

TEACHING BASIC JAZZ PIANO SKILLS
TO CLASSICALLY-TRAINED ADULT PIANISTS:
A MASTERY LEARNING APPROACH

By

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A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL OF
THE UNIVERSITY OF FLORIDA
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1986

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ACKNOWLEDGEMENTS

This study would not have been possible without the help of many people. The writer wishes to express her sincere gratitude to the members of the doctoral committee: Dr. Forrest Parkay, Chairperson; Dr. Phyllis Dorman, Cochairperson; Dr. Gordon Lawrence; Dr. David Kushner; and Dr. Camille Smith.

Special thanks are given to Dr. Phyllis Dorman for her careful guidance and support throughout the study, and to Dr. Al Smith for his invaluable assistance.

Recognition and thanks are given to William Hyman, the writer's first jazz teacher, for a job well done; and to Kriss Hammond, for his patience and understanding.

The writer is indebted to the many fine musicians who participated in this study, each of whom taught me so much; not only about the process of acquiring jazz piano skills, but about the indefatigable enthusiasm and joy evidenced by adult learners. Special mention must be made of the process evaluators for this study: Lisa Lee Sawyer, Diane Ketel, Lori Miller, and Janette MacNeill.

Finally, the writer would like to express her heartfelt thanks and love to her mother, Dr. Janet Larsen.

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Abstract of Dissertation Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Doctor of Philosophy

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August, 1986

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This was a descriptive study of the sequential process used by this investigator for the development of a short course in basic jazz piano skills. The problem of this study was whether systematic, linear procedures could be used in the development, design, and evaluation of a course involving creative subject matter. The development of the course was based upon a three-stage model suggested by Markle, the design of the course was based upon the mastery learning theory of Carroll and Bloom, and the evaluation of the course was based upon the formative-summative evaluation theory of Scriven.

The course was intended for group instruction of classically-trained adult pianists. The process of course development was undertaken over a two-year time span, and consisted of a sequence of prototypical workshops in jazz

piano. Each workshop was evaluated and revised in order to produce the final methodology for teaching the course.

Summative evaluation data were collected during the final stage of course development (a five-week, 15-hour workshop in basic jazz piano skills). The data indicated that most students achieved success at improvisation in a jazz context and were able to acquire skills in using seventh chords. All students attained a mastery score on an exam which tested cognitive knowledge of the jazz idiom. Participation in a carefully structured, developmental sequence of activities provided in a group situation had a positive effect on all students' attitudes toward their improvisational ability.

This study provides detailed lesson plans and evaluation materials for a sequence of activities that will enable classically-trained adult pianists to acquire a selected set of basic jazz piano skills in a short amount of time. The viability of linear systems of course development and design was also demonstrated, and new information about the applicability of mastery learning theory to the field of music education was provided. This study will serve as a useful model for music educators interested in developing their own curriculum materials, and it will provide valuable information for teachers and students of jazz piano.

CHAPTER ONE INTRODUCTION

Introduction

One of the most interesting developments in the twentieth century has been the emergence of a new musical art form: jazz. In the early 1900s, elements from Western European and Afro-American music were combined to create a unique, distinctly American mode of musical expression (Kynaston & Ricci, 1978). In the course of 50 years, jazz slowly moved from street corners and brothels into concert halls and music conservatories. In 1967 the National Association of Jazz Educators was founded, and today jazz has become an established part of many university and public school curricula.

Although hundreds of jazz methods and materials have been published in the last decade, very little attention has been given to the special needs of the adult classical pianist interested in learning the rudiments of jazz piano improvisation. Many classical pianists would like to acquire jazz piano skills, for a variety of reasons which may include (a) an awareness of the growing importance and status of jazz as a serious art form, (b) an attraction to

the sophistication and complexity of jazz music, (c) an interest in updating musical knowledge in order to help piano students explore contemporary musical styles, and (d) a desire to become involved with a type of music which is viewed as enjoyable or fun. It would seem that there is a need for a course in basic jazz piano skills which is oriented toward the special interests of adult classical pianists.

Nature of the Study

This was a descriptive, theory-based curriculum study of the sequential process used for the development of a short course in basic jazz piano skills. At the time this study was undertaken, no such course existed. Systematic approaches to course development, design, and evaluation were selected for the creation of this course.

The development of the course was based upon a model suggested by Markle (1967). This model consists of three stages. Stage 1, "developmental testing," is concerned with identifying major problems in course materials. This is accomplished by testing materials with individual students. Stage 2, "validation testing," is concerned with the refinement of materials and strategies by testing them with small groups. Stage 3, "field testing," is the application

of all the materials and strategies in a normal classroom situation. This procedure can be time consuming and costly; however, Markle (1967) has suggested that it is an effective way to provide quality control for a course in the dimensions of teaching effectiveness and instructional materials.

The course design was based on the mastery learning theory of Carroll (1963) and Bloom (1968). This theory contends that any student can learn any subject, if the student is provided with appropriate prior and current conditions of learning. A course designed on this principle must have specific, carefully delineated objectives, which should be attainable by every student who takes the course. The subject matter is organized into small, sequential units, and student mastery of each unit objective is carefully monitored. This approach has been used successfully in a wide variety of subject areas, and has been shown to have positive affective consequences (Bloom, Madaus, & Hastings, 1981). Mastery learning procedures suggested by Block (1980), in the form of seven steps, were employed to accomplish the task of course design.

