. "New Styles, New Technologies, New Possibilities in Jazz." *Music Educators Journal*, 76/3 (Nov.1989), 41-46.

Lange, Arthur. *Arranging for the Modern Dance Orchestra*. New York: Arthur Lange, Inc., 1926.

Leavell, Brian K. "Student-Centered Jazz Instruction. A Research-Based Model." *Jazz Research Proceedings Yearbook*, #17 (1997), 101-115.

Marland, Jamie. "STEM to STEAM." www.stemtoteam.org. Accessed November 28, 2016. <http://stemtoteam.org>.

Marsalis, Wynton. *Marsalis on Music*, New York 1995.

Martin, Henry. "Jazz Theory: An Overview," *Annual Review of Jazz Studies* 8 (1996): 1-17.

Martin, Mel. Perspective. "Can Jazz Be Taught?" *Jazz Improv*, 2/4 (2000), 175-176.

Mason, Thom David. "The Case for Moveable 'Do'. Solfège as a Practical Tool for Improvisors." *Jazz Research Papers*, #7 (1987), 95-107.

McCord, Kimberly. "Nurturing Listening Skills and Creativity: Jazz in the Orff Classroom." *The Orff Echo* 43 (March 2011): 14-17.

McFarlin, Bill. 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 (Oct.1998), 58-60, 62.

McGorry, Craig. “Weaving Blues and Jazz into Your Kodály Curriculum: Part 1.”

Kodály Envoy 39 (June 2013): 12-17.

McGorry, Craig. “Weaving Blues and Jazz into Your Kodály Curriculum: Part 2.”

Kodály Envoy 39 (October 2013): 16-21.

Mead, Virginia Hoge. “More than Mere Movement: Dalcroze Eurhythmics.” *Music*

Educators Journal 72 (February 1986): 42-46.

Mitro, Catherine & Jim Lewis: Fresh Beginnings in Jazz Education. “Nurturing the

Artistic Voice in Young Children.” *Jazz Research Proceedings Yearbook*, #18

(1998), 44-49.

Murphy, Dan. “An Active Listening Method for Beginning Improvisation Courses.” *Jazz*

Research Proceedings Yearbook, #20 (2000), 90-94.

Murphy, Dan. “Call and Response Techniques for Jazz Improvisation Classes.” *Jazz*

Research Proceedings Yearbook, #17 (1997), 121-128.

Murphy, Dan. “Guiding the Jazz Novice with Active Listening Techniques.” *Jazz*

Research Proceedings Yearbook, #19 (1999), 50-52.

Murphy, Dan. “Jazz Studies in American Schools and Colleges: A Brief History.” *Jazz*

Educators Journal 26 (March 1994): 34-38.

Orgill, Roxane. *If I Only Had a Horn: Young Louis Armstrong*. New York: HMH Books

for Young Readers, 2002.

Paulson, John C. “Listening Directives for Teaching Jazz Improvisation.” *Jazz Research*

Papers, #9 (1989), 196-207.

Pinkney, Andrea Davis and Brian Pinkney. *Duke Ellington*. New York: Jump at the

Sun, Hyperion Books for Children, 1998.

Pinkney, Andrea Davis and Brian Pinkney. *Ella Fitzgerald: The Tale of a Vocal*

Virtuosa. New York: Jump at the Sun, Hyperion Books for Children, 2002.

Radelius, Ulf. "Jazz Education Around the World." *Jazz Changes*, 5/3 (Fall 1998), 5-8.

Raschka, Chris. *Charlie Parker Played Be Bop*. New York, NY: Scholastic Inc., 1992.

Reeves, Scott D. "Techniques of Teaching Jazz Improvisation." *Jazz Research Papers*, #6 (1986), 168-171.

Rodriguez, Alex W. "A Brief History of Jazz Education, Part 1." www.npr.org.

November 2, 2012. Accessed 31 August 2016.

<http://www.npr.org/sections/ablogsupreme/2012/10/26/163741653/a-brief-history-of-jazz-education-pt-1>.

Sarath, Edward W. "An Alternative Approach to Teaching and Learning Improvisation.

Toward a Creative Global Aesthetic." *Jazz Research Papers*, 12 (1992), 120-128.

Sarath, Edward W. Craft, "Creativity and Consciousness. Toward a New Paradigm of Jazz Education." *Jazz Research Proceedings Yearbook*, #19 (1999), 42-49.

Scea, Paul. "The Teaching of Jazz History in The New Millennium." *Jazz Research Proceedings Yearbook*, #19 (1999), 100-104.

Stamm, Marvin. "The State of Education." *Cadenzas*, 5/4 (Fall 1998), 1-2.

Stevens, A. "Jazz in the Classroom." *Melody Maker*, 30. Jan. 1965, I.

Suber, Charles. "An Abridged Bibliography of Jazz Study Materials." *Down Beat Music* '73, 1973, 77-78.

- Tolson, Jerry. "Starting with the ABC and HR of It: A Conversation on the State of Jazz Education with Five Renowned Jazz Educators." *Journal of Jazz Studies* 9 (Winter 2013): 190-214.
- Turkenburg, Walter. "The gap between classical music and jazz in jazz education." *Jazz Changes*, 4/2 (Summer 1997), 5-6.
- Vernick, Gordon. "Jazz Administration - A Syllabus," in: *Jazz Research Proceedings Yearbook*, #18 (1998), 82-98.
- Washut, Robert. "Listening to Jazz." *Jazz Educators Journal*, 25/4 (Summer 1993), 38-40.
- Webb, John C. "Increasing Teaching and Learning Effectiveness in Jazz Studies Courses Through Collaborative and Cooperative Activities." *Jazz Research Proceedings Yearbook*, #17 (1997), 181-188.
- Weiss, Geroage David, Bob Thiele, and Ashley Bryan. *What a Wonderful World*. New York: Atheneum Books for Young Readers, 1995.
- Welburn, Ron. "Jazz Criticism." In *The Oxford Companion to Jazz*, edited by Bill Kirchner. New York: Oxford University Press, 2000.
- West, Chad. "What Research Reveals about School Jazz Education." *Applications of Research in Music Education* 33 (May 2015): 34-40.
- Wilkinson, Christopher. "Deforming/Reforming the Canon. Challenges of a Multicultural Music History Course." *Black Music Research Journal*, 16/2 (Fall 1996), 259-277.
- Yoder, Daniel M. "Jazz Pedagogy Seminar. A Usable Alternative." *Jazz Research Papers*, #7 (1987), 194-198.

Zenetti, Lothar. "Making Music with Children." *Jazz Music*, 7/4 (Jul/Aug.1956), 11-13.

Discography

Armstrong, Louis. *Louis Armstrong's All Time Greatest Hits*. MCA Records.

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

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

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

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.

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

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

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

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

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

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

Fitzgerald, Ella. *Ella Fitzgerald Sings the George and Ira Gershwin Songbook*. Verve 314 539 759-2.

Gillespie, Dizzy. *Groovin' High*. Savoy MG 12020.

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

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

Hancock, Herbie. *Headhunters*. Columbia KC32731.

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

Lomax, Alan (recorded by). *Southern Journey, Volume 3: 61 Highway Mississippi - Delta Country Blues, Spirituals, Work Songs & Dance Music*. Rounder Select ROUCD1703.

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

Modern Jazz Quartet with Bobby McFerrin & Take 6. *A 40th Anniversary Celebration*. Atlantic Jazz 82538-2.

Monk, Thelonious. *Thelonious Monk with John Coltrane*. Riverside Records.

Parker, Charlie. *Bird: The Original Recordings of Charlie Parker*. Verve 837176-2.

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

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

Rich, Buddy. *The Best of Buddy Rich: The Pacific Years*. Pacific Jazz Records 7243 8
57568 2 5.

Various. *Blues Masters: The Essential Blues Collection – Volume 10: Blues Roots*. Rhino Records R2 71135.

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

3. CDC 9021.

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

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

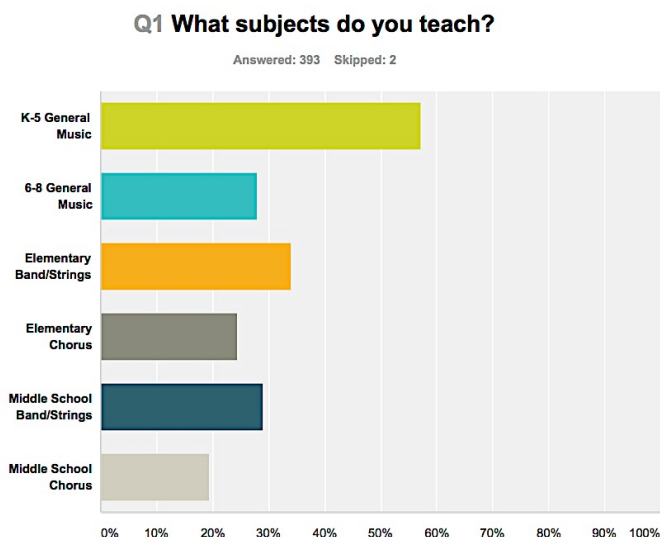
Various. *The Blues*. Smithsonian Collection SFW CD40134.

Various. *The Jazz Singers*. Prestige Records P-24113.

APPENDIX A

Jazz Education Survey Results

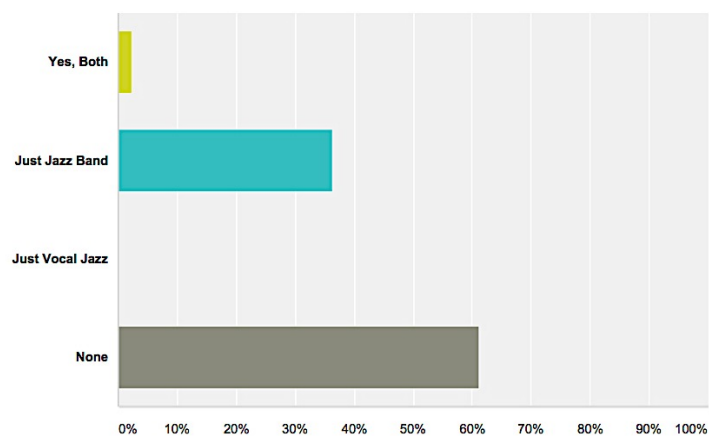
A survey of 395 New Jersey music educators was conducted by the author in September 2016 and the responses were received between the dates of 7 September 2016 and 23 September 2016. Elementary and middle school level educators were selected and contacted via email with a link to the online survey. The survey was created on www.surveymonkey.com and managed by the same. The respondents were asked ten questions concerning jazz education within their classroom and school district. All questions had the option to not be answered and certain questions had the option to provide comments, which are listed below in their entirety by respondent number. SurveyMonkey provided the graphs presented below.



Answer Choices	Responses
K-5 General Music	57.25% 225
6-8 General Music	27.99% 110
Elementary Band/Strings	34.10% 134
Elementary Chorus	24.43% 96
Middle School Band/Strings	29.01% 114
Middle School Chorus	19.34% 76
Total Respondents: 393	

Q2 Does your school have a jazz band and/or vocal jazz program?

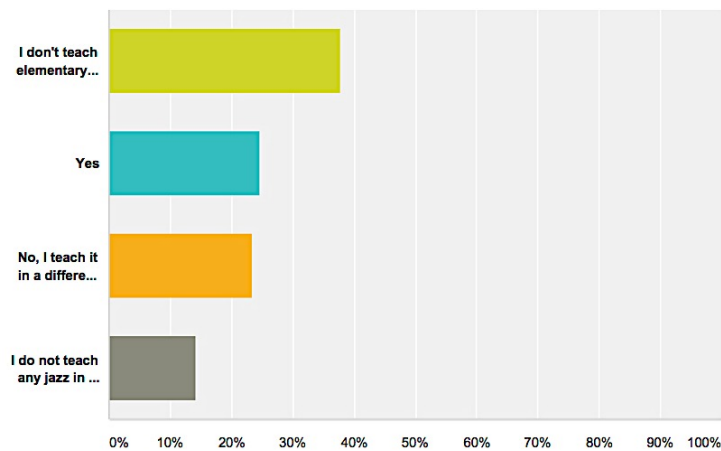
Answered: 394 Skipped: 1



Answer Choices	Responses	
Yes, Both	2.28%	9
Just Jazz Band	36.29%	143
Just Vocal Jazz	0.25%	1
None	61.17%	241
Total		394

Q3 If you teach elementary general music, do you teach jazz as a self-contained unit?

Answered: 373 Skipped: 22



Answer Choices	Responses
I don't teach elementary general music	37.80% 141
Yes	24.66% 92
No, I teach it in a different way. Please describe below!	23.32% 87
I do not teach any jazz in my curriculum	14.21% 53
Total	373

- 1) Incorporated into Black History month unit as well as various units throughout the year.
9/7/2016 9:23 PM
- 2) Scat/12 bar blues.
9/7/2016 9:28 PM
- 7) Included in genre study and instrumental style and syncopation.
9/8/2016 8:18 AM
- 11) I include jazz songs and activities as part of my class.
9/8/2016 9:22 AM
- 16) I do a unit of jazz during Jazz Appreciation month, but also will integrate it into other units/lessons I teach when relevant. I teach K-6.
9/8/2016 10:46 AM
- 19) I highlight many genres of music throughout the year in no particular order. Jazz included.
9/8/2016 5:50 PM

- 21) K-2 only. If I had older grades I would probably teach it in a self contained unit, and insert it where I can in other units.
9/8/2016 6:18 PM
- 25) I constantly mix in different styles of music through out the entire year. Though I find it is highlighted most in February in conjunction with my black history month unit as many of the black musicians we learn about are jazz musicians.
9/8/2016 9:25 PM
- 26) We don't have a unit on Jazz. I only have them once a week. There is probably at least one jazz number in each section I teach.
9/8/2016 9:38 PM
- 27) I use audio samples for movement exercises throughout the year. I also interject history lessons throughout the year when it applies. ex. Orff instruments and improvisation or scat syllables during vocal warm-ups etc.
9/8/2016 9:51 PM
- 29) I also use it regularly for listening/movement activities.
9/9/2016 5:51 AM
- 32) I teach jazz as separate components. I will do listening exercises with jazz, history and performer/composer, improv, 12 bar blues. Each is taught independently and linked through discussion.
9/9/2016 8:16 AM
- 33) I teach about a selected jazz musician each year in gr. 1, 2, 4, and 5. I also work on improvisation skills in gr. 1-5, though not within the context of jazz.
9/9/2016 8:53 AM
- 34) I would not say as a self contained unit - it is incorporated throughout the year where appropriate.
9/9/2016 9:06 AM
- 38) I am an Orff level II teacher, and we incorporate many improvisational/form concepts throughout the school year, such as blues, standard jazz form in modal (head,-improv,-head), call and response, etc. We also do many listening/singing/movement activities using jazz standards such as "Take Five", "So What", among others.
9/9/2016 9:41 AM
- 39) I teach jazz as part of an overall unit on Music Genres.
9/9/2016 10:04 AM
- 40) The elementary chorus always sings a jazz song for their spring concert, and the genre is presented to them through that particular song.

9/9/2016 11:10 AM

- 50) My students study many different genres of music. Occasionally they'll listen to a jazz song.
9/10/2016 1:01 PM
- 51) It's more of just a general introduction of jazz.
9/10/2016 1:22 PM
- 52) Wynton Marsalis Jazz Curriculum.
9/10/2016 1:37 PM
- 54) We do listening activities that incorporate jazz music as well as discussing it as part of a styles of music unit. I also incorporate at least one jazz piece into the chorus I teach which about 75% of the students participate in.
9/10/2016 1:45 PM
- 57) I do not feel that I can present Jazz in a knowledgeable way. I have no experience with jazz whatsoever.
9/10/2016 2:42 PM
- 65) I teach in a school that only houses First and Second Grade students. We discuss/listen to jazz music in April as part of Jazz month.
9/10/2016 9:32 PM
- 70) Last year was my first year and I included jazz listening as well as topics such as improv in my general music curriculum. I hope to include more this year.
9/11/2016 10:59 AM
- 75) This is my first year teaching elementary - but I don't plan on making it a "unit." I will just include it the way I include any other music through activities we do.
9/11/2016 4:04 PM
- 77) I teach African music and a drum circle. From that we proceed to Jazz and its history and influences.
9/11/2016 8:34 PM
- 81) I don't have a specific "unit" or time frame. We explore various styles of jazz, instruments found in jazz (most instruments), scat singing, and whatever else comes along by way of the discussions in class. Lots of listening - I have several children's books I read to them too - most often I start this unit shortly after we get back from winter break and continue through March/early April. That doesn't mean we don't listen to jazz at other times - it just might not be the focus of that lesson.
9/11/2016 9:00 PM

- 85) Just switched to the Quaver Music Curriculum, so I haven't gotten that far ahead yet. It looks like it teaches bits and pieces at each grade level from what I've seen so far.
9/11/2016 9:16 PM
- 86) Jazz is incorporated into the curriculum. There are many listening lessons that include all genres. In addition, I teach a unit in 5th grade on the Blues and the students play the the 12 bar blues, a modified blues scale, and improvisation on Orff instruments.
9/11/2016 9:17 PM
- 87) Through composer lessons when applicable.
9/11/2016 9:21 PM
- 89) Through repertoire and during Black History Month.
9/11/2016 9:30 PM
- 109) Only certain pieces throughout the year; usually tied with other concepts I am teaching. I do more jazz technique lessons in my chorus class.
9/12/2016 8:44 AM
- 111) I teach individual songs and performers throughout the year.
9/12/2016 9:00 AM
- 115) I use jazz as songs to teach musical concepts in 2nd grade and 5th grade and I also teach it from historical perspective in 5th grade.
9/12/2016 9:06 AM
- 118) With my 4th grade general music classes I start in April and give units on: brief history of Jazz (Ragtime & Cakewalk) and then discuss Louis Armstrong, Ella Fitzgerald, Duke Ellington and Coltrane. We listen to stories, and we dance and we use YouTube videos. With my 3rd grade general music I have discuss April is jazz history month and have them listen to the story of Ellison the Elephant, which has jazz music and improv in it.
9/12/2016 9:24 AM
- 121) Through the singing of chorus concert songs.
9/12/2016 9:48 AM
- 126) I incorporate jazz music throughout the year.
9/12/2016 11:45 AM
- 127) I incorporate jazz as an influence on rock & roll history in 8th grade general music.
9/12/2016 11:47 AM

- 128) Students become aware of styles in 1st grade, and add characteristics of those styles to their understanding as they proceed through the program in later grades.
9/12/2016 12:24 PM
- 131) I teach music as a form of art and don't stress any particular genre. Especially in this day and age when jazz is merely a spec in the universe of musical styles. In the limited time i have to share an unlimited amount of material, i stress jazz in its most basic forms: creativity, improvisation and freedom of expression. The goal being to have students creating their own musical voice to connect to everyday life.
9/12/2016 1:21 PM
- 133) Our junior high and high school students play together as an after school club for jazz band.
9/12/2016 1:33 PM
- 145) I teach throughout the year in general music.
9/12/2016 6:29 PM
- 150) I teach jazz through "mystery music" listening activities.
9/12/2016 7:15 PM
- 152) We use listening examples in grades 3-4, but I do not have a specific unit on Jazz.
9/12/2016 7:19 PM
- 157) I host a couple of workshops, where some local college musicians share improve and 12 bar blues activities.
9/12/2016 8:20 PM
- 159) I use various opportunities (Black history month, choral concerts, holidays, etc.) to integrate jazz listening and improvisation exercises to my very young students. I do not "teach jazz", per se, as a unit ny itself.
9/12/2016 9:36 PM
- 163) I weave some jazz selections in as I can in 4th/5th grade, but do a fairly large unit on ragtime/early jazz in 6th grade.
9/13/2016 7:01 AM
- 167) I incorporate jazz into each unit as I see fit.
9/13/2016 8:05 AM
- 182) Some of our examples in the keyboard class some the Real Book and other standards are shared as well - My school is 4th through 8th. In the question below it would be every year we include more Jazz than other music. (the building I teach in had Count Basie and Sonny Grier as students...
9/13/2016 10:11 AM

- 183) I don't always teach it as a unit. I use the book, *The Jazz Fly* with kindergarten and *Music Express Magazine* with the older grades to learn about current jazz performers. I also introduce the blues for them to play and sing and introduce some classic blues singers.
9/13/2016 10:28 AM
- 195) It is a whole unit in 5th grade. I also teach the Blues and have the students compose a Blues piece.
9/13/2016 1:30 PM
- 196) On Mondays (the only day I have a classroom and not on a cart), I have the students walk in to the classroom (the art room) when they hear the music, almost always jazz. We then talk about who it was, the year, and the subgenre.
9/13/2016 2:09 PM
- 198) 5th graders look at it most extensively in a unit, but I always cover improvisation with all of my students.
9/13/2016 3:54 PM
- 201) I expose children to jazz music mostly through listening and identifying the style.
9/13/2016 4:24 PM
- 202) I teach a jazz unit in 6th grade only. (I also teach 5th grade in my school.)
9/13/2016 4:28 PM
- 205) I will teach some jazz interspersed throughout the curriculum.
9/13/2016 6:48 PM
- 208) Students learn about a Jazz artist, either vocal or instrumental, through books, videos, *Music Express Magazine* and my personal experience. They also learn to sing/perform jazz songs, in a jazz &/or jazz-swing style. They love singing different genres and this is one of their favorites!
9/13/2016 8:17 PM
- 215) My first grade students listen to and learn about Louis Armstrong. After acquainting them with scat singing through Louis' entertaining singing, I start the students off with echo singing my simple four-beat improvisations, using a minimum of syllables, and grounded in the home-tone. This helps to mitigate the fear-factor. Gradually the students begin to invent their own phrases. Following my example, some of the become quite competent Later I'll introduce Ella Fitzgerald's scat singing to further the students' appreciation of the complexity possible in scat singing. And we always keep the atmosphere light, breezy and fun. I improvise at the piano while students move appropriately. When I introduce clarinet and flute, I include improvisation for listening and discussion. I will also introduce recorded instrumental improvisations of the masters as the year

proceeds. This summer I took a week-long course with Chris Azzara on teaching improvisation. I will try his techniques for adding vocal improvisation to folk songs.

9/14/2016 8:10 AM

- 222) Blues and Jazz are incorporated in the general music lessons.

9/14/2016 10:49 AM

- 223) Jazzy Fairy Tales, During my Black History Unit through YouTube videos, Freddie the Frog Scat Singing.

9/14/2016 11:25 AM

- 225) I incorporate jazz in my daily lessons rather than teach it as a self-contained unit.

9/14/2016 11:59 AM

- 228) I focus on knowing Jazz musicians and appreciate the style of it during the 2nd marking period for my 5th grade.

9/14/2016 1:14 PM

- 232) During African American history month, I touch on various styles of jazz (such as Dixieland, Swing, Cool and Bebop) in a unit on teach on secular and religious African American music. We also sing supporting songs in the spiritual, blues and swing styles.

9/14/2016 3:38 PM

- 242) I teach about American Composers and one of them is Ellington.

9/14/2016 8:22 PM

- 244) Lessons on several listening examples and jazz performers are interspersed throughout the year.

9/14/2016 9:24 PM

- 245) April is Jazz appreciation month. We do varied lessons about Jazz and jazz composers/performers as age appropriate. In addition my third grade students do independent research projects on jazz musicians.

9/14/2016 10:20 PM

- 248) I don't but I was in the district teaching K-5 for 10 years and I used Doug Goodkin's Now's the Time with my mallet percussion ensemble. It's a book about teaching jazz in the elementary school level. The band director at our middle school has a jazz ensemble. I do not have a middle school jazz choir, although I program choral jazz or at least things with a swing feel.

9/15/2016 7:09 AM

- 254) I teach about jazz as one of many different musical styles.

9/15/2016 8:34 AM

- 259) In fourth grade I do a historical approach in a unit called "From Africa to Jazz" that starts in Ghana and the slave trade and ends with Louis Armstrong. The unit is hands on. (polyrhythm, oral tradition, call and response, coded language-Spirituals in contrast with church music, ragtime, Harlem Renaissance, jazz, etc.) Includes a small composition and performance of polyrhythm on non-pitched percussion, analysis, singing. I use primary source when it is available.
9/15/2016 9:30 AM
- 261) Each year in 1st, 2nd, and 3rd grade we learn about American composers (Ellington, Gershwin, etc.), and we discuss how jazz music has influenced their composing.
9/15/2016 9:42 AM
- 268) Integrated within the listening/appreciation units.
9/15/2016 2:30 PM
- 269) I usually integrate jazz with other styles of music in listening examples, songs to sing and play on instruments in the classroom, etc.
9/15/2016 2:37 PM
- 270) I try to incorporate different jazz pieces and musicians throughout the year. For example, when 3rd graders learn about The Nutcracker Ballet in December, we compare and contrast the music with Ellington's Nutcracker Suite; when we learn the song My Favorite Things, we also listen to Coltrane's version, etc.
9/15/2016 3:58 PM
- 274) We teach jazz songs in gen. Music class with recorder songs and vocal development songs with movement so it is integrated.
9/15/2016 6:26 PM
- 275) The music book series have embedded jazz lessons. I teach some of them.
9/15/2016 7:33 PM
- 277) We have an All Wayne Jazz after school program. I do a unit on jazz and the students present a vocal jazz concert in fifth grade.
9/15/2016 8:31 PM
- 278) I teach 4th and 5th grade students. 4th grade students have some jazz lessons throughout the year, 5th grade does a jazz unit as part of a bigger American music unit.
9/15/2016 8:32 PM
- 279) I teach jazz only in 4th grade (the highest grade in the school) general music. We learn different types of music (ragtime, scat, soul, Gospel, etc.). It's a VERY shortened lesson on each...just touching on the main points. In chorus, we discuss

the repertoire. If we are doing a jazz piece, we discuss what is acceptable singing in this genre as opposed to other choral music.

9/15/2016 9:34 PM

- 285) In 3rd Grade specifically, I introduce jazz with a lesson on Louis Armstrong, and then from time to time depending on the rep that we work on, but I have not used the subject as a stand-alone unit.

9/16/2016 8:13 AM

- 286) I have a Weekly Music Feature (Featured Musician) element in which I play a video by the artist and share biographical information with the class. The Weekly Music Feature may include a Jazz artist.

9/16/2016 8:35 AM

- 288) There is no singular unit on jazz. However, students are exposed to and perform individual songs, artists, and 'orffestrations' throughout the year.

9/16/2016 8:48 AM

- 289) I teach it as part of the history unit I do on American pop music.

9/16/2016 8:55 AM

- 292) Large unit in 5th grade (focus on American music all year) using a Jazz History Timeline. Covered important artists and styles, some singing and classroom instrument improv activities.

9/16/2016 10:29 AM

- 294) During the months of April and May we focus on jazz in class, the style, scatting, singing and playing different progressions.

9/16/2016 11:32 AM

- 296) Throughout the year, as is comes up in curriculum.

9/16/2016 1:18 PM

- 306) In 5th grade we teach jazz songs, and some vocal jazz techniques, which I found in the "Making Music" 5th grade book. When I taught 6th grade I included a year-long unit on 20th century American Pop music, which started with Ragtime and Jazz, but when they moved 6th grade up to the middle school I no longer had that luxury, so now it is more of a study in musical styles through the songs we sing in class.

9/16/2016 9:15 PM

- 308) I teach a unit on African music in grade 7 using the World Music Drumming curriculum. After they have done the drumming, I make connections with jazz and we do some blues improvising using the blues scale on the Orff instruments and other scat singing and do a couple of jazz lessons from their text book (Music Connection, Silver Burdett).

9/16/2016 10:15 PM

- 310) I teach Jazz when we discuss Jazz composers.

9/16/2016 10:40 PM

- 311) Usually I just touch on jazz after a short unit on the Blues in 6th gr.

9/16/2016 11:21 PM

- 312) Jazz is sprinkled throughout my curriculum, as improv where possible. But more often as history and appreciation lessons and units.

9/17/2016 12:45 AM

- 315) 5th grade studies scat, but we don't stay on it long.

9/17/2016 8:10 AM

- 317) I teach K-3. I don't do a whole unit on jazz, but we talk about it when it comes up and I try to use examples in class. Our 4-8 teacher is a big jazz guy so I let him handle it.

9/17/2016 8:26 AM

- 319) Students improvise -- we discuss improvisation as the main character of jazz.

9/17/2016 8:44 AM

- 322) We may cite examples of the genre in vocal and dance. We may also perform the melody from standard tunes. However, no jazz theory. No advanced harmony (yet).

9/17/2016 10:56 AM

- 327) I touch upon the history of Jazz in 8th grade during our study of popular music.

9/17/2016 12:22 PM

- 328) 5th graders do an overview of blues, swing and jazz. Includes writing their own blues song, playing 12-bar Blues chord progression on boomwhackers, and learning swing dance steps.

9/17/2016 1:31 PM

- 333) This year my third grade is participating in Carnegie Hall's Link Up! The Orchestra Swings. This is a brand new curriculum is through WMI and focuses on jazz and swing concepts. I always keep a jazz influenced curriculum in my other grades as well.

9/17/2016 5:05 PM

- 337) I teach music to kindergarten students. I introduce Jazz in April during Jazz in our schools month when I play examples of jazz music for my students.

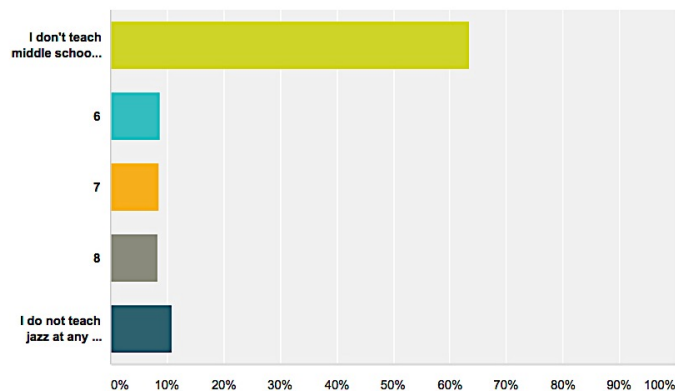
9/18/2016 1:16 AM

- 338) Jazz is touched on in varying lessons for music history, instruments, movement activities, and improvisation in all grade levels, but not a focused unit of study.
9/18/2016 10:07 AM
- 341) I teach jazz during Black History Month, and I begin the year with the mention of jazz as I am incorporating the music of George Gershwin into the general music appreciation program. I also show them a "cheat sheet" of "I Got Rhythm," and they sing the song with a jazz accompaniment. Looking down to another question, I have been trained in all 3 levels of Orff, Kodály, and a course in Dalcroze.
9/18/2016 1:48 PM
- 346) Free play is encouraged.
9/18/2016 5:01 PM
- 347) I do expose students to jazz. We explore the freedom of jazz rhythms. We sometimes write our own lyrics to blues songs. We sing scat in chorus. We improvise on world drums and instruments. We talk of Scott Joplin's rags as a link to the beginnings of jazz.
9/18/2016 6:51 PM
- 349) It is briefly touched on but explored in depth.
9/18/2016 8:33 PM
- 350) I teach bits and pieces about Jazz all year.
9/18/2016 9:38 PM
- 352) I include jazz as I am able. I consider jazz history to be the history of American music. I teach starting at the civil war and work my way up through New Orleans. I discuss African and European influences. I teach about Homer Plesse and the Plesse vs. Ferguson decision in contrast to Rosa Parks. I have students listen to jazz and sing jazz when possible too.
9/18/2016 11:13 PM
- 358) Every month I teach the students one patriotic song and another seasonal song. This month students are learning "Autumn Leaves". I am also using the Carnegie Hall's Link Up Curriculum "The Orchestra Swings" as my fourth grade curriculum for the year. The focus will be on jazz and swing music.
9/19/2016 8:15 AM
- 359) I teach improvisation using Orff - Schulwerk approach.
9/19/2016 8:15 AM
- 361) Each week I play a different style of music as the students walk in, then we discuss the traits of each style. Jazz is one of the styles featured.
9/19/2016 8:16 AM

- 362) The closest I get to teaching jazz is during Black History Month when I do a third grade read aloud and a listening lesson on Duke Ellington using a book by Andrea Davis and Brian Pinkney. I also show vintage YouTube clips of Ellington performing with his orchestra.
9/19/2016 8:19 AM
- 370) I do not teach jazz as a specific unit simply because of time constraints, but I am a jazz musician so the music permeates in some way everything I do. I do use jazz in my lessons. for example, I do a lesson on scat singing. For #4 below the survey will not allow me to check more than one grade level. I use jazz in all of these grade levels.
9/19/2016 8:35 AM
- 375) Listening examples, composer units.
9/19/2016 8:52 AM
- 379) We only touch on Jazz history. We do not teach Jazz style or theory.
9/19/2016 9:51 AM
- 382) Jazz has its own unit, but is also incorporated throughout the year as lessons apply to jazz skills and concepts.
9/19/2016 11:34 AM
- 384) I teach jazz as part of styles of music.
9/19/2016 1:34 PM
- 387) I use the Jazz at Lincoln Center program, but only several of the early chapters.
9/19/2016 4:24 PM
- 389) I see students once a week for 35 minutes-- due to limited time, I include Jazz listening examples in my Critical listening activities at all grade levels. I also include improvisation in the Grade 3 Recorder unit, and give students a chance to experiment with improvisation at a basic/beginner level.
9/20/2016 9:52 AM
- 393) A very short unit.
9/20/2016 5:08 PM
- 395) Usually during Black History Month.
9/23/2016 12:04 PM

Q4 If you teach middle school general music, what grade level do you teach about jazz?

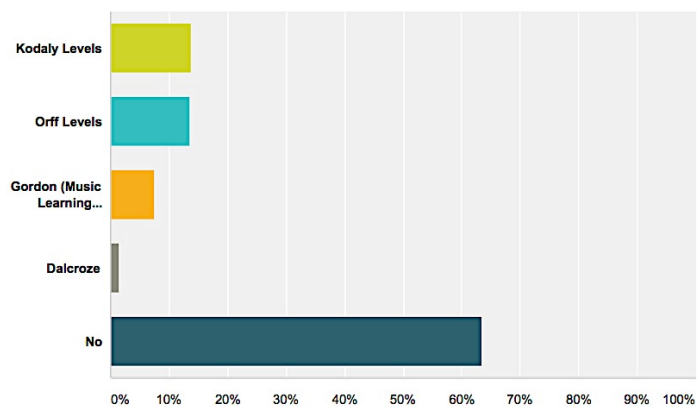
Answered: 361 Skipped: 34



Answer Choices	Responses	
I don't teach middle school general music	63.43%	229
6	8.86%	32
7	8.59%	31
8	8.31%	30
I do not teach jazz at any of these levels	10.80%	39
Total		361

Q5 Do you have any additional general music training?