The evaluation of the course was based upon the formative-summative evaluation theory of Scriven (1966). This theory states that evaluation can be used for decision

making (summative) and for course development and improvement (formative). Both types of evaluation data are useful in the process of course development. Instruments for collecting both formative and summative evaluation data were devised by the investigator.

Statement of the Problem

The problem of this study was whether the theoretical models of Markle (1967), Carroll (1963) and Bloom (1968), and Scriven (1966) could be applied to an unusual area of instruction: specifically, the development, design, and evaluation of a short course in basic jazz piano skills for classically-trained adult pianists.

The course was designed for group instruction of adult students. The process of course development was conducted over a two-year time span. Workshops in basic jazz piano were conducted, and each workshop was evaluated and revised in order to produce the final methodology. The course in its final form was field tested and evaluated, and detailed lesson plans and evaluation materials were compiled and presented to facilitate future implementation.

The goals of the course, in its final form, were to provide students with knowledge of the jazz idiom, develop students' skills in realizing seventh chords from letter

chord symbols, develop students' skills in jazz improvisation, and affect students' attitudes toward their own improvisational ability. The following questions were addressed in the field test of the course:

1. Will the course enable students to achieve a mastery score on an exam which covers items related to knowledge of the jazz idiom?
2. Will the course enable students to achieve a mastery score on an exam which tests skills in realizing seventh chords from letter symbols?
3. Will the course enable students to achieve a mastery score on an exam which tests skills in jazz improvisation?
4. Will the course enable students to respond to a questionnaire in a manner which indicates that they have acquired more positive attitudes toward their own improvisational ability?

Assumptions

The following assumptions were used in this study:

1. There is an identifiable set of basic jazz piano skills.
2. Basic jazz piano skills can be taught by one teacher to a group of students.
3. Adult classical pianists who meet certain predetermined entry requirements can be grouped together for the purpose of learning basic jazz piano skills.

4. Classically-trained adult pianists in the vicinity of Rapid City, South Dakota, are similar to classically-trained adult pianists in other parts of the United States.

Delimitations

This study was narrowed in scope in the following ways:

1. The course offered instruction on a select group of basic jazz piano skills.
2. The course was developed and evaluated using subjects from the vicinity of Spearfish and Rapid City, South Dakota.
3. The course was developed and evaluated using subjects who were adult classically-trained pianists interested in acquiring jazz piano skills.

Limitations

Listed below are the limitations of this study:

1. The findings of this study can only be generalized to classically-trained adult pianists who evidence an interest in acquiring basic jazz piano skills.
2. A before-and-after evaluation design (Morris & Fitz-Gibbon, 1978) was used because of a lack of an established alternative short jazz piano course curriculum oriented toward adult classical pianists which could be used for comparison.

3. The findings may have been affected by the nature and previous experience of the subjects.
4. The findings may have been affected by the teaching of the course by this investigator.
5. The findings may have been affected by the nature and expertise of the process evaluators.

Need for the Study

There are many obstacles in the path of adult classical pianists interested in acquiring jazz piano skills. Jazz piano methods generally do not begin at a level rudimentary enough for pianists who have had little experience with the jazz idiom. In addition, methods cannot provide feedback, corrections, or encouragement. College courses in jazz improvisation are often unavailable, inaccessible, or impractical because of their length. Encapsulated, short courses or workshops are often more suitable for the busy schedules of working adults. This study addressed the need for a short, encapsulated course in basic jazz piano skills which begins at a very rudimentary level.

Not every pianist who undertakes the study of jazz piano plans to become a performer. Many are concerned primarily with enhancing their understanding of jazz as an art form, exploring their own personal creative musicality,

or acquiring practical information and techniques they can pass on to their students. This study addressed the need for a course which provides an introductory overview of the rudiments of jazz piano for adults who are not necessarily interested in becoming professional jazz pianists, but who would like to acquire some basic knowledge and practical skills.

Improvisation is a very important aspect of jazz. Unfortunately, many adult classical pianists are greatly dependent upon notation, and have difficulty shifting into improvisational modes of expression. Improvisation plays little or no part in the training of the average piano student (Lindstrom, 1974). Traditional approaches to the teaching of piano have emphasized note reading and interpreting European literature of the eighteenth and nineteenth centuries at the expense of other creative behaviors. As a result, many pianists believe that improvisation is an innate behavior which is mysteriously acquired at birth. Notation-dependent adult pianists often perceive themselves as lacking in improvisational talent.

Negative attitudes toward personal improvisational abilities may inhibit the learning of improvisation skills. Although children generally find it easy to improvise, by the time the child has grown into a young adult . . . he has not the faintest memory of his first attempts at improvisation. Worse, many students,

especially those with no experience in the one-sided jazz idiom, are actually afraid to try it. Never having been exposed to it they are full of inhibitions and are afraid to appear inadequate; they do not know how to begin, the task seems insurmountable. (Wunsch, 1972, p. 22)

An important aspect of teaching basic jazz piano skills is helping classically-trained adult pianists to overcome inhibitions and develop more confidence in their improvisational ability.