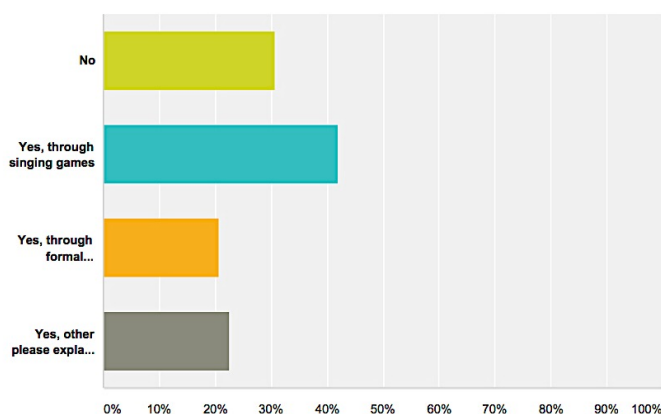
Answered: 384 Skipped: 11



Answer Choices	Responses	
Kodaly Levels	13.80%	53
Orff Levels	13.54%	52
Gordon (Music Learning Theory)	7.55%	29
Dalcroze	1.56%	6
No	63.54%	244
Total		384

Q6 Do you include improvisation instruction in your classroom? (not ensembles)

Answered: 381 Skipped: 14



Answer Choices	Responses
No	30.71% 117
Yes, through singing games	41.99% 160
Yes, through formal instruction (scales, blues, etc.)	20.73% 79
Yes, other please explain below	22.57% 86
Total Respondents: 381	

- 18) Through ORFF instruments.
9/8/2016 12:59 PM
- 21) I teach it through Orff and Dalcroze when appropriate.
9/8/2016 6:18 PM
- 33) Call and response improv with rhythm and melodic patterns, improv in percussion instruments and recorders.
9/9/2016 8:53 AM
- 35) I have students improvise rhythms on rote songs: "Hot Cross Buns," "Mary Had a Little Lamb." I demonstrate and then have them try. This is beginning band students.
9/9/2016 9:19 AM
- 36) Occasionally when doing a unit from Gordon.
9/9/2016 9:33 AM
- 38) Blues, standard jazz form using modes (head,-improv,-head), call and response, etc. We also do many listening/singing/movement activities using jazz standards such as "Take Five", "So What", among others.
9/9/2016 9:41 AM

- 41) I am a first year teacher, so I have not had the opportunity to incorporate improvisation in my instruction yet, but it is something that I would eventually like to do.
9/9/2016 11:50 AM
- 44) We improvise on recorders in the elementary school. I give them notes to choose from while everyone else plays chords.
9/9/2016 8:40 PM
- 50) Drumming.
9/10/2016 1:01 PM
- 57) I will be including improvisation more this year. After taking a graduate course in which improv and creativity was the main focus, I feel that I have a better grasp on how to approach this in my classes.
9/10/2016 2:42 PM
- 60) In General Music class, through vocabulary words/ definitions/identification/listening connected to Gospel music instruction.
9/10/2016 4:32 PM
- 62) With barred instruments and iPad instruments.
9/10/2016 5:20 PM
- 63) I have done projects toward the end of the school year where students write their own pieces with a small group and part write. I also do a small unit on improv and how it can be used within their written pieces.
9/10/2016 6:46 PM
- 67) Rhythm games using rhythm sticks or xylophones.
9/11/2016 1:27 AM
- 69) Drum patterns.
9/11/2016 9:49 AM
- 78) Drum improvisation in drum circles.
9/11/2016 8:48 PM
- 79) Improv on recorders and Orff instruments.
9/11/2016 8:52 PM
- 82) Mostly movement improvisations for rhythm purposes.
9/11/2016 9:06 PM
- 86) Students improvise in my classroom all the time through speech, movement, blues and pentatonic scales, and singing.

9/11/2016 9:17 PM

- 87) As a contained unit and used frequently in my Orff instruction.

9/11/2016 9:21 PM

- 107) Movement.

9/12/2016 8:32 AM

- 109) Improvisation on Orff instruments.

9/12/2016 8:44 AM

- 111) Drum circles.

9/12/2016 9:00 AM

- 112) We teach Grade 4 and 5 beginning band. We do exercises in our band class for ear training where the teacher plays a measure(s) of music and the students have to play it back. We used fixed "DO" in concert Bb to guide our students.

9/12/2016 9:04 AM

- 115) 5th grade vocal (a little) and 4th/5th grade instrumental- rhythmic improve first than melodic; and it's not necessarily jazz improvisation.

9/12/2016 9:06 AM

- 116) I teach my 5th grade band students how to improvise over the blues. I tell them that they can use all the note from the concert Bb major scale and throw in some Abs. I remind them it's not just playing random things but coming up with rhythm and note patters that must be in the time of the background track.

9/12/2016 9:18 AM

- 117) But with instruments (band teacher).

9/12/2016 9:19 AM

- 121) Drum circle band members are encouraged to make up their own songs.

9/12/2016 9:48 AM

- 128) Orff based improvisation across grade levels.

9/12/2016 12:24 PM

- 129) Improvisation is incorporated into our percussion and rhythm unit.

9/12/2016 12:55 PM

- 130) Sometimes in group lessons we try some improvisation.

9/12/2016 1:06 PM

- 131) Every project I have involves some sort of creative outlet where improvisation is necessary.

9/12/2016 1:21 PM

- 133) We sometimes play around with it in group lessons.

9/12/2016 1:33 PM

- 141) Recorder melodic patterns.

9/12/2016 5:49 PM

- 145) Variations of melodies, accompaniments, and melodies.

9/12/2016 6:29 PM

- 147) Although I only teach gr. 4-5 now, I lay the foundation of jazz through ensemble selections requiring stylistic phrasing and encourage students to attempt to create their own solos on these selections for performance giving gradually more narrow guidelines - starting from no guidelines at all. I used to teach improvisation in the middle school and had formed a Jazz band while I was there.

9/12/2016 7:01 PM

- 152) We use classroom instruments to improvise accompaniments for pentatonic songs (barred instruments) and non-pitched percussion for rhythmic improvisation. I also have 4th graders use barred instruments to improvise melodies over a prescribed number of beats.

9/12/2016 7:19 PM

- 154) Through piano.

9/12/2016 7:49 PM

- 163) Not at the moment, but the other teacher in our district does, and I know I really should include it in someday.

9/13/2016 7:01 AM

- 166) Students improvise on bells once a week all year.

9/13/2016 7:56 AM

- 179) As an orchestra director, I incorporate improvisation into my class using the 12 bar blues progression in G.

9/13/2016 9:38 AM

- 182) Keyboard instruction includes circle of fifths and basics of chord theory (Mehegan method) and improv - in Question 5 I am familiar with all of the above.

9/13/2016 10:11 AM

- 186) Students improvise on the black keys using a few notes and then develop a pattern from those notes. Teacher plays a chord progression in F# major.

9/13/2016 10:44 AM

- 193) Improvisation for jazz in piano classes.
9/13/2016 1:07 PM
- 195) I use it in all grade levels with instruments and voice.
9/13/2016 1:30 PM
- 200) Through instrument playing games- playing a background track in Bb blues and having kids improv on the xylophones.
9/13/2016 4:06 PM
- 201) I have kids improvise melodies on recorder and sometimes through singing and playing instruments.
9/13/2016 4:24 PM
- 202) Through instrument circles - sequential adding of improvisation elements (first rhythm only, then with pitch, then with dynamics, etc.).
9/13/2016 4:28 PM
- 204) Orff instruments.
9/13/2016 6:09 PM
- 205) Through singing.
9/13/2016 6:48 PM
- 216) I teach a loose structure of improvisation with the use of Orff instruments.
9/14/2016 8:31 AM
- 218) Recorder.
9/14/2016 8:39 AM
- 220) As supplemental activities for kids who are in Jazz Band. This is done in pull out instrumental lessons.
9/14/2016 9:44 AM
- 228) We only do few improvisation on rhythmic patterns clapping, or singing with Kodály hand signs.
9/14/2016 1:14 PM
- 234) We explore improvisation when studying the pentatonic scale (on pitched percussion).
9/14/2016 6:40 PM
- 237) When working with small percussion, I give students an informal opportunity to improvise 4-beat rhythms taking turns going around a circle. Later in the year I give students an opportunity to improvise 8-beat pentatonic melodies on soprano glockenspiels.

9/14/2016 6:47 PM

- 239) Improvising rhythms in keyboard lab.

9/14/2016 7:09 PM

- 244) Pentatonic improvisation on Orff instruments, and question and answers on recorders.

9/14/2016 9:24 PM

- 251) Drum circles.

9/15/2016 8:05 AM

- 253) During small group instrument lessons.

9/15/2016 8:21 AM

- 254) We improvise on classroom instruments (non-pitched and barred).

9/15/2016 8:34 AM

- 259) Improvisation in all grades on barred instruments. In fourth and fifth grades we use visual charts for strategies to improvisation. Someone else developed the charts.

9/15/2016 9:30 AM

- 260) My students improvise on instruments and with their voices. I teach early childhood using a curriculum called First Steps in Music that includes an improvisation segment each class.

9/15/2016 9:34 AM

- 261) Most of our improvisation at the 1st-3rd grade level is through either classroom percussion instrument improv or movement improv (singing games like "Little Johnny Brown" and "Pizza Pizza Daddy-O" come to mind).

9/15/2016 9:42 AM

- 265) 1 lesson a year is devoted to teaching improvisation. This is for 4th & 5th grade instrumental lessons.

9/15/2016 11:49 AM

- 267) Only with rhythm.

9/15/2016 1:53 PM

- 268) Singing games, dancing, recorder/Orff improvising.

9/15/2016 2:30 PM

- 274) Yes, using technology with virtual instruments and iPads. We create virtual instrument bands and students have to improv over ostinatos and small ensemble grouping. We also have students create 12 bar blues compositions in Garageband.

9/15/2016 6:26 PM

275) Through playing instruments.

9/15/2016 7:33 PM

278) 5th grade improvises on Orff instruments using bars set up in blues scale.

9/15/2016 8:32 PM

285) I usually have most of my improvisation on Orff instruments for various classroom games.

9/16/2016 8:13 AM

288) Yes, through "drum" circles (which include more than just drums) and xylophone improvisation within given parameters. Occasionally, this extends to recorder, as well.

9/16/2016 8:48 AM

292) Classroom percussion instrument improv - hand drums, prepared xylophones.

9/16/2016 10:29 AM

297) Also on instruments (xylophones, boomwackers...).

9/16/2016 1:21 PM

300) Guitar class.

9/16/2016 2:48 PM

308) Using the Orff Instruments and World Music Drumming curriculum.

9/16/2016 10:15 PM

311) Orff-Schulwerk - mostly pentatonic, some modal improv.

9/16/2016 11:21 PM

312) Some xylophone and recorder improv when possible - dependent upon time constraints and student readiness.

9/17/2016 12:45 AM

316) Rhythm and percussion improvisation.

9/17/2016 8:19 AM

319) My own method.

9/17/2016 8:44 AM

328) Students improvise rhythm pieces in small groups during a World Music Drumming unit.

9/17/2016 1:31 PM

- 330) Teacher performs simple patterns using limited note ranges, blues scales, etc. that are echoed by students on band instruments. Students then do short 1-2 bar solos and the group echoes. Mostly done in small-group instrumental lessons.
9/17/2016 3:21 PM
- 332) Yes - vocally and on barred instruments and/or recorder.
9/17/2016 5:00 PM
- 338) Through xylophone activities, movement, and singing.
9/18/2016 10:07 AM
- 340) Through Orff lessons.
9/18/2016 11:59 AM
- 341) I see all classes once a week for 45 minutes. I do improve, movement with the younger students, and then use rhythm instruments next. They took away my music room and therefore the Orff instruments are not available anymore.
9/18/2016 1:48 PM
- 342) I incorporate it in world drumming.
9/18/2016 1:54 PM
- 343) I teach grades 4,5 and 6 band. I see each child for a 35 minute period once per week, which gets whittled down to 25 minutes with lateness, travel time and all manner of other things. No time to teach anything but band!
9/18/2016 3:08 PM
- 346) Play time.
9/18/2016 5:01 PM
- 347) I use world drums and in the course of a song where we are singing and playing rhythms on the drums, we rotate in measures of rhythm where students have the opportunity to improvise for four beats. Students who have the best sense of the beat and are uninhibited seem to have the most success.
9/18/2016 6:51 PM
- 349) In middle school through instrumental composition.
9/18/2016 8:33 PM
- 350) Just jamming on selected notes or rhythms.
9/18/2016 9:38 PM
- 361) Also with instrument activities.
9/19/2016 8:16 AM
- 362) We do pentatonic improv on the Orff instruments.

9/19/2016 8:19 AM

- 364) Through instrumental games.

9/19/2016 8:20 AM

- 370) It is not limited to formal instruction; I often teach informally, i.e. using your ears, etc.

9/19/2016 8:35 AM

- 375) Playing on instruments.

9/19/2016 8:52 AM

- 377) Creating rhythms and melodies on instruments. Like general music singing games but with my instrumental classes. Scales/blues stuff comes after they lose inhibition.

9/19/2016 8:57 AM

- 380) Rhythmic Improvisation - World Drumming.

9/19/2016 10:47 AM

- 388) Rhythmic improvisation, improv on Orff instruments with a given pitch set, improv on recorder with a given pitch set.

9/20/2016 9:23 AM

- 392) Yes, in my general music drumming class.

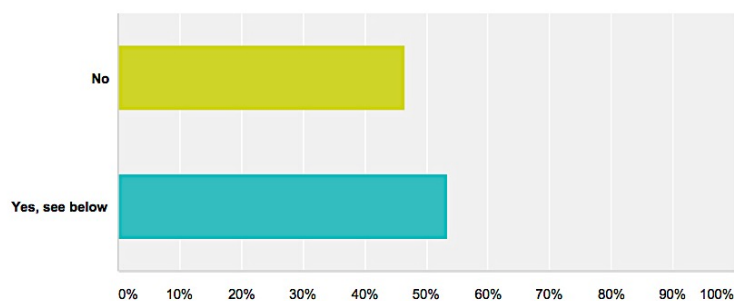
9/20/2016 2:52 PM

- 395) Through rhythm activities.

9/23/2016 12:04 PM

Q7 Are there songs you use in general music to promote jazz feeling, style, or improvisation?

Answered: 354 Skipped: 41



Answer Choices	Responses
No	46.61% 165
Yes, see below	53.39% 189
Total	354

- 8) Discussion / Listening Examples of Blues leading to Big Band / Swing Music. Ex: Bessie Smith, Ella Fitzgerald, Benny Goodman, Glenn Miller, Count Basie, etc...
9/8/2016 8:22 AM
- 16) I have not established enough of a scope/sequence to have enough "go-to's" for this yet.
9/8/2016 10:46 AM
- 17) Flip Flop and Fly Music of some of the greats i.e. Louis Armstrong "What a Wonderful World."
9/8/2016 11:33 AM
- 19) *Freddy the Frog* series has an audio book *The Flying Jazz Kitten*. I use at the younger levels to introduce jazz, jazz instruments, scat and improve.
9/8/2016 5:50 PM
- 21) Any song that allows students to come up with their own words.
9/8/2016 6:18 PM
- 23) "Good Morning Blues," "A-Tisket, A-Tasket," and more from Making Music curriculum
9/8/2016 8:29 PM
- 29) Mostly blues type songs and "Somebody's Knocking at the Door" comes to mind.
9/9/2016 5:51 AM

- 32) None specifically. I just pick what I feel like teaching/listening to.
9/9/2016 8:16 AM
- 33) Recorder blues song.
9/9/2016 8:53 AM
- 34) A variety of songs to teach vocal improv and jazz. Also other materials to incorporate jazz in the curriculum (picture books, magazines that introduce jazz artists).
9/9/2016 9:06 AM
- 36) Occasionally with songs without lyrics in the younger grades when they move to the music or a recording.
9/9/2016 9:33 AM
- 38) "Take Five," "So What," "St. James Infirmary," "When the Saints Go Marching In," "Things Ain't What They Used to Be." (I am a professional jazz trombonist, so we do a TON of tunes).
9/9/2016 9:41 AM
- 44) Nothing specific. "When the Saints Go Marching In," etc.
9/9/2016 8:40 PM
- 50) "What a Wonderful World," "Rhapsody in Blue," etc.
9/10/2016 1:01 PM
- 53) "Alice's Camel" (Singing Game), "Oh My!" "No More Pie!," Anything Syncopated. We listen to examples of scat music (Ella Fitzgerald) and then scat songs we know well.
9/10/2016 1:39 PM
- 54) I use a lot of rock music that I can use a blues or pentatonic scale with easily with 9-11 year olds. Also there are many modal background tracks that easily encourage soloing to the notes that I limit.
9/10/2016 1:45 PM
- 56) "Ja Da," Music K-8 also has several great pieces for elementary. Currently, I also use Quavermusic which has some very fun recorder jazz pieces.
9/10/2016 2:01 PM
- 57) I do some gospel and some big band songs.
9/10/2016 2:42 PM
- 60) "Good Morning Blues," "The Entertainer," "Seven Comes Eleven," "Sing, Sing, Sing," "Ain't That a Kick in the Head," "You Make me Feel so Young."
9/10/2016 4:32 PM