In all its styles, jazz involves some degree of collective ensemble improvisation and group cooperation (Hodier, 1956). Individual study with a teacher of jazz generally does not allow opportunities for peer interaction and group improvisation experiences. This study addressed the need for a course in basic jazz piano which (a) provides an environment which can foster group improvisation activities, and (b) allows interaction among adult students who share an interest in developing their jazz piano skills.

A course in the area of jazz was needed which could serve as a model in the area of systematic course development. Because jazz education is a relatively new field, it is important that the procedures followed in the development of each new jazz course are carefully documented. Linear schemata for course development, such as the one suggested by Markle (1967), needed to be evaluated for their utility as a planning framework in the area of jazz.

A course was needed in the area of jazz which was systematically designed in such a way that virtually every student who takes the course can expect to acquire certain knowledges, skills, and attitudes. There are few courses in the area of jazz which guarantee that each or any student who undertakes the study of jazz within the course framework will be able to reach the objectives, or a specific level of performance. The use of mastery learning procedures in designing a course can make the course outcomes reasonably predictable. A jazz course designed using these procedures can serve as a model for future developers of jazz curricula.

A course was needed in the area of jazz which could serve as a model in the area of systematic course evaluation. One of the weaknesses of many current jazz curricula is that there appears to be no provision for accountability. Evaluation is often primarily concerned with a product, such as performance, rather than course improvement or attitude change. Little information may be provided on the actual implementation of a jazz curriculum, and the processes which led to the final outcomes. The quality of teaching may not be evaluated at all. The application of formative and summative evaluation procedures may provide valuable information about a course in reference to its effectiveness and value, and may also indicate ways to improve the course for future implementation.

Significance of the Study

There are several reasons why this study was significant. First, it provided detailed lesson plans and evaluation materials for a developmental sequence of activities that will enable adult classical pianists to acquire a selected set of basic jazz piano skills in a relatively short amount of time (Appendix A-N). Second, it demonstrated the viability of linear systems of course development and design in an area which is concerned with the teaching of creative subject matter. Third, it provided new information about the applicability of mastery learning theory in the field of jazz, and demonstrated a novel use of mastery learning procedures. Fourth, it showed the viability of formative and summative evaluation in a jazz piano context. Fifth, it demonstrated the effectiveness of teaching jazz piano skills in a group situation. Sixth, it will serve as a useful model for educators who are seeking effective ways to develop, design, and evaluate a course related to the development of jazz improvisation skills.

Definition of Terms

Attitude is operationally defined as a construct which includes the beliefs, feelings, and affective behaviors associated with a particular idea or activity.

Classically-trained adult pianist is defined as a person 18 years of age or older who (a) has knowledge of all major scales and all major and minor triads; (b) can play, on the keyboard, a one octave major scale with both hands simultaneously, with eighth notes in the right hand and quarter notes in the left; (c) can play a Clementi Sonatina, Bach Minuet, or piece of similar difficulty after practicing; (c) can sight read the first line of "Terry's Tune" by Tom Ferguson (1979) accurately, the third try or before; and (d) has never performed in public as a jazz pianist.

Course is defined as a set of learning experiences which are planned, organized, and implemented for the purpose of attaining certain aims, goals, or objectives related to a particular subject area.

Course design is defined as a written plan which delineates the process by which a selected set of skills, knowledges, and attitudes are developed in learners by a teacher.

Curriculum is defined as a plan for learning, consisting of goals for learning and ways for evaluating these goals (Taba, 1962).

Feedback and corrective procedures are defined as verbal, visual, or tactile indications by a teacher to a student in reference to the correctness or appropriateness of a student action or response.

Evaluation is defined as the process of selecting, collecting, and interpreting information for the purpose of keeping various audiences informed about a program (Morris & Fitz-Gibbons, 1978). Evaluation may be formative, for the purpose of course development and improvement, or summative, for the purpose of decision making (Scriven, 1966).

Improvisation is defined as the process of spontaneous invention of a melodic line, without reference to notation other than a lead sheet.

Improvisational ability is defined as the degree to which pianists are skillful and adept at the spontaneous invention of melodic lines.

Jazz is defined as a type of music indigenous to the United States which is distinguished by its characteristic rhythms and harmonies and which frequently involves improvisation (Burnett, 1983).

Jazz and popular tunes are defined as songs that have been recorded by jazz artists, are included in jazz oriented fake books, or are recognizable as popular tunes by many adult pianists.

Jazz chord symbology is defined as a notational system utilized to indicate the root, type, and quality of chords. See letter chord symbol.

Lead sheet is defined as a shorthand method for notating a song. The melody is written out with simplified

rhythms, and the harmonic changes are indicated by letter chord symbols above the melody.

Letter chord symbol is defined as a method of notating the root, type, and quality of a four-note chord. A capital letter (A-G) is used to indicate the root or bottom note of the chord. This is followed by other symbols which indicate the nature or size of the other intervals above the root. For example, Cm7 = C-Eb-G-Bb, C7 = C-E-G-Bb, CM7 = C-E-G-B, C6 = C-E-G-A, C7+5 = C-E-G#-Bb. The pitches which form the chord can be sounded in any order and in any position on the keyboard.