- 62) "Chameleon."
9/10/2016 5:20 PM
- 67) Songs only promote Jazz feeling or style when we are in our "Jazz Chapter" of our Music Genres Unit.
9/11/2016 1:27 AM
- 75) "Backwater Blues," Bessie Smith "A Tisket a Tasket," "Green Onions."
9/11/2016 4:04 PM
- 77) We trace the eras and utilize spirituals and swing style songs. We also use scat songs.
9/11/2016 8:34 PM
- 78) Some concert songs.
9/11/2016 8:48 PM
- 82) Only within a limited jazz unit.
9/11/2016 9:06 PM
- 85) I typically stick to the more prominent jazz figures, Miles Davis, Charlie Parker, Duke Ellington, etc.
9/11/2016 9:16 PM
- 87) I use listening examples and live examples via myself and other students.
9/11/2016 9:21 PM
- 89) I try to include jazz repertoire for choir. We also scat phrases to help improve pitch and phrasing.
9/11/2016 9:30 PM
- 93) I don't teach general music, I teach 6-8 band.. I try to incorporate a Jazz style tune in ever concert I perform with the Middle School band. I also create my own Jazz band with my 8th graders during their lesson period to give them the jazz style experience. We do not have a formal curriculum class with in our school, so I try to give the kids a little experience with this style through our concert program & lesson schedule.
9/12/2016 6:48 AM
- 100) Quaver music uses a jazz feel for many of their songs and we identify it when we hear it. The recorders play jazz numbers.
9/12/2016 8:16 AM
- 102) We learn about 12 bar blues and the students create their own blues tune.
9/12/2016 8:18 AM

- 104) "It Don't Mean A Thing."
9/12/2016 8:22 AM
- 106) Elementary Band plays a beginner "Blues Song" by April from the lesson book.
9/12/2016 8:28 AM
- 107) "Sing, Sing, Sing," Benny Goodman, "Star Dust," Louis Armstrong, "Round Midnight," Thelonious Monk, "A-Tisket A Tasket," Ella Fitzgerald, "Take The A Train," Duke Ellington.
9/12/2016 8:32 AM
- 115) I use blues song in my 2nd grade general music text Making Music and I use excerpts from Jazz the Young People Curriculum (Marsalis) for 5th grade.
9/12/2016 9:06 AM
- 127) "Opus One," "In The Mood," other mostly 30's & 40's.
9/12/2016 11:47 AM
- 128) "When the Saints" is a great place start hearing jazz in a small ensemble, contrast that with early big band and swing. It's really hard for kids to tell the difference between a jazz big band and an orchestra. We listen to the drums and bass to help us decide what we are listening to.
9/12/2016 12:24 PM
- 129) Jazz is incorporated through a music history unit (various jazz genres with timeline and corresponding artists) and musical theater (Gershwin musicals, "Ragtime" by Terrence McNally). The listening examples change year to year.
9/12/2016 12:55 PM
- 135) Videos of jazz greats most popular songs.
9/12/2016 3:19 PM
- 142) We study a few different jazz composers/ performers and listen to some of their music.
9/12/2016 5:59 PM
- 145) Too many to list. Only a fraction of improvisation is in a jazz or blues style.
9/12/2016 6:29 PM
- 146) Junior jazz and others that lend toward a blues scale.
9/12/2016 6:41 PM
- 150) No, but am looking to incorporate it more this year.
9/12/2016 7:15 PM

- 153) In 3rd Grade, we discuss George Gershwin and students listen to “Rhapsody in Blue” and “An American in Paris.”
9/12/2016 7:24 PM
- 154) Broken Record Boogie, 12 bar blues.
9/12/2016 7:49 PM
- 156) I play listening examples of Dixieland, big band/swing, cool, boogie woogie, bebop, modern free jazz, and jazz rock fusion.
9/12/2016 7:59 PM
- 157) Often comes in through the choral repertoire. I like to include some scat and blues styles.
9/12/2016 8:20 PM
- 159) “My Landlord,” “Zudio,” “20 Robbers,” “Somebody's Knockin' at My Door” (more of a southern gospel style, but provides opportunity for percussion improv), “I Got a Letter This Mornin',” “All Around the Kitchen” (Dan Zanes does a great rendition of this song!), “Oh, My No More Pie.”
9/12/2016 9:36 PM
- 161) After instruction on 12 bar blues...we create together and improv with improv lyrics and melodies.
9/13/2016 1:09 AM
- 164) There are several in the Making Music Series by Silver Burdett, which is the series we use.
9/13/2016 7:31 AM
- 166) S learn about the birth and place of jazz music, early forms, instrumentation and influences from ragtime through big band and bebop. Students get lessons once a week for about 6 weeks.
9/13/2016 7:56 AM
- 168) 4th grade- blues music, B.B. King, one shoe blues 2nd grade- who stole the cookies - jazz piano accompaniment w/ scat singing into.
9/13/2016 8:12 AM
- 171) Generally at least 1 Ella Fitzgerald Song, Louie Armstrong, and Michael Bublé song.
9/13/2016 8:35 AM
- 172) I play actual performances of Louis Armstrong, Wynton Marsalis, Ella Fitzgerald, Miles Davis, Duke Ellington, Jelly Roll Morton, Robert Johnson, etc. etc.
9/13/2016 8:37 AM

- 173) Mostly pre Jazz Spirituals and Ragtime Sometimes a performance with one Jazz style song in it.
9/13/2016 8:48 AM
- 176) “Autumn Leaves,” *Freddie the Frog*, and the *Flying Jazz Kitten*.
9/13/2016 9:20 AM
- 178) I use different pieces each year, so it would be difficult to specify.
9/13/2016 9:37 AM
- 179) “Moondance,” “Shortnin’ Blues.”
9/13/2016 9:38 AM
- 181) Scat Song, *Charlie Parker Played BeBop* (book), *Freddy the Frog & the Flying Jazz Kitten* (book), “Twinkle Ba-bay” (from Flying jazz Kitten Curriculum), Excerpts from the new Sharon Burch/Winton Marsalis curriculum for young children.
9/13/2016 10:03 AM
- 182) My favorite is “Georgia,” as it is easy to play and can be used in piano lab environment at different levels in the same class (part distribution - melody, simple chords, extended voicings, bass line).
9/13/2016 10:11 AM
- 183) Rollo Dillworth Warm-ups- "Have you heard of the Minor Third" It swings and it has the chance for students to improvise.
9/13/2016 10:15 AM
- 184) “The Lonesome Rider Blues,” “I Got Rhythm,” “It Don’t Mean a Thing.”
9/13/2016 10:28 AM
- 185) Jacobson, Gotta be Jazz!
9/13/2016 10:44 AM
- 188) Assorted songs for chorus, (“Blue Skies,” “Ain’t Got A Thing, If it Ain’t Got That Swing,” etc.,) selections from our textbook series.
9/13/2016 11:10 AM
- 190) “Blue Skies,” “Tuxedo Junction,” “Route 66,” “A-Tisket A-Tasket.”
9/13/2016 11:49 AM
- 193) *The Real Book*.
9/13/2016 1:07 PM
- 194) We use various jazz songs during listening journals in general music.
9/13/2016 1:12 PM

- 198) *Freddie the Frog* and the *Flying Jazz Kitten* (book with audio) by Sharon Burch
Songs that I create Composers of the month.
9/13/2016 3:54 PM
- 199) “In the Mood.” “Sing, Sing, Sing.”
9/13/2016 4:00 PM
- 200) I do a lesson on the 4 main jazz styles and hearing the difference between them.
We learn about Dixieland, Big Band era, Bebop, and Jazz Rock.
9/13/2016 4:06 PM
- 201) Duke Ellington - *Nutcracker Suite*, Blues songs.
9/13/2016 4:24 PM
- 202) Lots and lots of jazz examples - Duke Ellington, Louis Armstrong, Ella Fitzgerald, etc.
9/13/2016 4:28 PM
- 205) I will find a variety of genres to intersperse throughout the curriculum.
9/13/2016 6:48 PM
- 208) I try to include jazz/jazz-feeling/swing in my concerts.
9/13/2016 8:17 PM
- 211) I have used jazz charts for my 6th grade band, but have simplified them so that they are playable for that age group.
9/13/2016 8:38 PM
- 215) As I said above, I intend to use the folk songs of the Feierabend curriculum as a basis for vocal improvisation.
9/14/2016 8:10 AM
- 216) Through the Silver Burdett series, I incorporate some jazz listening and activity.
9/14/2016 8:31 AM
- 222) Various swing and blues tunes.
9/14/2016 10:49 AM
- 223) *Freddie the Frog* products, and *Jazzy Fairy Tales*, as well as a whole Black History Month Unit
9/14/2016 11:25 AM
- 225) I use a good amount of songs from the *Now's the Time: Teaching Jazz to All Ages* book by Doug Goodkin.
9/14/2016 11:59 AM

- 232) "Joe Turner Blues", "Good Morning Blues", "Sing, Sing, Sing" and "It Don't Mean A Thing, If It Ain't Got That Swing."
9/14/2016 3:38 PM
- 237) I teach a 4-6 week unit on jazz and include an explanation of improvisation. The unit includes listening to several jazz instrumentalists and singers - including scat singing.
9/14/2016 6:47 PM
- 242) "Don't Mean a Thing," "Sing, Sing, Sing."
9/14/2016 8:22 PM
- 244) "Route 66," choral version with a scat interlude. "When The Saints..." for improvisation, "Wade in the Water."
9/14/2016 9:24 PM
- 245) "A Tisket A Tasket," CD Jazz or Kids: Sing, Clap Wiggle and Shake.
9/14/2016 10:20 PM
- 248) In guitar we learn how to play a blues shuffle chord progression. They accompany "Sweet Home Chicago" and we compare recordings by Robert Johnson and Eric Clapton. In Music Fundamentals we use "Sunny Days for Two," "St. Thomas," and "C Jam Blues" with the Orff instruments and songbells and we practice improvising.
9/15/2016 7:09 AM
- 252) Tarzan- "Trashin' the Camp" to learn about scat syllables.
9/15/2016 8:12 AM
- 254) "Cookie Jar," songs from Doug Goodkin's *Now's The Time* book.
9/15/2016 8:34 AM
- 259) I expose all children to primary source jazz listening at some point. Duke Ellington, Herbie Hancock, Louis Armstrong, etc. "The Classics."
9/15/2016 9:30 AM
- 261) Mostly Ellington listening examples such as "Take the A Train" and "Mood Indigo."
9/15/2016 9:42 AM
- 262) Various 12-bar blues songs.
9/15/2016 10:04 AM
- 267) 12 bar blues and I perform Kapustin Etudes.
9/15/2016 1:53 PM

- 268) Jazz songs from Silver-Burdett series.
9/15/2016 2:30 PM
- 274) “Hey, Johnny Brown,” Mississippi Cats,” with scatting, rhythmic patterns. We also use apps like Sound Prism.
9/15/2016 6:26 PM
- 275) Other than what is in the book series, I also play Ella Fitzgerald, Duke Ellington, jazz videos on YouTube.
9/15/2016 7:33 PM
- 278) "It Don't Mean a Thing", recordings of Ellington, Fitzgerald, Armstrong, songs from *Flying Jazz Kittens* series.
9/15/2016 8:32 PM
- 279) Many of my Dr. Martin Luther King songs, some chorus songs, music to dance to (for the younger grades), yearly assembly by our HS jazz band (top in the state of NJ).
9/15/2016 9:34 PM
- 282) In younger grades we sing many songs rooted in gospel blues and spirituals for the "in the pocket" feel.
9/16/2016 7:30 AM
- 285) I usually have most of my improvisation on Orff instruments for various classroom games.
9/16/2016 8:13 AM
- 294) The little ones love the *Jazz Kittens* books by Sherry Luchette.
9/16/2016 11:32 AM
- 296) “Long Way from Home,” Huddy Ledbetter; Duke Ellington – “Take the A-Train”; Ella Fitzgerald – “A Tisket a Tasket.”
9/16/2016 1:18 PM
- 304) We learn about composers like Scott Joplin, Ella Fitzgerald, Count Basie as well. In those lessons, we hear “Take the A-Train,” and “The Entertainer” as well as “April in Paris.”
9/16/2016 7:40 PM
- 306) My favorite is "Teach Me to Swing," by Kirby Shaw, found in the 5th grade *Making Music* books.
9/16/2016 9:15 PM
- 308) “St Louis Blues,” “Joe Turner Blues.”

9/16/2016 10:15 PM

- 312) Yes. Louis Armstrong, and Dixieland, as part of a Disney's "*Princess and the Frog*" unit I teach. I'm unable to recall specific song titles without my plans in front of me.

9/17/2016 12:45 AM

- 315) "Now Is The Time."

9/17/2016 8:10 AM

- 316) When I include literacy about different styles such as classical, contemporary and *Jazzy The Cat*, my students learning the families of instruments and providing descriptions of them, famous soloists and recognized bands that may incorporate jazz.

9/17/2016 8:19 AM

- 321) Scat and Blues.

9/17/2016 10:02 AM

- 322) Swing beat and triplets. "Sing, Sing, Sing", "It Don't Mean a Thing."

9/17/2016 10:56 AM

- 323) By Louis Armstrong, Ella Fitzgerald, John Coltrane, Dizzy Gillespie, Chano Pozo, Chucho Valdes, etc.

9/17/2016 11:04 AM

- 324) In the Macmillan series there are jazz and jazz flavored songs through out. I also do a unit on improvisation, highlighting Ella Fitzgerald.

9/17/2016 11:18 AM

- 327) Songs that are provided in the music texts: Silver Burdett.

9/17/2016 12:22 PM

- 328) "It Don't Mean a Thing," "Sing, Sing, Sing," "What a Wonderful World," "Take 5."

9/17/2016 1:31 PM

- 331) We sing A Bunch of Animals (music K-8 series) in 3rd grade - it's in the French Jazz style. The kids love it. I use Jim Tinters book and cd - a *Minor Melody*. The track allows for a 32 bar call response section that lends itself for improv on recorder- grade 3. We also participate in the Link Up With Carnegie Hall program, this years theme is The Orchestra Swings.

9/17/2016 3:43 PM

- 332) I like to share a wide variety of jazz music with students when discussing the genre - from Ella Fitzgerald to Cecile McLorin Salvant, to strictly instrumental

jazz, etc.

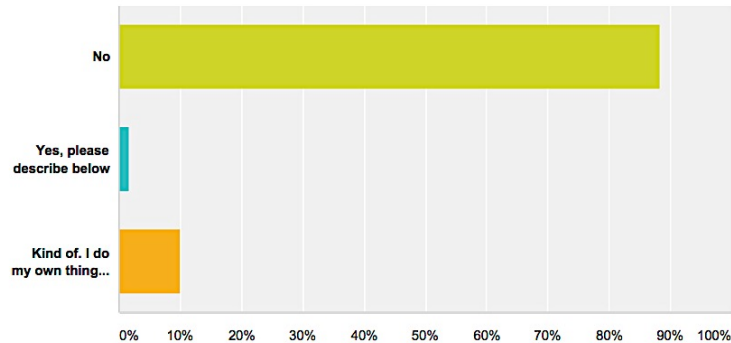
9/17/2016 5:00 PM

- 337) I play music played by Louis Armstrong, sometimes Ella Fitzgerald.
9/18/2016 1:16 AM
- 338) "Take 5," "So What."
9/18/2016 10:07 AM
- 339) I have been utilizing Doug Goodkin's book *Now's the Time* in teaching basic jazz concepts in General Music; my students have particularly enjoyed the songs "Lemonade, Crunchy Ice," "Boom Chick-a Boom", and "Cookie Jar". Other children's books useful for : "A Tisket-A Tasket" (Ella Fitzgerald), and *Charlie Parker Played BeBop*.
9/18/2016 10:44 AM
- 341) "I Got Rhythm," as described above, plus spirituals.
9/18/2016 1:48 PM
- 345) "It Don't Mean a Thing."
9/18/2016 3:51 PM
- 346) Simple jingles.
9/18/2016 5:01 PM
- 347) Blues songs, and I purchased the *Jazz Kittens* by Sharon Burch.
9/18/2016 6:51 PM
- 348) Spirituals, Dixieland, etc.
9/18/2016 6:51 PM
- 350) When I taught 6-8 grade I used Miles, Miller, Brubeck, Ellington, etc.
9/18/2016 9:38 PM
- 351) Improvisation using neutral syllables over a repeated harmonic progression.
9/18/2016 9:55 PM
- 352) "It Don't Mean a Thing" at different times I have used different songs.
9/18/2016 11:13 PM
- 358) "Duke's Place."
9/19/2016 8:15 AM
- 359) All types of rhymes, blues, and traditional songs and stories.
9/19/2016 8:15 AM

- 360) "Take the A Train," "Sing, Sing, Sing," "So What," and many others.
9/19/2016 8:16 AM
- 361) Of course! Whenever I have a concert, singing songs in the jazz style is a must!
At least one per concert.
9/19/2016 8:16 AM
- 362) "I Don't Mean A Thing, If It Ain't Got That Swing" and "Take the A Train."
9/19/2016 8:19 AM
- 364) Yes, I use swing/jazz style songs for the Christmas concert.
9/19/2016 8:20 AM
- 367) "A-Tisket, A-Tasket," "Take Five" and others.
9/19/2016 8:24 AM
- 370) I have used everything from Duke Ellington and Sarah Vaughn to John Coltrane in the classroom. Additionally, my performing groups have featured jazz as well as the work of Antonio Carlos Jobim, George Gershwin, jazz arrangements of standard Christmas tunes, etc. Some of these have been constructed "in process," i.e. with an improvisational approach.
9/19/2016 8:35 AM
- 377) I use the entire soundtrack to *The Princess and the Frog* (Disney) to get things going. We watch the movie and then dissect the music.
9/19/2016 8:57 AM
- 378) Some lessons during Black History Month.
9/19/2016 9:35 AM
- 380) 12-Bar Blues, "Summertime."
9/19/2016 10:47 AM
- 384) Blues.
9/19/2016 1:34 PM
- 390) "The Cat Came Back," "Summertime," "My Favorite Things" (Coltrane), "It Don't Mean a Thing," "Take the A Train," "God Bless the Child," "Blue Skies" (Cassandra Wilson), and assorted Louis Armstrong.
9/20/2016 10:56 AM
- 395) Roll call games - echo games both singing and playing on barred instruments.
9/23/2016 12:04 PM

Q8 Do you use any jazz history textbooks?