Mastery learning is defined as a theory about teaching and learning which asserts that any teacher can help virtually all students learn excellently, provided (a) the instruction is approached systematically, (b) there is some clear criterion of what constitutes mastery, (c) students are given sufficient time to achieve mastery, and (d) students are helped when and if they have learning difficulties (Bloom, 1974).

Normal classroom is defined, in this case, as a room which contains an electronic piano laboratory, a blackboard, and a cassette player. Each student is seated at a separate piano, with individual earphones for private practice or ensemble activities.

Positive attitude toward improvisational ability is defined as an adult classical pianist's tendency toward the following behaviors, feelings, and beliefs: (a) a great likelihood of improvising something on the piano when alone; (b) comfort in improvising in a group situation, or for a friend or student; (c) confidence in improvisational ability; (d) a high self-rating of personal improvisational talent or potential, and present improvisational ability or skill.

Process evaluator is defined as a person who observes the implementation of a course, provides daily feedback to the instructor, verifies that course goals and lesson plan objectives have been attained, and submits a summative evaluation report.

Program is defined as a plan for carrying out certain activities or attaining certain goals or objectives.

Realization is defined as the appropriate audible performance, on the keyboard, of music which is notated in a shorthand manner. See Lead sheet.

Short course is defined as a course which is less than a semester in length; in this case, a course which consists of five three-hour sessions within a five or six week time period.

Twelve-bar blues is defined as a 12-measure chord progression, usually with the following harmonic pattern:

/I/I/I/I/IV/IV/I/I/V/IV/I/I/. The background rhythm, or bass pattern, must be steady and metronomic. The improvised melodic line is usually in 12/8 meter and utilizes a blues scale, which is a major scale with a flatted 3,5,7,9 (2).

Organization of the Study

This study is organized into five chapters and 14 appendices. The chapters describe and explain the process of course development. Chapter One is the introduction and problem statement. Chapter Two is a review of the literature. Chapter Three describes the methodology. Chapter Four presents the results. Chapter Five includes a summary, conclusions, and recommendations. The course materials are presented in the appendices. Appendix D consists of the lesson plans for the course. Course objectives, sequence, handouts, information questionnaire, testing instruments, evaluation instruments, discography, and lead sheet sources are included in the other appendices.

CHAPTER TWO REVIEW OF THE LITERATURE

This review of the literature includes research related to jazz curriculum and evaluation, and keyboard improvisation; a discussion of program development, program evaluation, and mastery learning; and a brief overview of each of the following topics: (a) jazz improvisation methods, (b) group piano, (c) instructional strategies, (d) creativity motivation, (e) teaching improvisation, and (f) attitude change and measurement.

Jazz Curriculum and Evaluation

There have been several dissertations which have developed and evaluated a jazz curriculum. However, none of these studies were oriented specifically toward adult classical pianists, and none of the studies were based on theories of Markle (1967), Carroll (1963), Bloom (1968), or Scriven (1966).

Segress (1979) developed and evaluated a first semester college jazz improvisation curriculum. A semester-long improvisation class and a volunteer control group of 15 students enrolled in a jazz ensemble and were pretested and posttested with a listening, theory, and performance test. Three visiting evaluators graded the performance test in

Segress' study, using an evaluation form developed for the investigation. Posttest scores of the improvisation class on all measures were shown to be significantly higher than those of the control group. An attitude questionnaire given to both groups at the end of the semester revealed a generally more positive response from the members of the improvisation class on their ability to understand jazz theory, improvise more proficiently, and listen to jazz solos. Three students (19%) in the improvisation class indicated that too much material was covered in class, and four students (25%) replied "maybe" or "no" to the question, "Understand jazz style better?" (p.99). Because there was no attitude pretest, it is unknown whether the course affected the attitude of the students. The questions of the attitude questionnaire appeared to be picked at random, and were not correlated with course objectives. The course focused on small combo rehearsal and performance with no coverage of solo piano techniques. Although the curriculum was well organized and demonstrated the viability of instructional design techniques in the development of a jazz curriculum, the evaluation procedures did not appear to be carefully planned.

Brisuso (1972) was interested in determining whether the Gordon Musical Aptitude Profile (MAP) could predict success in spontaneous and prepared jazz improvisation. A

jazz improvisation course was developed which met two hours a week for 30 weeks. Forty-eight students from selected Iowa high school jazz bands were pretested with the MAP and posttested with a performance test consisting of a 12 measure blues in F and a 32-measure pop song in Bb. Tape recordings were made of a spontaneous performance during the third-to-last class meeting as well as a performance during the last class which was carefully prepared. Briscuso found significant interactions between the scores on the MAP and prepared improvisation. However, because there was no control group, it is unknown whether the instruction had any effect on the final performance scores. Briscuso concluded that students who score high on the MAP musical sensitivity test can benefit from (Briscuso's) instruction in jazz improvisation. Unfortunately, this may foster the attitude that jazz improvisation instruction is appropriate only for the chosen few or talented, which is in direct opposition to the views espoused by the Music Educators National Conference. It is also contrary to the philosophy of Bloom (1976), who states that the purpose of education should be the development of talent, not the selection of talent.