Answered: 378 Skipped: 17



Answer Choices	Responses
No	88.36% 334
Yes, please describe below	1.59% 6
Kind of. I do my own thing. Please describe below	10.05% 38
Total	378

- 4) Dizzy Gillespie website.
9/7/2016 11:53 PM
- 13) “Jazz for Young People” Curriculum.
9/8/2016 9:52 AM
- 14) Winton Marsalis program.
9/8/2016 10:17 AM
- 17) I use a History of Jazz Video Students do research on Jazz Artist.
9/8/2016 11:33 AM
- 18) “Jazz for Young People” (Wynton Marsalis).
9/8/2016 12:59 PM
- 42) Ken Burns Jazz projects.
9/9/2016 1:32 PM
- 46) I use the Internet because I teach music in a computer lab. Scholastic Jazz history is great for background and easy history and timeline of jazz styles. Then my students each choose a person and create a multimedia Prezi to share with the class. They choose which songs/videos to include.
9/9/2016 9:02 PM
- 48) I do use YouTube videos and Google searches to show the students in my jazz

bands what they are aspiring to be.

9/9/2016 10:42 PM

- 51) Power points to jazz.
9/10/2016 1:22 PM
- 56) I use worksheets for my older grades to get them acquainted with the history, but they love to play long (orff) and sing along to get a better feel for each type of jazz. Quaver also has some great interactive books that help as well. The end event is the district holds a jazz night!
9/10/2016 2:01 PM
- 65) Biographies of Jazz artists.
9/10/2016 9:32 PM
- 85) Although I will be using the Quaver digital book this year as it is a new resource to me.
9/11/2016 9:16 PM
- 92) “Jazz for Young People”.
9/12/2016 3:47 AM
- 102) Lincoln Center “Jazz for Young People”.
9/12/2016 8:18 AM
- 107) No books, but I use the Ken Burns Jazz Series as a guide and reference.
9/12/2016 8:32 AM
- 112) After school instrumental jazz (1/2 of the year) *Jazz Combo Session* by Dean Sorenson. I also jazz charts to teach the different styles of jazz through the repertoire of great jazz standards. I provide background information of the era and teach jazz articulation/notation.
9/12/2016 9:00 AM
- 115) Not a text book, but magazine and CD series “Jazz for Young People” Curriculum- very thorough- wish it had online videos though.
9/12/2016 9:06 AM
- 118) I read stories and use YouTube videos.
9/12/2016 9:24 AM
- 131) If you are familiar with the teachings of everyone from John Coltrane, Alber Alyler, Charles Mingus, Miles Davis, etc.? I think they would agree that you will never find out about jazz in a text book. It is impossible.
9/12/2016 1:21 PM

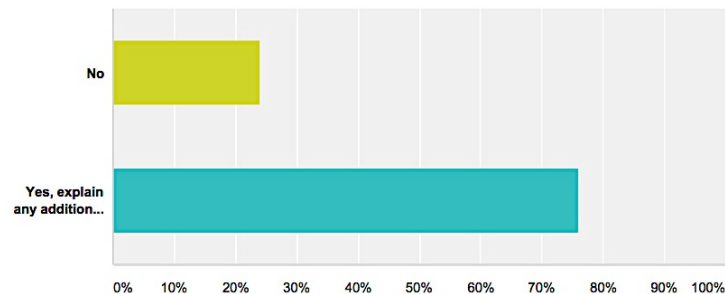
- 133) We use handouts and listening examples from YouTube.
9/12/2016 1:33 PM
- 156) No, I created a PowerPoint presentation with information about the time periods and styles.
9/12/2016 7:59 PM
- 169) History section included in *Method Book Standard of Excellence Jazz Ensemble*.
9/13/2016 8:14 AM
- 173) Jazz DVD.
9/13/2016 8:48 AM
- 182) I keep a large library of Fake books including The Real Book series, and also free scores from MUSESCORE. I also do my own transcriptions and arrangements.
9/13/2016 10:11 AM
- 188) Videos, online sites, worksheets.
9/13/2016 11:10 AM
- 195) I have a few supplemental items.
9/13/2016 1:30 PM
- 220) The school owns Jazz at Lincoln Center Curriculum. The general music teacher teaches this to mainly 6th graders. I sometimes visit the class to demonstrate improvisation and Jazz techniques like call and response and theme and variation.
9/14/2016 9:44 AM
- 223) I use many resources found online and show videos of different artists performing on YouTube.
9/14/2016 11:25 AM
- 227) The keyboarding class does a project on any piano musician so I have some jazz pianists that they can choose from.
9/14/2016 12:56 PM
- 228) I use *Making Music* textbook for 5th graders. Mostly, I introduce more jazz musicians and listen to few performance from YouTube.
9/14/2016 1:14 PM
- 237) I teach Jazz as a part of American music history. I use research from the internet and several performers' bios mostly from Biography.com
9/14/2016 6:47 PM
- 247) Powerpoint.
9/15/2016 6:37 AM

- 259) Students with individual laptops go to the website "A Great Day In Harlem"
There is (was?) a link for each musician. The students use the time to research a little about someone. They chose based on "their band instrument", is a woman, or they are just interested in their story because their name sounds interesting.
9/15/2016 9:30 AM
- 273) Power point of styles and musical selections.
9/15/2016 5:37 PM
- 296) Book- *Meet the Great Jazz Legends*- R. McCurdy; *Duke Ellington: The Piano Prince and his Orchestra* by Pickney.
9/16/2016 1:18 PM
- 297) I have used pieces of the Wynton Marsalis "Jazz for Young People" Curriculum, as well as other sources.
9/16/2016 1:21 PM
- 304) Jazz is what I love the most. So I have lots of jazz history notes that I have from previous years. I share these with my students on their level.
9/16/2016 7:40 PM
- 306) Not any more.
9/16/2016 9:15 PM
- 308) I have a jazz curriculum from an old PBS special on Jazz with a video (I'm dating myself) and a couple of articles taken from the special.
9/16/2016 10:15 PM
- 339) We do have Marsalis on Music videos & "Jazz for Young People" materials, but have not used them regularly.
9/18/2016 10:44 AM
- 342) My curriculum textbook has a jazz section.
9/18/2016 1:54 PM
- 347) When you teach students once a week and you need to cover a wide curriculum, it is difficult to concentrate on any particular musical style. At times, I have researched and focused on a particular jazz legend.
9/18/2016 6:51 PM
- 350) Songs in my Spotlight on Music K - 3 Books.
9/18/2016 9:38 PM
- 361) But I do show YouTube videos of jazz performances.
9/19/2016 8:16 AM

- 370) I have drawn on various books and sources over the years but there is not a singular methodology that I use.
9/19/2016 8:35 AM
- 377) I sometimes refer to my old college texts. *Jaffe's Jazz Book*, and the Jazz documentary that was on PBS by Ken Burns.
9/19/2016 8:57 AM
- 387) Photocopies of the Jazz at Lincoln Center student book.
9/19/2016 4:24 PM
- 390) Blues A-Z.
9/20/2016 10:56 AM
- 392) At one time, Jazz history was part of our 8th grade curriculum, but it has since been dropped.
9/20/2016 2:52 PM

Q9 If there were more approachable options for teaching jazz history/personalities to grades K-8 would you be interested?

Answered: 375 Skipped: 20



Answer Choices	Responses	
No	24.00%	90
Yes, explain any additional thoughts below	76.00%	285
Total		375

- 8) A hands on approach linking the progression / development of jazz would be beneficial. Something that is compressed into a short unit - teachable.
9/8/2016 8:22 AM
- 15) I would love to have a jazz enrichment option for our kids.
9/8/2016 10:21 AM
- 16) The key word is approachable - especially for elementary school. Students should be active in order to be engaged in and learn musical concepts/history/personalities. They also need to be able to apply/create with what they're learning at the elemental level (e.g. using musical building blocks to create ostinati, patterns, the "parts" to the "whole"). The more jazz can be integrated into this format, the better it would be able to be integrated into a general music scope/sequence.
9/8/2016 10:46 AM
- 21) Give me materials that grades K-2 can comprehend.
9/8/2016 6:18 PM
- 28) There isn't time in our instrumental lesson groups to teach about jazz history/personalities.
9/8/2016 10:12 PM
- 29) I usually have my 4th graders do a jazz musician research project. Much of the material online is over their heads. There is very little elementary level

information online for the students.

9/9/2016 5:51 AM

- 32) I'm always looking for ways to teach history in a non-traditional (read, lecture, listen, question).
9/9/2016 8:16 AM
- 33) Short, age-/reading level appropriate biographies at lower levels would be appreciated. Or short picture books (20 pages or less) that could be read aloud.
9/9/2016 8:53 AM
- 34) Always looking for new materials to supplement what I already use.
9/9/2016 9:06 AM
- 36) The curriculum is very tight and it is hard to put anything new in without taking something out.
9/9/2016 9:33 AM
- 38) Always! Anything including the SmartBoard and child literacy would be terrific!
9/9/2016 9:41 AM
- 42) Always looking for new materials!
9/9/2016 1:32 PM
- 46) I would not use a book, but something interactive would be a possibility. Kids need more than just books and listening examples to keep them engaged.
9/9/2016 9:02 PM
- 48) The general music teacher in my district may be interested and I would love (as the jazz band director) for my students to get this class.
9/9/2016 10:42 PM
- 54) I find a lot of the jazz articles I find are not a kid-friendly as I would like. I would love to have options that aren't all self created!
9/10/2016 1:45 PM
- 56) Why not! I started with a record player and a piano, of course now everything is digital!
9/10/2016 2:01 PM
- 57) An in service at the county level would be awesome!
9/10/2016 2:42 PM
- 60) Possibly. My class is a survey of music in a quick 9 weeks, so it would be in addition to what I use currently.
9/10/2016 4:32 PM

- 77) Students enjoy jazz rhythms and personalities. It would be nice to be able to relate the past with present songs and artists.
9/11/2016 8:34 PM
- 79) I'm sure I don't do enough jazz.
9/11/2016 8:52 PM
- 87) I don't feel I need to do more in this area, but I am always open to options and opportunities. I love Jazz, so naturally, I feature it every year in one way or another.
9/11/2016 9:21 PM
- 98) No priority or time in the school structure to do it correctly.
9/12/2016 7:51 AM
- 101) No time to teach jazz.
9/12/2016 8:16 AM
- 104) I would like easy, elementary appropriate methods for introducing improvisation to students in a way that makes them feel successful and musical.
9/12/2016 8:22 AM
- 109) Wish I had more time to teach it.
9/12/2016 8:44 AM
- 112) I would be open to a curriculum guide or an easy format to adapt for the middle school instrumental musicians.
9/12/2016 9:00 AM
- 113) Retiring.
9/12/2016 9:04 AM
- 116) As a jazz musician myself, I expose my students to jazz through my own experiences and demonstrations. I also have them listen to lots of recordings. Jazz education in schools is the missing link. I feel that all students should know the blues as well as they know times tables since it is a big part of our American culture. Having a method or curriculum designed to cover things in a certain time frame would be extremely helpful. That way jazz isn't taught so haphazardly. However, jazz itself started haphazardly.
9/12/2016 9:18 AM
- 119) As I said in the earlier part of the survey, I do not teach general music, but I would appreciate straightforward materials about jazz history and musicians for my band and jazz band students. It would be a great supplement to the music we study.

9/12/2016 9:26 AM

- 128) There some good books for the very young, there could always be more and better books available.

9/12/2016 12:24 PM

- 131) I think it is way more important to find out who is stretching the musical limits today than forcing students to appreciate jazz. If you find the John Coltrane's of today (and I don't think there is one that plays the saxophone these days), it is only a matter of time before they will find the old records themselves. It's important to teach how to connect the dots, not harping the dots themselves.

9/12/2016 1:21 PM

- 133) We only do a little with it as part of our piano class which meets for one marking quarter. New ideas are always welcome.

9/12/2016 1:33 PM

- 135) Always open to supplemental curriculum materials!

9/12/2016 3:19 PM

- 147) Although I have my own extensive library and discography.

9/12/2016 7:01 PM

- 150) Please send any resources my way!

9/12/2016 7:15 PM

- 156) I'd love to see other resources

9/12/2016 7:59 PM

- 168) There are some good resources, but making sure they are appropriate for the elementary age is still hard for more than 2-3 artists.

9/13/2016 8:12 AM

- 173) On a K-5 level.

9/13/2016 8:48 AM

- 182) Jazz is an American art form. It is more important to music history and study than any other period.

9/13/2016 10:11 AM

- 186) School-wide assembly and field trips.

9/13/2016 10:44 AM

- 191) Orchestra director and I teach jazz feel to my students, but not improvising. In the summer program I finally have time to teach some improvisation, but that is it.

9/13/2016 12:11 PM

- 200) Any resources for general music teachers are greatly appreciated!!
9/13/2016 4:06 PM
- 202) I would LOVE to have an age-appropriate set of materials or resources about jazz! Things available on the internet are generally too adult for 6th grade, and many other resources are too "kiddie."
9/13/2016 4:28 PM
- 205) Yes, but I am just hired part-time, doing a two person - full time job. There isn't enough time to get it in, in a part-time job.
9/13/2016 6:48 PM
- 206) Target grades 4 and 5 (upper elementary, intermediate).
9/13/2016 8:02 PM
- 210) I find the reading level in *Spotlight* and other music books can be beyond my students ability, but also the context tends to be very boring regarding the facts or songs they choose.
9/13/2016 8:32 PM
- 215) I am always looking for picture books about jazz musicians. There are many, especially those by Pinkney. I'm toying with the idea of creating my own book for class. I think that exploring the musicians' personalities can be helpful in teaching.
9/14/2016 8:10 AM
- 218) Time is already too limited.
9/14/2016 8:39 AM
- 220) I believe it is a crucial part of American History. It should be taught side by side with 20th Century history lessons.
9/14/2016 9:44 AM
- 228) I would like to get the sample of listening selections.
9/14/2016 1:14 PM
- 234) As a classically trained singer with limited jazz experience, I'd love guidance!
9/14/2016 6:40 PM
- 237) I teach 3-5th grades and most of the information I find is for older ages. I have to do a lot of simplification on my own to make the information age-appropriate.
9/14/2016 6:47 PM
- 245) Particularly for the my younger students (K/1).
9/14/2016 10:20 PM

- 247) It is part of our culture and has become globally popular.
9/15/2016 6:37 AM
- 248) When I taught elementary I used to do a composer of the month. Although April is Jazz Ed month, I have never focused on Jazz at the middle school then because our concerts and festivals are in May, spring break is sometimes in April, and we are trying to polish so that we can get a high rating.
9/15/2016 7:09 AM
- 259) Thirty minute classes. A unit lasts about 6 sessions. Formative assessments as we go. Summative assessment at the end. Hands on!
9/15/2016 9:30 AM
- 260) I have taught jazz units before, but I don't always teach it each year. Jazz is not always a piece of the curriculum at the university level, so I don't think all teachers feel enough comfort to teach it.
9/15/2016 9:34 AM
- 261) We are so limited on time (40 minutes, once a week) that it's hard to squeeze it all in. Some media options are helpful, but most of what's out there is above 1st-3rd grade level so jazz doesn't get covered as much.
9/15/2016 9:42 AM
- 263) I unfortunately do not have time to to get through this in my curriculum. We have a jazz band that meets after school for grades 6-8.
9/15/2016 11:03 AM
- 269) I would love to teach students about jazz musicians in a way that is interesting to them and includes hands-on musical activities. If I had more resources for this, I would probably do a much better job of it.
9/15/2016 2:37 PM
- 273) The clips I use are from YouTube and are pretty poor quality. I'd love a DVD with the basics in quality sound and crisp view.
9/15/2016 5:37 PM
- 279) To be honest, in elementary school, there's very little time to teach composers/history. It's mostly hands-on activities.
9/15/2016 9:34 PM
- 280) I'd be interested to see short bios of jazz singers appropriate for choir students and perhaps a technology lesson incorporated with listening's and interesting activities.
9/15/2016 10:08 PM
- 286) Given that jazz is one of the major genres, it should be included in the music

curriculum.