Damron (1973) developed a self-instructional sequence in jazz improvisation for high school students with moderate technical proficiency. The program utilized cassette tape recordings and a workbook. Twenty concert band students and

20 stage (jazz) band students were randomly divided into two treatment groups; half of the concert band students and half of the stage band students went through the instructional program, which lasted five weeks. Performance posttests for each student were rated independently by three judges for the overall quality of the improvised jazz solo, on a 100-point scale. The judges' scores for each student were totaled, and significant differences were found ($p < .05$) between the mean scores of the experimental and the control group. The mean score of the experimental group was 131.45; the control group, 90.35. Damron concluded that jazz improvisation can be taught using programmed self-instructional materials, and that the previous stage band experiences had no significant effect on the subjects' learning of jazz improvisation. Damron's study has shown that jazz improvisation skills can be learned by high school band students in a five-week time period. The study has also implied that previous experience may not be necessary to learn jazz.

Aitken (1975) developed a self-instructional jazz method for Bb trumpet, using an audio-imitation approach. The curriculum was examined and evaluated by four randomly chosen jazz experts. Comments were made concerning the value and effectiveness of the curriculum. Although three judges wrote very complimentary and positive responses, one

evaluator criticized Aitken's over-emphasis of the "un-jazz-like major mode" (p. 310). It appears that jazz experts may differ in their opinions concerning the appropriateness of certain approaches to teaching jazz improvisation. The curriculum appears to have never been implemented, and there is no reference to the length of time required to finish the method. However, Aitken's study may have demonstrated the viability of audio-imitation as a strategy for teaching jazz improvisation.

Bash (1983) investigated the effectiveness of three instructional methods on the acquisition of jazz improvisational skills. Sixty high school students were randomly placed in three experimental groups and one control group. The experimental groups met one hour per week for seven weeks. The first method was technically oriented, focusing on scales and chord drills, and using the Aebersold text, A New Approach to Jazz Improvisation. The second method focused on call-response patterns, rote learning, and vocal expression. The third method used the Aebersold text, but also included listening and analysis of expressive performance strategies in various jazz recordings. Methods II and III emphasized the expressive, emotional aspects of jazz, while method I was concerned with the use of correct and accurate rhythms, pitches, and harmonic changes. The results of the performance posttests suggested the viability

of the non-technical dimension in teaching jazz; the mean scores of the subjects taught with methods II and III were higher than that of Method I. Bash's study has suggested that an emphasis on the expressive, emotional aspects of jazz may be more effective than an emphasis on technical accuracy in the initial stages of jazz study.

Buckner (1982) investigated the effects of jazz piano lessons on a group of five undergraduate music education majors. Each student had 10 one-hour lessons with a jazz instructor; four instructors were chosen who were noted for their jazz improvisational skills. Each student submitted a written evaluation of the lessons. The students' reaction to the experience was very positive, and several students indicated that the studies aided their teacher preparation and improved their confidence in their musical abilities. Although the study was of the nature and scope of a pilot case study rather than a research or evaluation study, the results have indicated that music education majors may find the study of jazz piano to be a very positive and beneficial experience.

Konowitz (1969) wrote a descriptive study which included a developmental sequence of jazz improvisation materials. Improvisation was approached by non-piano oriented activities such as clapping, body movement, and singing. The harmonic, melodic, and rhythmic elements of

jazz were presented in a logical sequence. Konowitz wrote original piano compositions in a jazz style for the purpose of reinforcing jazz concepts. Unfortunately, the course of study was never evaluated, and there was no time frame indicated for the activities. No entry requirements were established for the course of study. The sequence progressed very quickly, from activities which required no musical preparation to activities which required an extensive background in music theory and a high level of technical facility and note reading ability. There was little use made of jazz or popular standard tunes, which adults might find more interesting and motivating than simple folk songs or unfamiliar original piano compositions. Traditional notation was used extensively, which might not be beneficial for notation-dependent pianists who may need more improvisatory, aural experiences. However, Konowitz's study has identified an appropriate content and a possible sequence for a course in jazz piano improvisation.

Sudnow, trained as an ethnologist, has written a detailed, autobiographical account of his study of jazz piano improvisation. Ways of the Hand (1978) is a highly subjective descriptive study of the mental and physical processes involved in the acquisition of advanced jazz improvisation skills. Sudnow chronicled his observations and feelings during several years of jazz piano study.

Close attention was paid to the nature of hand movements in various stages of development: of the initial "chord place grabbing" (p.8), movements through successions of chords, improvisatory routes and pathways, wayful reachings, and the "language of paths and path switchings" (p.141), concluding with the "doing singings with my fingers" (p.152). This study has provided valuable and unusual insights into the process of acquiring jazz improvisational skills and behaviors. It has also indicated that the process of developing advanced skills in jazz piano improvisation is highly complex and involves a considerable investment of time.

Keyboard Improvisation

There are several studies concerned with keyboard improvisation which are related to the study of jazz piano improvisation. Kolar (1975) has written a guide to elementary keyboard improvisation which focused on the study on twentieth century compositional techniques, including quartal harmony, serialism, bitonality, and pentatonic, wholetone, and modal scales. Although the curriculum was not implemented or evaluated, it was logically organized and based on sound pedagogical principles. Kolar has provided a carefully sequenced, highly structured spiral of improvisatory activities for students of approximately 6

to 10 years of age and their piano teachers. The course of study, which does not have any time frame, was designed for group piano instruction. Rhythmic, melodic, and harmonic concepts were introduced by a call and response approach. It is highly probable that this technique, as well as Kolar's premise that "starting with short, familiar activities encourages minute explorations and eliminates early inhibitions" (p. 186), may be utilized in the teaching of basic jazz piano improvisation.