9/16/2016 8:35 AM

- 289) School is predominantly black, which is why I do a unit that shows how African immigrant slaves helped direct the course of current pop music.
9/16/2016 8:55 AM
- 292) There are some good resources available already, you have to pick and choose what to use from each. However, new materials are always welcome - especially with short video clips.
9/16/2016 10:29 AM
- 294) It would be excellent. There aren't enough resources for elementary.
9/16/2016 11:32 AM
- 296) Time constraints are limiting.
9/16/2016 1:18 PM
- 297) Something that is specifically geared towards the primary/intermediate elementary level would be great!
9/16/2016 1:21 PM
- 301) If it were quick and accessible for my elementary jazz band.
9/16/2016 3:38 PM
- 306) Along the lines of *Freddy the Frog and the Flying Jazz Kitten*, by Sharon Burch, I wish there were more ways I could introduce improv and jazz scat for singing in the early grades (K-2).
9/16/2016 9:15 PM
- 310) Jazz is fun and children would benefit from experiencing and learning more about it.
9/16/2016 10:40 PM
- 311) Interactive materials.
9/16/2016 11:21 PM
- 312) Absolutely! Audio-visual materials would be best for 21st Century elementary students. Perhaps a "how to improvise" YouTube channel.
9/17/2016 12:45 AM
- 315) Yes, but only a bit more. We don't have much time for each unit. And it would need to be highly interactive for my students.
9/17/2016 8:10 AM
- 316) It is very important for elementary school scholars to give the opportunity to learn

about jazz and its influence in all genders.

9/17/2016 8:19 AM

317) K-3 is rough, even the "elementary" K-5 stuff is usually over their heads!

9/17/2016 8:26 AM

322) Online resources only. Textbooks are out.

9/17/2016 10:56 AM

327) The reason I do not emphasis jazz is that there is precious little time other than to play some, or to sing a song that is related to jazz.

9/17/2016 12:22 PM

332) I'm always interested in learning what other teachers do!

9/17/2016 5:00 PM

336) I would like for my students to be knowledgeable in jazz and be able to distinguish it.

9/18/2016 12:08 AM

339) Possibly.

9/18/2016 10:44 AM

341) I am always interested in exploring options. I am teaching public school for 44 years, and love what I do.

9/18/2016 1:48 PM

342) Something comprehensive with playing activities, history, lesson plans, performers/composers, and tech resources.

9/18/2016 1:54 PM

350) K - 3 kids are too young.

9/18/2016 9:38 PM

351) I've found good jazz resources online and a book (with CD) that gives a great overview of the history of jazz that upper elementary students can understand and follow, but I would be interested in more resources that feature the history of jazz and important jazz musicians geared towards elementary-aged students (most are more for high school level). I'm noticing there are more jazz-themed storybooks for elementary music classes, but they have made up (usually animal) characters rather than featuring actual jazz musicians from history.

9/18/2016 9:55 PM

352) I would like to see Jazz history taught in conjunction with a diversity curriculum. I would like to see Jazz considered as THE American music and the basis for all that followed.

9/18/2016 11:13 PM

- 371) I did not receive much jazz training myself, even in college, so if there were some accessible tools or workshops to help me include more jazz into my lessons, I would definitely be interested.

9/19/2016 8:45 AM

- 373) Maybe, I have 20 weeks (so at most 20 -42 min classes) per school year to teach my students, and I don't have extra time to add to the curriculum.

9/19/2016 8:47 AM

- 377) I'm pretty good at doing this on my own, but if there were a good curriculum already in place that included a solid unit or 3 on Jazz and America's art, that'd be great.

9/19/2016 8:57 AM

- 389) I would love to be able to do more, but am so limited by Vocal/General Music being once a week for 35 minutes.

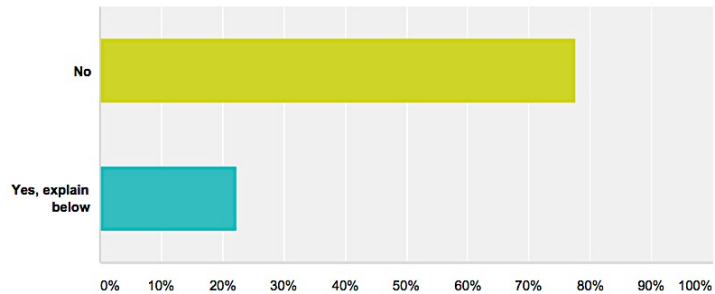
9/20/2016 9:52 AM

- 392) If it could fit into my current general music curriculum, I might again touch on it.

9/20/2016 2:52 PM

Q10 Are there any jazz related programs that you use and have found to be successful?

Answered: 367 Skipped: 28



Answer Choices	Responses
No	77.66% 285
Yes, explain below	22.34% 82
Total	367

- 3) Music express did a unit a few years ago and that is what I use.
9/7/2016 10:27 PM
- 4) Dizzy.
9/7/2016 11:53 PM
- 9) I did try the Wynton Marsalis Jazz Curriculum. Kids were bored by it.
9/8/2016 8:33 AM
- 10) For band - *Essential Elements* for Jazz Ens.
9/8/2016 8:39 AM
- 13) “Jazz for Young People” Curriculum *Please know, for questions 4 & 5 I would have liked to select all, but my option was to only choose one.
9/8/2016 9:52 AM
- 14) Winton Marsalis jazz kit.
9/8/2016 10:17 AM
- 15) Bringing in outside sources - area musicians, high school jazz bands - has been helpful in teaching jazz band at the middle school level.
9/8/2016 10:21 AM
- 16) I used two lessons from Jazz at the Lincoln Center's “Jazz for Young People” (developed by Sharon Burch & Wynton Marsalis). The audio/video and presentation of the concepts were engaging. As it was my first time trying these

last year, the outcomes weren't "ideal" but it was certainly more engaging than just reading from a textbook or putting on a bunch of recordings. This year, I definitely see ways I can adapt it to fit my classroom better.

9/8/2016 10:46 AM

- 18) "Jazz for Young People" (Wynton Marsalis).
9/8/2016 12:59 PM
- 24) Jazz at Lincoln Center Marsalis on Music.
9/8/2016 9:03 PM
- 34) Your survey did not allow me to indicate that I have Orff, Kodály and Music Learning theory training (as well as Suzuki Piano and Dalcroze).
9/9/2016 9:06 AM
- 38) I love Jimmy Amadie's jazz piano/improvisation method books. The U.S. Army Band has also put out some great resources on YouTube, and Wynton Marsalis has nice materials as well.
9/9/2016 9:41 AM
- 46) I just do my own thing.
9/9/2016 9:02 PM
- 47) PBS Kids Jazz.
9/9/2016 9:14 PM
- 48) When I work with my beginners I use the Essential Elements for Jazz ensemble to teach basic jazz technique.
9/9/2016 10:42 PM
- 51) Brain Pop a sight called pppt.com.
9/10/2016 1:22 PM
- 52) Marsalis Jazz.
9/10/2016 1:37 PM
- 56) For young instrumentalists I like the *Essential Elements* jazz books. Although there are some new interesting method books that the district is researching. Change can often be a good thing!
9/10/2016 2:01 PM
- 71) *Developing Musicianship Through Improvisation* by Christopher Azzara.
9/11/2016 11:53 AM
- 77) No. Most of the resources are YouTube or computer websites.
9/11/2016 8:34 PM

- 84) JALC Wnton Marsalis.
9/11/2016 9:14 PM
- 86) I use books by Doug Goodkin for my older students and Sherry Luchette for my younger students.
9/11/2016 9:17 PM
- 98) Standard of excellence jazz method for beginning jazz band.
9/12/2016 7:51 AM
- 105) *Jazz Combo Method* by Dean Sorenson.
9/12/2016 8:27 AM
- 107) Ken Burns Jazz Series.
9/12/2016 8:32 AM
- 112) I have professional musicians serve as guest clinicians or soloists with our jazz ensemble, students attend live performances when available, and internet research-"YouTube" performances of our charts as well as professional performances of the pieces we play. This is not a jazz program, but a composite of supplemental activities to support jazz education for an after school activity.
9/12/2016 9:00 AM
- 115) The one above, Jazz, the young people curriculum
9/12/2016 9:06 AM
- 116) I use the Jamey Aebersold books and recordings with students. If I taught high school jazz theory I would use the textbook called *Jazzology* by Robert Rawlings. Also for more advanced players the Greg Fishmen Etude and Duet books are a great resource.
9/12/2016 9:18 AM
- 117) Aebersold play-a-longs.
9/12/2016 9:19 AM
- 119) I'm not sure if this is what you are looking for, because this survey seems to focus on general music, but *The Real Easy Book* series of lead sheets and scaffolds (voicing's, sample bass lines, etc.) has been an excellent resource for my students.
9/12/2016 9:26 AM
- 124) Jazz at Lincoln center has some great literature and resources for teaching jazz and I do start with the *Essential Elements* Jazz ensemble method to introduce jazz to 6th grade students in instrumental lessons.
9/12/2016 11:17 AM

- 128) Wynton Marsalis jazz for kids is a good video series, but I don't show that many videos in the music room.
9/12/2016 12:24 PM
- 130) Jazzhousekids.org pbskids.org.
9/12/2016 1:06 PM
- 131) Sibelius. Have your students involved with the creative process. Melodies, rhythms, form, dynamics, song titles, etc. This will help them start to form their own musical language that would be greatly appreciated in the jazz realm. There is a great video of Victor Wooten. Although, I would never listen to his music personally, he brings up a fantastic point about the language of music.
9/12/2016 1:21 PM
- 144) I've had the best results from bringing in visiting artists or jazz clinicians to work with my students.
9/12/2016 6:09 PM
- 147) Not currently, as most are too advanced for my students.
9/12/2016 7:01 PM
- 156) I tried the Marsalis Jazz program at the elementary level, but didn't have much time to devote to it.
9/12/2016 7:59 PM
- 157) Again, I find it easiest to enter through quality repertoire. In this case, that would be 2-part choral music.
9/12/2016 8:20 PM
- 163) I love the "Jazz for Young People" programs that Wynton Marsalis runs with the JALC. I have wanted to use some of it my general music classes, but haven't been able to weave it in yet.
9/13/2016 7:01 AM
- 182) I often turn kids onto YouTube as a resource for play along and also have them download Musescore.
9/13/2016 10:11 AM
- 183) When I taught elementary general music I found the recorder really lends itself well to teaching Jazz, improvisation on just a few notes and really got kids excited about jazz.
9/13/2016 10:15 AM
- 185) I use YouTube by showing various performances on Jazz artists, Jazz history and famous standards.
9/13/2016 10:44 AM

- 188) Wynton Marsalis videos.
9/13/2016 11:10 AM
- 191) Jazz Philharmonic for strings.
9/13/2016 12:11 PM
- 194) Anything from PBS seems to connect well with kids. It also has a lot of interactive information that both teachers and students alike can benefit from.
9/13/2016 1:12 PM
- 198) Finding a book they have read from class, making a song about it using the Blues Progression, and inviting students to improvise using non-pitched percussion, body percussion, pitched percussion, scat chanting, and singing voices.
9/13/2016 3:54 PM
- 209) Sherry Luchette has a jazz scat singing program for very young students, which I have seen used successfully in 4th and 5th grade general music classes.
9/13/2016 8:30 PM
- 215) As above: Chris Azzara.
9/14/2016 8:10 AM
- 216) I have not investigated options thoroughly.
9/14/2016 8:31 AM
- 220) Although the Lincoln Center Jazz Curriculum set is incredibly done, it could never reach the impact of a live performance/demonstration!
9/14/2016 9:44 AM
- 223) Sharon Burch has a new jazz program for older elementary and middle school children I plan to use.
9/14/2016 11:25 AM
- 228) DVD: Harlem Renaissance: The music and rhythm that started a cultural revolution.
9/14/2016 1:14 PM
- 229) For middle school: Any of Michael Sweeney or Victor Lopez's arrangements with written in solos to begin expanding student range, facility and sense of swing without the intimidation of all out improvisation. For high school: Mike Kamuf's arrangements in addition to Benny Carter's arrangements for the Basie band (can be very accessible for younger players). For beginning improv.- Jamey Aebersold *Vol. 1, Maiden Voyage, Scale Syllabus, II-V7-I, and Blues in All Keys.*
9/14/2016 1:46 PM

- 238) We have the “Jazz for Young People” Curriculum Written and narrated by Wynton Marsalis, produced by Jazz at Lincoln Center.
9/14/2016 6:54 PM
- 242) Wynton Marsalis series Essential elements jazz.
9/14/2016 8:22 PM
- 248) *Now's the Time* by Doug Goodkin.
9/15/2016 7:09 AM
- 256) *Essential Elements* Jazz for Jazz Band.
9/15/2016 8:55 AM
- 259) I have Jazz posters up and, of course, a WBGO bumper sticker on a closet. Kennedy Center, Abaja Rhythms.
9/15/2016 9:30 AM
- 260) I have had some success using materials on Teachers Pay Teachers and using Sharon Burch's *Freddie the Frog* Series, which includes a scat book.
9/15/2016 9:34 AM
- 262) Wynton Marsalis program.
9/15/2016 10:04 AM
- 265) I used to delve more into jazz improv back when I taught 4th-6th instrumental, but I have moved away from that since students generally speaking don't practice as much as in the past.
9/15/2016 11:49 AM
- 267) Jazz is American Classical Music. I do link it with the great masters especially Bach and Beethoven who were improvisers at the highest level.
9/15/2016 1:53 PM
- 271) *Essential elements* jazz method books.
9/15/2016 5:10 PM
- 272) *Essential Elements* has a great intro to jazz book.
9/15/2016 5:16 PM
- 277) I use the music textbook and I supplement with various materials.
9/15/2016 8:31 PM
- 279) Not a jazz program, but CD samples in our music series. Of course, I supply my

own CDs, like Ella Fitzgerald (Scat), Louis Armstrong (Improvisation).
9/15/2016 9:34 PM

292) *80 Years of Jazz in 80 Minutes* – Blair.
9/16/2016 10:29 AM

297) “Jazz for Young People” and the listening portion of “80 years of Jazz in 80 minutes”
9/16/2016 1:21 PM

301) *Standard of Excellence* for Jazz Ensemble method book
9/16/2016 3:38 PM

306) The Marsalis video series from Lincoln Center has an excellent intro to jazz (especially Ellington) in his episode on form. *Freddy the Frog and the Flying Jazz Kitten* story opens up the opportunity to be jazzy and use scat in early grades.
9/16/2016 9:15 PM

307) I use a mix of self created worksheets and concepts plus Aebersold.
9/16/2016 9:42 PM

308) I have picked up some games from music education workshops over the years and the ones that work, I use.
9/16/2016 10:15 PM

311) Doug Goodkin's *Now's the Time*.
9/16/2016 11:21 PM

317) *Freddy The Frog and the Flying Jazz Kittens* is great!
9/17/2016 8:26 AM

338) Doug Goodkin jazz resources are very useful, but more geared toward middle school students.
9/18/2016 10:07 AM

339) As mentioned above, Doug Goodkin has done tremendous work integrating Jazz through Orff process.
9/18/2016 10:44 AM

345) *It's Gotta be Jazz*.
9/18/2016 3:51 PM

346) Free play.
9/18/2016 5:01 PM

350) When I taught 6 - 8, I used biographies of Jazz greats.

9/18/2016 9:38 PM

- 351) The book entitled, *About 80 Minutes of Jazz in About 80 minutes*. I've used this with my 4th graders and they really enjoy the musical examples of different styles of jazz through the years.

9/18/2016 9:55 PM

- 366) Jazz at Lincoln Center, Let Freedom Ring is an excellent program.

9/19/2016 8:22 AM

- 370) I have "borrowed" some ideas from various programs, other teachers, things I've heard, etc. - I'm sure you know the drill, but I cannot say I use any specific program.... other than my own!

9/19/2016 8:35 AM

- 377) The old Jamey Aebersold jazz improve band/ensemble books were fun. I still have a set in my school basement. They originally came with a floppy LP stuck in the book! I do most of the patterns and turn arounds myself on computer now. Loops etc. Oh yeah and that book on turnarounds/iiV's patterns.

9/19/2016 8:57 AM

- 384) Jazz at Lincoln Center and Jimmy Cozier book, *The Jazz Improvisor's Woodshed*.

9/19/2016 1:34 PM

- 393) I have used Ken Burns' Jazz for repertoire and use some snippets of the videos to introduce Jazz composers and performers.

9/20/2016 5:08 PM

APPENDIX B

Sharon Burch Interview

8/31/2016

11am

Interviewed via phone

Sharon Burch is a musician, clinician, and author who focuses on elementary music education. She is a National Board Certified Teacher in Early and Middle Childhood Music, a certified teacher with the International Piano Teaching Foundation, holds a master's degree as a Professional Educator, and creates strategies for kids to experience concepts in the classroom. Sharon authored the national best-selling "Freddie the Frog" book series introducing fundamental music concepts. Sharon serves on the national Jazz Education Network Elementary Jazz Committee and enjoys sharing her teaching strategies at music conferences and clinics with teachers around the globe. The author was already familiar with Sharon Burch and her "Freddie the Frog" series of books. Burch is also the co-author of the "Jazz for Young People" curriculum, from Jazz at Lincoln Center.

The author has also attended some of her professional development workshops in the past, but only gained knowledge of the "Jazz for Young People" curriculum in February 2016. The author offered to be on the teacher test team, which receives the materials prior to public release. The teachers on the team then contribute positive and negative feedback to the authors to help improve the product before it is published nationally. The interview was conducted over the phone at a time of mutual choosing.

EM: We are here with Sharon Burch, it is August 31st, 2016 and we are going to be talking about the "Jazz for Young People" curriculum. So, how did all kind of come about? Has it been a couple years in the making?

SB: Yes, definitely. I'll give you the short bulletin points, if you want to know more you can know more.

EM: Sure, Sure.

SB: About three maybe four years ago now, I believe we connected and via my interest in jazz education, I was searching for what's already out there, what's already established, what are people using, and what are people not using, and I was very involved in the Jazz Education Network as the elementary jazz education chair for that

organization and also worked with that panel. So I reached out to all publishers, anybody that I knew of. We still kind of had a hole and so I reached out to Jazz at Lincoln Center and mentioned to them that I see place that needs to be filled. They came back, Wynton Marsalis and Todd Stole the directors of education there and said we completely agree. It's been on our minds for years. We started a project, or developed a project back in 1999, and have never really been happy with it, it never really took off. It never did what we hoped it would do and we would love to talk to you more. So that started the conversation. And they asked me what my specialty was. It is elementary and breaking things down, and making abstract concrete through meeting kids where they're at and giving them hands on activities. I'm all about learning by doing. So we started to discuss that and I looked very closely at the practice that they had developed. I think it was released in 2000. And to really assess it through those eyes...the content and the recordings were golden and still are.

EM: Yes!

SB: They were amazing, but it wasn't spelled out for hands on. How do we get kids actively involved instead of a more passive listening to it like a lecture series, and then answer at the end? You and I both know that that's not how kids learn. Kids learn by being hands on and that's how adults learn actually as well. Everybody learns best by doing and so the next question was how can we make this something where they're doing something hands on? It's very important to Wynton that the great literature is what teaches. I guess should not put words in his mouth. There often can be a disconnect in jazz programs, I think when the band director, especially one who is looking for ways to entice kids to get interested in band, or for whatever reason they want to start a jazz band

program, and they find things that are appropriate at those kids levels to play and most of the time the kids that are in those programs do not have a point of reference for jazz prior to that experience you know.

EM: Right, right they can't swing.

SB: Right, and they've never heard or have any idea about the jazz or recordings that happened before them. They have no idea what came out of the tradition or any of that.

So, there's a disconnect and that's very valuable, just as in the rest of our music culture.

In classical music you kind of have an understanding that things were kind of built upon what Bach and Beethoven and everybody else did before us. It then continues to evolve, but at least the music educator has a really nice understanding of where it evolved from and how it's formed. In jazz we have that disconnect because the vast majority of elementary music teachers are classically trained and have not had any training in jazz.

Unless they were in a jazz program themselves, they have no background in it so it's very intimidating. It's a different animal because it's all you know, it happens differently.

You don't take a written piece of music and start at that point, you actually start with listening and understanding the context of the musical conversation that happened before you. So the big question on the table was if great literature teaches us and that's where Wynton is coming from. It's really important that we have an understanding of that in order to move forward. We really need to have an understating of the great literature and then evolve from there. And how do we make that accessible for kids? And for me it's got to be all learning by doing. I said what we need to do is to look at this great literature, find some basic, simple common denominator and break it down step by step so it takes away all the intimidation. I think that for most elementary music teachers, if they've only

been classical trained, they just don't know where to begin and I was in the same boat and the only difference was if I started digging and finding out and just thinking that everybody started somewhere and we're starting with kids, so what's the harm in starting and finding out? My whole goal was to make sure that it was accessible and step by step, so even if you knew nothing about jazz you could walk through the steps and get right in there, learn along with your kids, and lead them through the process. They would have to learn basic elements in order to get to play. From the pieces standpoint, the real meat of the learning happens as they are walking through the steps and then when they're engaged in playing along. The kids are actually tuned in to the music, to the great literature, because they have to be tuned in in order to play along, so they pick up more information. It's a backwards way of getting them to listen intently to the music where otherwise they would kind of glaze over and wait for the next thing to happen. So that's really the big premise of how it's built by marrying those two concepts of mine, learning by doing and Wynton's great literature teaches us those concepts. So let's marry those two things and take down all barriers so that anybody can use this, and let's make it accessible.

EM: Absolutely. I think that's great and I've looked over the years, and I'm only going into my 7th year of teaching elementary, but I've looked over the years and prior for other programs and I remember seeing Wynton's older program and it just wasn't approachable enough to be able to transfer over, so you know it's pretty exciting.

SB: Yeah!

EM: So now did you know Wynton prior or did you just kind of reach out and he's the one who grabbed it and ran with it?

SB: No, I did not know him prior to that. It was due to me being part of the Jazz Education Network, which is an international group. I approached him and the fact that I had the *Freddie the Frog* series, which was very successful and the fifth book [*The Flying Jazz Kitten*] was my first entre of how can we get started, bringing jazz to kids in a kid friendly way. Again, I was trying to breakdown all the barriers and that was the beginning of when I started research to make sure that what I did in that story book aligned with jazz history and principles. I'm truly a believer in integrity, authenticity, and transparency so I want whatever I do, to the best of my knowledge. I'm always growing and learning, but to the best of knowledge its done with integrity, not only integrity to what I feel from my teacher place, but also integrity to the music and the art form. I never intend to be that expert or that guru, so as I'm entering jazz, I'm not pretending that I know everything about jazz because I don't. I'm a student of jazz, but I connect with those where jazz is their world and know a lot more than I do. I start to learn from them and everything I do. I know what works with kids, so then I bounce that against them. I know this going to work with the kids, but is this still authentic and is the integrity factor still there with the art form itself? That's very key and then I also want the recordings I'm involved with, to be of quality and authentic to the genre. If you typically play rock n' roll and now I ask you to play jazz; that's probably not a good idea. Just because you can play instrument doesn't mean you should be the one recording that particular art form. So if I'm going to do a book on bluegrass let's say, even though you can play a violin, if all you've ever played is classical, I don't want you on my recording. I want the person who lives and breathes bluegrass because you're going to feel it, you're going to feel the energy in it. You're going to sense the authenticity and they're going to add that

little bit of flavor that you know is the heart of bluegrass, and so I feel that same way about anything and obviously in jazz that is definitely important.

EM: Super!

SB: Yeah, I kind of went away from your answer. It just seemed that JALC is the icon of jazz for the world and when I looked at what they had available, there was a program developed called We-bop for early childhood. It then seemed to jump to middle school/high school. They're all great programs, but there was kind of this hole in the elementary world. With my position in the Jazz Education Network and the *Freddie the Frog* series, I just said, "hey, we need to fill this void and you guys are the icons. Are you interested, because I'd love to see that program?" It just happened to be the right timing as it was on their mind as well and they were really wanting to go over that. So that was the beginning.

EM: So was that early 2000's?

SB: I was trying to remember the other day, either 2012 or 2013. It's been quite a journey.

EM: I'm sure! What's your actual background in terms of training and college?

SB: I was classically trained at Truman State University in Missouri. I learned piano, voice, and French horn. I've always enjoyed jazz and was around it during that time because they had a very strong jazz program at that university, which was under the direction of Roger Cody. So I was around that all the time, but I never really studied, but had friends who played. Probably the big turning point or what I would attribute to both *Freddie the Frog* and this jazz project is the concept of learning by doing, which came about after I was into my career. I started my teaching career, got married, and had a

couple of babies at home. I vowed that when I had children, I was going to stay home with them, so I resigned from my job and quickly discovered that I was not built to be a stay at home mom. I had a friend who told me about a creative keyboard studio and program developed by Dr. Robert Pace. It was called the International Piano Teaching Foundation. You have a studio and you bring in a minimum of two kids and its all keyboard based. What is unique about the program is that after the 30 minutes are up, two more kids join them, and then you have a group time of a ½ hour. During that group time you're doing Theory in Action theory games, but they're all hands on, no worksheets. The students are going to improvise and are going to do black note improvisation on the keyboard. They also create stories on the piano, play duets, improvise duets, and those kids get comfortable playing in all keys only using the first five notes of the scale. So the fear of "I can't play anything beyond the key of F or G" isn't even there, because from the very beginning they are playing all the notes on piano, not just the white notes. It really appealed to me because my background was with the traditional ½ hour lesson, working through a book, and tied to the written page in front of you. If somebody asked me how to improvise, I didn't have a clue how to go about that because I really didn't have a working understanding of the theory. It was just the worksheets that I filled out. I went through all levels of that training as an at-home mom, opened my own studio, and brought my kids with me. I then returned back to the classroom and that training really impacted my whole teaching style my mantra. Kids can experience the concepts and make that theory come to life by learning by doing and breaking it down. That's really how *Freddie the Frog* evolved and came to be born out of that as well. I was very frustrated with what high school and middle school kids were unable to understand and

thought there has to be a better way. And so that's when Freddie was born, to solve that problem of creating something that would stick when they are little and then be able to build upon it. And so, by applying those same concepts and principles, "Jazz for Young People" was born and is very much a part of that. I also love Orff and Kodály, but I have not become certified in either one, but I guess I have dabbled enough in both to have a basic understanding.

EM: This was my next question actually, so continue on.

SB: Yes, and so I call myself an eclectic queen of that. If a young teacher comes to me and says "What should I do?" one of the first things I give them is an overview of what Orff is, what Kodály is, and music and movement. Different ones resonant with different people. It tends to be that if you're an instrumentalist you kind of gravitate to Orff, if you're a vocalist you gravitate towards Kodály; that's a generalization. Both are amazing and wonderful. If you can afford it and invest the time and money to go through it, you should do it. You're going to be set! I have hesitated myself to do that because I feel there are a lot of experts in those fields and I'm very grateful for that, and I want to keep growing. At the same time, I am very aware that there are literally thousands of teachers teaching elementary kids who are not Orff or Kodály trained, and for whatever reasons probably never will be. I'm talking about the high school band director that's teaching 3rd grade. I feel like that's my niche and where I can serve well, because I think they get lost in the cracks and we have an idealistic vision, especially if you're Orff or Kodály certified. You want the whole world to become certified in whatever you love, which is great! On the opposite end, the reality is that there is a whole other segment that is not, may never be, or they may be in the future, but every single year they are impacting kids.

I can help serve them and I want to make sure whatever I design will work for any of those above people I have mentioned. It'll work for Kodály if they choose to use it and it'll work for Orff if they choose to use it. In the JFYP program we are including adaptations that if you have a whole room of Orff instruments, you will be able to use those instruments cohesively with the program.

EM: Yes, I've seen that!

SB: Yes, and you know, I'm not going to guarantee they every lesson will have the adaptation, but every one that makes sense to do so and that we can create the videos for will. It will be recorded in an Orff friendly key, if possible. If you are Orff trained or Kodály trained you're going to be doing your own thing anyway and you're going to add to it, because you have the knowledge to do so. I'm going to let them do that, and I'm going to focus on creating what I know will work for anyone, no matter what, as long as they have a basic music background. I think we have the greatest chance for success of it working for anyone. If you're in the Orff world and you went through the certification and you're studied with Doug Goodkin, you can do a whole other level of things and that's amazing. Go for it! It's an incredible resource. But again, we have a whole world of people that's never going to crack open that book, and take one look it and be overwhelmed and say "Ah I don't have time for this" and they're never going to do it. So I want to create something accessible and something that is not overwhelming. They simply have to click through, have the basics, and do it.

EM: Right. I did try the program out in the springtime just for fun, and it was interesting because I expected it to be geared towards, either Orff, Kodály, or music

learning theory, and it really isn't, so it seems really adaptable. When you started to create this, did you have any Orff or Kodály stuff in mind?

SB: No, and for the reason I just gave you because I really feel like, as you looked at it with your training and your Kodály background, you were thinking oh, I would do that but I do this a little bit differently. You have the skill set to do it and have the prior knowledge. Right or wrong that's my reasoning for doing it the way I'm doing it, so that it will work for anybody. If you have that additional skill set, you can use those adaptations that work for you.

EM: What's your basic role in the program? It seems like you are kind of the front man in the videos, doing most of the teaching videos and Wynton is going to be doing the voice overs within the powerpoint style lessons?

SB: Yeah, that's the plan at this point. He developed the content and the narration that you hear in the slides and I'm developing the lessons.

EM: How are you planning to break down the units?

SB: The breakdown has already been outlined. There's a total of 10 volumes with about 10-12 lessons per volume. This was based off that original boxed work that you mentioned and one of the goals, for a variety of reasons, was to use what existed and turn it into something that would really work for teachers. Volume 1 is Jerry Roll Morton and the 2nd Line. Volume 2 is Louis Armstrong. Volume 3 is the blues and swing. It contains a variety of things, and then it's broadly a chronological order but, not right on. Then, Volume 4 is big band improvisation and the arranger or what arranging is. Volume 5 is Duke Ellington. Volume 6 is jazz composer and jazz singer focusing on the vocalists.

Volume 7 is hot jazz. Volume 8 is Dizzy Gillespie and bebop. Volume 9 is Thelonious Monk to cool jazz. Volume 10 is Latin and Afro-Cuban jazz.

EM: So within the units is there something your focusing on primarily for each one or it is going to be kind of different? So for example, in the 1st unit the main focus is on improvisation and learning the form. Is there going to be included things like the personalities of the musicians, because you said there's a Duke Ellington unit so is that going to be focused more on his life and times, or more of his compositional style?

SB: It'll be more compositional and fairly similar to Volume 1. It follows my guiding principle that great literature teaches, and we must learn by doing. I start with the music of that person, so for example Duke Ellington. The music is already preselected and recorded, including "Jealous," "East St. Louis Toodle-oo," "Black and Tan Fantasy," "Mood Indigo," "Harlem Air Shaft," "C Jam Blues," and "Chinoiserie." It also goes into "I Don't Mean A Thing" and "The Tattooed Bride". I always start with the music because great literature teachers, that's Wynton's standard and guiding principle. Next, I would analyze that music, I would listen to it in detail, find notes on it, and try to find out what Ellington was thinking when he wrote whatever he wrote. Then, I find the simplest thing that we can connect to, because I'm going to have to assume that most people are not following the program from the beginning. It's going to be the very rare one that starts at Volume 1 and goes all the way through Volume 10. You'd have to put everything off the shelf and that's not going to happen. So I always have to think that this might be the first time that this teacher and these kids are doing anything from any of these volumes. So I cannot spiral it or sequence it, and count on it being used. I have to keep it simple and then leave room for adaptation. If they are more advanced then they can add on to that.

So I looked for the simplest thing that kids can get interactive with inside this music and then determined what they need to understand in order to be interactive. Ultimately, they [students] can do it independently and don't need the teachers sitting there and pointing every time they are suppose to play, but they actually can count it and know when and how to independently come in. I want them listening and not looking at the teacher and waiting for their cue. Then I just let the music dictate what needs to be taught in order for the student to be able to interact with the music and when they begin interacting, then they will be tuning into the music, which was the goal.

I've already written the lesson for "So What" by Miles Davis. That is going to focus on playing those two chords. And now we know these notes and the kids can play those two chords and if they are a beginning band student and want to bring in their instrument and play one of those pitches in the chord they can or you can use boomwackers or whatever. When we film it we are going to isolate it so you only hear the bass and nobody else. During the blank space [in the melody] the kids will play the two chords, which is very different from what we did with "2nd Line." So I let the music lead and then as far as digging into Miles or Duke Ellington, we are going to need to share enough information that it kind of sticks. We are not going to go into depth or else we're back at square one with what the problem was with the first unit.

EM: Reading the biographies and...

SB: Yes, I mean they can do that on their own. The teacher could say let's take this a step further, you guys are in 6th grade, let's do a writing exercise. Look up all the things you can about Duke Ellington and give me a 3 paragraph report and I will assess that. If

a teacher wants to do that then they can easily do that, and find anything and everything they wanted to find about Duke Ellington. I'm focusing on the music touching on those great heroes, but not digging deep because I'm always assuming somebody may always be coming into this for the first time and that's not our focus with this particular project.

EM: Cool! I never thought of it like that. That's very interesting.

SB: What do you mean?

EM: Just approaching it from the music, I've never given it enough thought. It seems to be a really great idea instead of saying this is Duke Ellington, he did this, that, and the other thing and then let's experience and talking about some of these, you know, approaching it from the opposite direction.

SB: Unless your kids are very into it you know.

EM: What kind of assessments, if any, do you have or are you planning to build into this just out of curiosity?

SB: I'm keeping that loose as well because I want this to be somewhat timeless and assessments tend to evolve with every presidential election. I just like keeping that loose, but there are digital downloads of the worksheets that accompany the units. Many of those can be used as assessments, but they are again focused on the music. Do you understand how many bars were in this form? What was the chord progression of "2nd Line?" Fill this in. I know that it can't go wrong focused on the music. I'm not going to add the national standards because if I had written this five years ago it would be printed in ink with the old national music standards and now here we are doing core arts. I can predict that's going to change again and that was one of the goals as well, that this should be something that can really last and not become dated. I was a little hesitant with the

slides, but it's why we chose the type of slides that we did. Those things are at least on the front end of that type of technology at the moment. It's not dependent on a Smartboard or Promethien board. I'm sure that will evolve as well, but I think that the way we built it, if there's the next evolution after html5, it could easily evolve because its browser based and doesn't need to be connected to the internet. Those are the reasons behind that and that's why you don't see detailed core arts standards. Now that's something we may add on. That's very viable is a separate digital download that would exist on the JALC website because then if those standards.

EM: That's true. Through everything you've been doing so far, what do you think are the optimal grade levels to implement this curriculum?