Montano (1983) investigated the effect of improvisation on given rhythms on rhythmic accuracy in sight reading for college group piano students at an elementary level. Thirty-two undergraduate students at the University of Denver were divided into two groups and pretested. The experimental group was given a program of improvisational exercises once a week over a span of six weeks. A sight reading posttest was given to both groups at the end of the six weeks. Montano concluded that the experimental group showed significantly greater achievement of rhythmic accuracy in sight reading than the non-improvising control group. This study has suggested that improvisation can be a valuable tool in the teaching of elementary piano skills. Adult pianists who undertake a study of jazz may find that serious study of improvisation in any musical context can enhance and often improve other musical skills.

Duke (1972) has written a descriptive study which has provided information on methods of teaching improvisation in the eighteenth and twentieth centuries. An examination of several jazz improvisation texts and jazz syllabi was included; however, none appeared to be oriented specifically to piano. Duke stated that "unlike the musical training of the eighteenth century, twentieth century instruction has managed to separate the creative part of musicality from the performance part" (p. 227). Today, Duke observed, music education is concerned with putting creativity and performance back together again. His study has gathered and presented some valuable historical and contemporary information about how to promote creative, improvisatory behaviors. Duke has suggested that creativity involves making choices, and "a logical procedure designed to teach a person to make choices should begin with a small number of possibilities. As a person acquires confidence in his ability to make choices, the number of alternates may be increased" (p. 132). Duke also warned against verbalizing about what is happening during the improvisation process and stated that "anything which hampers relaxation will inevitably interfere with the process of creativity" (p. 223). Many of Duke's ideas concerning the process of creative musical development can be incorporated into teaching strategies which may effectively foster improvisatory behaviors in the context of jazz piano.

Program Development

Markle (1967) has defined an instructional program as "a reproducible sequence of instructional events designed to produce a measurable and consistent effect on the behavior of each and every acceptable student" (p. 104). She has stated that an important task of a program developer is to provide quality control for teaching materials in the dimensions of content, presentation technique, and teaching effectiveness. Quality control is concerned with precise measurement or description of the performance characteristics, or outcomes, of a program. Markle (1967) has identified three phases, or stages, of program development, which can be utilized to apply quality control to the design of instructional materials.

The first stage, developmental testing, takes place during the initial processes of designing a program. The purpose of this stage is to develop a workable instructional program. Close observation of the individual learner and careful attention to student feedback can provide valuable information. The process of revision and trial and revision and trial is characteristic of this stage.

The purpose of the second stage, validation testing, is to determine who learns under what conditions in how much time. Specifying the nature of students for whom the

program is written, selecting objectives and instruments for verifying the attainment of objectives, deciding upon the most appropriate physical setting, and determining the best time frame for the program are important tasks for the program developer during this stage.

During the third stage, the field test, the program is tested in normal classroom conditions. Information collected from this stage contributes to knowledge of the limits of application of the validated materials. Dick (1977a) has suggested that attitude questionnaires or debriefing questionnaires can be very useful. Comments made by experts or teachers who assist in the formative evaluation are also very important during this stage.

Mastery Learning

Mastery learning is an optimistic theory about teaching and learning which contends that what any person in the world can learn, virtually all persons in the world can learn, if provided with appropriate prior and current conditions of learning (Bloom, 1976). Any teacher can help almost every student master any subject, provided the instruction is approached systematically, if there is some clear criterion of what constitutes mastery, if students are given sufficient time to achieve mastery, and if students are helped when and if they have learning difficulties (Bloom, 1974).

Carroll (1963) built the foundation for mastery learning theory by proposing that the degree of learning was a function of time actually spent learning in relation to the time needed to learn. The time spent was determined both by how much time a student was allowed and how much time a student was willing to spend (perseverance). The learning time needed was determined by three factors: (a) the quality of instruction, (b) the ability of the student to understand instruction, and (c) the student's aptitude. The quality of instruction was defined by Carroll as the degree to which the nature and organization of learning experiences approached the optimum for a given learner. The ability to understand instruction was defined as the ability of the learner to understand the nature of the task to be learned and the procedure to be followed in learning it. Aptitude was defined as the amount of time required for a learner to attain mastery of a subject. Thus, according to Carroll's theory, mastery of any subject is possible for all students.

Bloom transformed Carroll's conceptual theory into a working model for mastery learning (Block, 1971), which could be utilized within a fixed time framework. Mastery was defined in terms of specific objectives (Bloom, 1968), which were to be clearly articulated in behavioral terms, and established prior to instruction. Bloom (1968) believed

that each student must be appraised individually with respect to his/her performance relative to a predetermined, fixed standard. Instructional procedures and strategies should be designed to ensure that each student masters the objectives according to a predetermined criterion. Bloom stressed the importance of breaking a course down into smaller units, each of which have objectives whose mastery is crucial for the mastery of the larger course objectives. Group instruction could be supplemented by a variety of feedback and corrective procedures. Students should be frequently evaluated in terms of their progress.