SB: I purposefully chose 2nd students to be in the videos because I thought there would be an assumption that this would be too difficult for 2nd graders. And I filmed it for 6 hours straight with 2nd graders and they were completely engaged the entire time. You can go deeper with older kids if you want, as you experienced, we are teachers and you get that. You do this at the 2nd grade level, but your probably not going to talk much about whoever that character is. 8th grade you may really do the whole thing hands on and they will really get into Ellington. That being said, I test it and make sure it works with 2nd graders. It goes up in my mind through 8th grade general music. I've had band directors who attended my sessions and went through this and are super excited to use it with their jazz bands, so that their jazz band kids have more of a concept. You could start with that or a segment of it and then go into whatever music they are playing so now there's a context of where it came from and that's super exciting. I think that's the real sweet spot where it starts to really work. From the feedback I'm getting, 3rd, 4th, 5th grade

people seem to think that “oh this is where I really love it as is, without any adaptations.”

Again, I do believe it really depends on the teacher in the front of the room, what they believe, and how much they can add to it will make a difference. I purposely did the 2nd graders and was very successful with that and I didn’t go into details. I just went right to it as is and put the instruments in their hands. They got it and were doing fine. I prefer to start young, get it in their ears, and take away all the inhibitions so it’s not a weird thing.

EM: I think it’s really great. It seems very methodical and well thought out. I like all the extra tracks with the availability of just the bass or just the rhythm section. Do you have anything else you want to add to wrap up?

SB: Hopefully it’s exciting and I’d love for you to stay in touch and give feedback, especially now that I know you have a Kodály background. In the ideal world, you have students who move into your district and start kindergarten and they graduate from the same school and every teacher in their path are all trained in you name it, either Kodály or Orff, it works really well. But we have all these variables of kids that are transient, that move in and out of district and you have teachers in many districts who one is certified in Kodály and one in Orff. One is certified in something else and the other ones not certified in anything and they are just doing worksheets everyday. Those don’t agree and so you have for that segment of that students life they are having this super high quality experience and when it gets handed off they don’t know how to connect the dots of what they get from that person before. How does that connect with what I am doing now? Anything can be lost in that and that’s one of the reasons why I haven’t married myself to one of those because I wanted to stay neutral, and still be able to connect. I wanted to know enough, so I have a basic understanding so that I can apply a lot of the

things, but I want to still be able to connect with those thousands of teachers who aren't in that situation and also with the millions of kids who are not in the ideal world and so that's my little piece of the pie in the world of what I do.

APPENDIX C

Dr. J.B. Dyas Interview

10/5/2016

3:30pm

Interviewed via phone

Dr. J.B. Dyas is the current Vice President for Education and Curriculum Development at the Thelonious Monk Institute of Jazz. He oversees the Institute's education and outreach programs including Jazz in America (www.jazzinamerica.org), one of the most significant and wide-reaching jazz education programs in the world. He has presented jazz workshops, teacher-training seminars, and jazz "informances" throughout the country. The author did not know Dr. J.B. Dyas personally prior to conducting the interview. Dr. Dyas was interviewed since he is the main coordinator for the Jazz in America curriculum, which provided intimate knowledge of the program. The interview was conducted over the phone at a time of mutual choosing.

EM: It is October 5th, 2016 and we are here with Dr. J.B. Dyas talking about the Jazz in America curriculum. First off, can you discuss the inception of this curriculum?

JBD: In 1999, the Monk Institute decided to do this National Jazz Curriculum that would include jazz history and appreciation. It is a free curriculum for high school students, middle school students, and elementary school students. If you go to the website, you will see there's an eleventh grade, an eighth grade, and a fifth grade. A lot of the material is the same, but it is made age-appropriate. For instance, in the eleventh grade curriculum they will talk about Billie Holiday's "Strange Fruit" and its ties to racism, but you will not find that in the fifth grade curriculum. We have a handful of collaborators, the main one being David Baker for most of the jazz content. We also reached out to social studies teachers in hopes that the website and curriculum would be used in regular public high school, social studies, and American history classes. There are eight lesson plans and the original idea was that teachers could use it during Black History Month (February) and do two lessons a week. Teachers certainly have the

autonomy to use the website anyway they want to. They can use it year round or when they were discuss the Harlem Renaissance in their history classes. They could just go to the corresponding page on the website. If they were talking about WWII, they would talk about the big band era and the demise of the big bands after that going into the bebop era. So they would relate it to American history and social studies however they saw fit.

EM: So the Monk Institute is associated with UCLA?

JBD: Yes. Our college program is housed here and I am a professor at UCLA. Our jazz education and outreach is also headquartered here. Our main administrative offices are still in Washington D.C., though.

EM: I see. So this was not totally a UCLA-based project?

JBD: No, not at all. We were not even at UCLA at that time. The Monk Institute college program, which is called the Thelonious Monk Institute of Jazz Performance started out at the New England Conservatory. It was there for a few years and then it moved to the University of Southern California for a few years, then it moved to Loyola University in New Orleans. Now we are here at UCLA and we are starting our third year.

EM: Wow, has that been because the people have moved with it or is it the nature of the institute to move around to different locations?

JBD: We usually sign a two or four-year deal and try to find whatever the best fit is at the moment. Right now UCLA is absolutely the best fit and I think it's our best fit so far. It is a nice program. It also has to do with funding and at Loyola in New Orleans, the funding just dried up. There was lots of funding available after Hurricane Katrina.

Herbie Hancock was our chair and had this great quote about it, "bring jazz back to New Orleans and New Orleans will come back." This was right after Katrina so there was a lot

of funding available for New Orleans and after a couple of years everybody kind of forgot about it, so now we are at UCLA. The Herb Albert Foundation is one of our big sponsors and it's the Herb Albert School of Music. He is a big funder of the Herb Albert School of Music at UCLA and now we are under that umbrella as well. We are a separate entity, but we share the same space. It is a graduate program and the students who graduate have their master's degrees conferred by UCLA. The program is separate though and only takes between five and seven graduate students every two years. To earn the master's degree they have to take three basic UCLA graduate courses, so that is one a semester for three of their four semesters. Everything else then consists of playing in a seven-piece jazz combo group. They have Dick Oatts with them this week and Wayne Shorter on Friday. Every month there is a new visiting artist that works with them, and they are the top people. People like Hal Crook, Chris Potter, and Jimmy Heath, and Herbie [Hancock] and Wayne [Shorter]. It's amazing when I walk down to the combo room, it's like a 'who's who' of jazz.

EM: That's incredible!

JBD: It's marvelous, especially for myself as these were all my heroes growing up and they are right here walking the hallways, so it's very cool. Kenny Burrell is right down the hall from us who is the director of jazz studies at UCLA.

EM: So back in 1999, was there much of a curriculum floating around that you based this off of or did you get the think tank together and come with a whole new thing?

JBD: What we wanted to do was to teach American kids about American music. The website is designed for non-music students, though music students can gain a lot from it as well. It is designed for the regular American history and social studies classes and

much of the jazz content came from David Baker's course packets. I was working on a PhD at Indiana University at the time and worked very closely with David [Baker]. We then reached out to several different contributors. If you go to the Jazz in America website, click on 'overview' and then 'about the authors,' you will find a list of all the contributors. Gary Nash and David Vigilante are huge in the social studies world. Gary Nash is a professor emeritus at UCLA and was the director of the National Center for History in the Schools and is a very big deal in that area. His right arm guy was David Vigilante and he was the associate director of the National Center for History in the Schools and he did a lot of the actual writing of the social studies content. Howard Mandel did our blues portion and he is the editor of the *Billboard Illustrated Encyclopedia of Jazz and Blues*. He pretty much took care of the blues concept. Phil Coady was the web designer and is the webmaster with a company called Microgroove in Seattle. You can read about all of their bios on the website. Bob Blumenthal you probably know, as he is a jazz journalist and another major contributor. I oversaw the project and still oversee it and we update it regularly. I was the person that got all these folks together, but shouldn't actually say together because we never actually met as a team, but everyone contributed and I put it all together.

EM: What is your educational experience? Have you done any public school teaching in the past?

JBD: I've taught in every imaginable didactic venue you can think of from middle school, to high school, performing arts high schools, jazz camps, colleges, universities, as well as having a video series on the internet with Artists House Music Jazz Institute. I was the executive director of the Brubeck Institute and VP for Education and Curriculum

Development at the Monk Institute. So, I've taught at every level from beginner to advanced, from the learning challenged to prodigy, and age seven to seventy and everybody in between.

EM: Since the curriculum has now been out for over fifteen years or so, I assume you have heard input or feedback from teachers about the curriculum in general?

JBD: It's overwhelmingly positive. It's very easy to use. It's got lots of great stuff, including video clips and images. There is a teacher's manual for every level. If you go to 'lesson plans' on the website and go to grade eleven, you'll see a lesson plan for every grade which is designed for teacher. Everything is aligned with the national standards, in history, social studies, and music. Each lesson plan starts out with a topic such as "What is Jazz?" It tells what the standards are that are being covered in that lesson plan and the very first page is the exact lesson plan that a school board or principal would want to see. 'Why are you teaching jazz in a social studies class? Because I'm covering the historical thinking standards 1-5 and historical content standards 1-2,' as an example. They have the justification and it gives them credibility for having jazz in their social studies classes. It is very important to principals and they want to see lesson plans. So that step is already done and they can download this as a PDF. More or less the 'busy work' and a lot of the 'guess work' is taken out of it. The very first time that a teacher does this curriculum we always suggest they follow it to the letter. After that, they can personalize it as they go and as the years go by make it a point of departure. Even if you just do the curriculum exactly as it is, it is incredible what the students learn, not only about jazz, but about American history in general.

EM: There is so much that correlates with this and I'm quite familiar with the lesson plans. I was not actually hip to this until somebody mentioned it to me a while back, so I started doing some research and have already pulled some things for my jazz history class that I teach as well. Has anybody completely adopted this curriculum in a school, more or less verbatim?

JBD: People have done it every which way, from doing it exactly as it is to using one lesson plan when they want to talk about what jazz is for one day. Because the internet is your oyster, it gives you links to where you could spend all semester on one lesson plan if you wanted to. It is suggested as a fifty-minute lesson plan. For instance, we will talk about the disparity between American ideals and what really happened in regard to 'All Men are Created Equal.' On the website, you can link right to where that is talked about in the Constitution or Bill of Rights. It is a catalyst for the students to read those portions of the Constitution, the Bill of Rights, and so forth. It is an interesting and fun way to study American history.

EM: Absolutely! It's great!

JBD: If you read the social studies essays including "Jazz Musicians as Cultural Intermediaries," there are a lot of connections. There are also glossaries in here and sections such as "Slavery in America: Struggle and Survival," and "Jim Crow America," which are all things jazz musicians had to and some cases still today put up with.

EM: To me, the most impressive part is the resources section. I haven't seen anything like this, as it contains important firsts in jazz, which takes a lot of time and research.

JBD: I always like to say: "What is the least you need to know?" If you want to be literate and well-rounded, what is the least you need know? If you do this website, you

have a lot more than that, but at least you have that. It's very interesting. For instance, if you go to high school in Germany and you're taking German history, of course you study Beethoven, Bach, and Mozart. It's part of the regular history classes and when we started this website we didn't see that in the regular American history classes. For example, since Jazz is America's music, history books should contain a section on Duke Ellington or Louis Armstrong, similar to Classical music in Germany. This helped that out a bit, getting American students to learn about America's indigenous music.

EM: That's great! I saw the Herbie Hancock's "Journeys Into Jazz" program on the website and went through the whole thing. How did that come about because that is pretty new and still in the making?

JBD: Yes, Herbie Hancock has recorded the next three segments and there will be a total of eight. Herbie has recorded the first four; the one that is up there, plus three more. It has been stalled in terms of getting it animated, similar to the first one, due to the lack of funding. That has been the problem and the biggest challenge for everything that we do. The Monk Institute provides everything completely free of charge. We rely on sponsorships, corporate relationships, and public and private grants. At the moment, fundraising for this year has been the most challenging to date. People are just hanging on to their money.

EM: So, how did the "Journey's in Jazz" come about?

JBD: We decided that we wanted to have a video and we have Herbie Hancock as our chairman. Herbie is a wonderful spokesman, very animated, and very enthusiastic. This is an incredible person, not just the jazz musician that everybody knows. He is also the International Goodwill Ambassador for UNESCO. We then hired some people to do the

script. It is aimed at elementary kids, but we find that middle school and high school and adults love it as well. You watch that video and then can get a 5th grader to watch that video and get what jazz is all about.

EM: After looking through the program, I am planning on using it with my 8th grade class, this current year. It will be great reinforcement for what I happen to be teaching them and I think it's really great.

JBD: I do teacher training workshops all over the country where I teach social studies teachers how to use the website and I do my "What is Jazz?" lecture. At the end of the lecture, I show that video and it's just a great summary of everything I spoke about and it is just plain fun.

EM: Yes, it's short and to the point and I like it a lot. I've also spoken with Sharon Burch, who is working with Wynton Marsalis at Jazz at Lincoln Center. Are you familiar with the program they are putting together, as they are revitalizing and refreshing their program?

JBD: Yes, of course!

EM: After speaking with her and viewing the first installment, I have been comparing and contrasting and you are really on two different planes here. The Jazz at Lincoln Center is all computer based and not so much curriculum. It is more of a plug in and play type of thing and learning by doing. I was just curious if you had any thoughts or if you have collaborated with those guys?

JBD: I think what Lincoln Center is doing is fantastic! I think that one should not be used instead of the other and that they can be used in tandem. They are two different approaches and I suggest that teachers use both.

EM: From my comparisons and research, I am lead to a similar conclusion because you lay out the actual format in the lesson plan and they have the plug in and play aspect.

JBD: What we tried to do is to make it easy for teachers. By visiting all these schools and having worked in the public schools myself, the one thing that teachers don't have much of is time. We wanted to make it easy for the teachers, although students use it all over the world, it is designed for the teachers. It gives the content. It says do this, step one, step two, then go on to this, play this recording, etc. It is really for a social studies teacher that does not have a music background. If they do have a music background then it makes it all the better, but it is designed for teachers that do not have a musical background. They can go to this website and teach a very convincing, educative, and entertaining class. It is a great way to study American history and teach kids about jazz in the process.

EM: Fantastic! Just to wrap up before any final thoughts...the future of the program looks like it is going to be the "Journeys Into Jazz." Is there anything else that you have planned besides that and continuously updating the lesson plans and so forth?

JBD: Yes, right now our focus is on math, science, and music. Do you know about the STEAM project?

EM: Somewhat.

JBD: Herbie is very involved in that. I'm going to give a website right now to check out: www.mathsciencemusic.org. That is our latest project and we are going to be piloting it in this coming year, 2017. Once you're in, just go to 'about math, science, and music.' You can read about it right there. We are going to pilot it in Los Angeles, Boston, and San Francisco. This is using music, and specifically jazz, but music in general to

teach math and science to 4th – 8th graders. Eventually, we hope to reach high school and college as well, but we will start from basically grades 4-8. It is a very heavyweight who's who of people from MIT, UC-Berkeley, Harvard...very smart people. Vijay Iyer of course, is always our music guy. The other people are mathematicians and scientists, and so forth. Daniel Naiman from John Hopkins University is developing the mathematics of music, which is already a college curriculum. That is our latest project. Feel free to watch the videos on there too.

EM: This is great and I had no idea about it!

JBD: Yes, this is the next big thing and this is some of the reason why the "Jazz in America" website has been placed on hold temporally because of the funding situation. The whole STEM thing, you know science, technology, engineering, and mathematics...to become STEAM, putting arts in there is really a new concept.

EM: This is really great! Do you have any final thoughts?

JBD: I just think that the goal is to have all American kids learn about America's music, whether they learn that in their social studies classes like "Jazz in America," or they learn it in their science and math classes. To enhance the teaching and learning of science, math, and social studies, they will learn almost vicariously about their music: jazz. Please call me anytime and I would love to know how it is going.

EM: Will do and thank you very much and I appreciate your time greatly!

APPENDIX D

Other Supplemental Resources

- Almeida, Artie. *Artie's Jazz Pack*. New York: Heritage Music Press, 2009.
- Blair, Cathy. *About 80 Years of Jazz in About 80 Minutes*. Heritage Music Press, 2009.
- Burch, Sharon. *Freddie the Frog and the Flying Jazz Kitten*. Centerville, IA: Mystic Publishing Inc., 2012.
- Burns, Ken. *Jazz*. Documentary. Directed by Ken Burns. Washington D.C.: Florentine Films, 2000.
- Crease, Stephanie. *Duke Ellington – His Life in Jazz with 21 Activities*.
- Goodkin, Doug. *Now's the Time: Teaching Jazz to All Ages*. Pentatonic Press, 2004.
- Ingalls, Ann and Maria Corte Maidagan. *J is for Jazz*. Independent Publishers Group.
- Luchette, Sherry. *The Flying Jazz Kittens*. Doubletazz Music.
- McCurdy, Ronald C. *Meet the Great Jazz Legends*. Alfred Music Publishing, 2004.
- Pinkney, Brian. *Max Found Two Sticks*. Hong Kong: Aladdin Paperbacks, 1997.
- Ware, Patrick. *Here's Two: A Jazz Collection for the Orff Classroom Grades 4-8*. Beatin' Path Publications, Ltd., 2013.
- Weinstein, Muriel Harris and R. Gregory Christie. *When Louis Armstrong Taught Me Scat*. Chronicle Books, 2008.