In the early 1970s, teaching procedures based upon mastery learning theory were utilized primarily with courses which were relatively stable, had a closed content, and emphasized convergent rather than divergent thinking. Typical experiments involving mastery learning approaches centered around public elementary schools, and teachers who were behaviorally or cognitively oriented (Block, 1980). However, there appears to be a trend toward using mastery learning in a greater variety of settings and subjects. Bloom (1978) has proposed that ideas and practices based upon mastery learning theory might be used to teach the humanistic arts such as music, art, and dance. Block (1979, 1980) has indicated that mastery learning can be adapted to humanistic education, and to subjects which are intermediate or advanced, and involve divergent thinking.

Bloom, Madaus, and Hastings (1981) have stated that mastery learning has positive affective consequences:

perhaps the clearest evidence of affective change is the interest the student develops for the subject he or she has mastered. The student begins to 'like' it and to want more of it . . . Interest in a subject is both a cause of mastery and a result of mastery. Motivation for further learning is one of the more important consequences for mastery. (p. 66)

In a conversation reported by Glatthorn (1980), Bloom indicated that

classroom teachers should be encouraged to develop their own mastery learning processes and materials . . . Bloom's recent research . . . suggests that teachers developing their own mastery learning approaches should keep these guidelines in mind:

1. Check on cognitive entry characteristics and ensure that students reach adequate levels of competence on these essential entry behaviors.
2. Teach in a way that reflects the basic principles of teaching and learning . . . cues, reinforcement, participation . . .
3. Use formative tests to give students frequent feedback about learning and to identify the students who need corrective work.
4. Provide the needed correctives to those students who do not achieve mastery levels in the formative tests. Bloom currently places most emphasis on peer tutoring as a corrective device. (pp. 98-99)

Block (1980) has identified two distinct sets of steps which are necessary for the planning and implementation of a course which utilizes a mastery learning strategy. The first set is the preconditions, which occur prior to implementation. The preconditions, which are curricularly oriented, include the following steps: (a) formulate objectives, (b) prepare a final exam, (c) determine the

final exam score which would indicate mastery performance, (d) break the course down into a sequence of smaller learning units, (e) sequence the units so that the material in each unit transfers either to the next unit (linear) or to a subsequent unit (hierarchical), (f) develop feedback/corrective procedures, and (g) develop alternate instructional procedures and materials.

The second set is the operating procedures utilized in teaching. The operating procedures, which are instructionally oriented, include the following steps: (a) orient the students to mastery learning, (b) teach a learning unit, (c) determine if each student has achieved the unit mastery standard, and (d) employ corrective measures such as reteaching, tutoring, or alternative approaches with students who have not achieved the unit mastery. The students who initially reach the standard may serve as peer tutors, or may engage in enrichment activities.

Program Evaluation

Worthen and Sanders (1973) have defined evaluation as the process of making choices based on systematic efforts to define criteria and obtain accurate information about the alternatives. Morris and Fitz-Gibbons (1978) have defined program evaluation as "the process of selecting, collecting,

and interpreting information for the purpose of keeping various audiences informed about a program" (p. 8). The concept of formal evaluation of programs was evident in ancient China and Greece. In the United States, program evaluation was utilized as early as 1897. Thorndike, Tyler and Smith, Bloom, Krathwohl, Simpson, Coleman, and the Educational Testing Service were perhaps the most important contributors to American educational evaluation procedures in the first half of the twentieth century (Worthen & Sanders, 1973).

A wide variety of organizational frameworks, or theories, to guide the process of program or curriculum evaluation have been proposed. Cronbach, Scriven, Stake, Stufflebeam, Alkin, Tyler, Metfessel and Michael, Hammond, and Provous are, according to Worthen and Sanders (1973), the most notable of the evaluation theorists. Each has made valuable contributions to the evaluation field in regard to procedures, strategies, definitions, designs, constructs, relationships, and purpose.

Scriven (1966) has suggested that within an educational context, evaluation can function in a formative role or a summative role. Formative evaluation is concerned with program development and improvement. The purpose of this type of evaluation is to answer questions about the curriculum in process. Summative evaluation, on the other

hand, provides information for decision making. This type of evaluation can enable administrators or other decision makers to determine the worth or value of a curriculum.

Formative evaluation can be very useful in the process of developing a new course. Dick (1977a) has suggested that attitude questionnaires, debriefing questionnaires, and comments made by experts or teachers who assist in the process course development are can provide valuable formative information data for the purpose of course improvement.

Summative evaluation can provide important information concerning the value or effectiveness of a new course. However, because objectivity is crucial to the credibility of summative evaluation, it is important for summative evaluation information to be supported by an outside observer, or a person not involved in the process of course development. The function of a summative evaluator, according to Dick (1977b), is to collect data and write an objective report of what the program looks like and what has been achieved. The implementation of planned strategies, activities, and materials should be verified, and it should be indicated whether objectives have been attained.

The use of experimental designs can also enhance the credibility of summative evaluation data. Although powerful designs are preferable, Fitz-Gibbon and Morris (1978) have

indicated that "the critical characteristic of any one evaluation study is that it provide the best possible information that could be collected under the circumstances, and that this information meet the credibility requirements of its evaluation" (pp. 13-14).

Talmadge (1982) has stated that

evaluation research studies usually lack replicability because the system, program, or phenomenon being studied is dynamic; that is, it is operative, changeable, and taking place in a naturalistic or field setting. Whereas the canons of scientific rigor are applied to evaluation research as far as possible, it is necessary to utilize the methodologies and perspectives of various disciplines in order better to understand the processes and functioning of the system, program, or phenomenon under study. (p. 594)

Because evaluation designs are not concerned with cause-effect relationships to the same degree as rigorous scientific experiments, the use of quasi-experimental designs may often be acceptable. One such design is the before-and-after design. Fitz-Gibbon and Morris (1978) have stated that the weaknesses of this design can be minimized by a thorough description of program implementation, presentation of pretest and posttest data, testing for statistical significance, and a focus on the attainment of objectives. Although the use of this design provides limited data for the purpose of judging the quality of program outcomes, it may be appropriate for evaluating a new course covering unusual subject matter, where alternate course curricula are not available.

Jazz Improvisation Methods

Before methods to teach jazz improvisation were developed, young jazz musicians acquired their skills by immersing themselves in jazz situations and learning through trial and error. Jam sessions and road tours were the schools for these early jazz players (Foster, 1975). In the 1920s and 1930s, the only source of formal jazz education was the private teacher. The first text which explained the techniques of jazz improvisation was published in 1935 (Baker, 1981). Gradually, as jazz education gained respectability and became a part of many high school and college curricula, many more method books were published (Baker, 1981). Today, over 500 jazz methods and supplemental materials are available; hundreds more are published every year (Kuzmich, 1978).

The best known jazz pedagogists today, sometimes referred to as "the ABC's of jazz improvisation" (Kuzmich, 1984), are Jamey Aebersold, David Baker, and Jerry Coker. Each has written many books related to jazz improvisation, and each has exerted an influence on the field of jazz education.

The most popular method among jazz educators, particularly band directors, appears to be Aebersold's play-along series (Boggs, 1972). There were more than 20 volumes in the series. Representative volumes included

A New Approach to Jazz Improvisation (1970), The II/V7/I Progression (1970), and Nothin' But the Blues (1970). Each volume consisted of a book with original tunes and written-out scales and modes for improvisation, and a record with a rhythm track for accompaniment (drums, bass, keyboard). The keyboard track could be turned down for piano practice with bass and drum accompaniment. However, Aebersold's methods appeared to be very linearly oriented, and perhaps would be more useful for intermediate or advanced jazz pianists.

Baker has written two texts, Developing Improvisational Facility (1968) and Jazz Pedagogy (1981). He has also written several method books, including Advanced Improvisation (1974) with accompanying records, and Jazz Improvisation (1969), a comprehensive method for all players. All of Baker's publications appeared to be excellent resources for the teacher of jazz, or for intermediate and advanced jazz pianists.

Coker has published several books related to jazz improvisation. Improvising Jazz (1964) was a highly readable, concise summary of the major aspects of jazz improvisation. A later book, The Jazz Idiom (1975), was a more comprehensive, updated version of his earlier book. Coker's Complete Method for Improvisation (1980) covered many aspects of jazz improvisation in an organized,

sequential manner. It had many good ideas for effective practice strategies, and it was closely coordinated with the Aebersold play-along records. However, this method appeared to be appropriate for intermediate or advanced jazz pianists who were totally committed to becoming serious jazz musicians; doing all the suggested activities could take years. Coker's Jazz Keyboard (1984) began with open-position voicings of seventh chords, and was oriented toward the rhythm section keyboardist. Although the chord voicings could be learned by rote, the average student would probably not be able to conceptualize the open position voicings without previous experience with root position and inverted seventh chords. Patterns for Jazz (1970), written by Coker, Campbell, and Greene, was a compilation of hundreds of characteristic jazz melodic patterns and cliches, for drill and practice.

Other jazz methods and materials reviewed included publications by Evans (1984), Haerle (1978), Harris (1980), LaPorta (1976), Levey (1971), Konowitz (1976), Kynaston and Ricci (1978), Mehegan (1959), Schenkel (1983), and Thomas (1984). These were selected on the basis of their specific relevance to the adult study of jazz piano and/or their availability in music stores.

Most of the jazz methods and material reviewed covered all of the following content areas, in varying degrees:

scales (blues scales and modes); seventh chords (in various closed and open position voicings); ii7-V7 progressions; blues progressions; comping; turnarounds; tritone substitutes; and melodic/rhythmic patterns. Most were accompanied by a tape or record, either for accompaniment or for imitation (call-response).

All of the methods assumed an ability to read music notation. In general, the methods were technically oriented, with an emphasis on modal scales and various drills. Students were required, in many instances, to memorize various modes, chord voicings, and/or melodic-rhythmic patterns and transpose them into 12 keys. All of the methods appeared to progress in a logical sequence, but moved very quickly from one concept to the next. Original tunes were used to illustrate and reinforce concepts in most methods, instead of jazz standards or popular tunes.

Although ideas from many of the jazz piano methods reviewed could be useful in determining a content and sequence for a long, comprehensive course or series of courses in jazz piano improvisation, none of them appeared to be appropriate for a short course in basic jazz piano skills for adult classical pianists. Few of the methods stated the level of technical and note reading proficiency required to begin the method. None of the methods were

organized within a specific time frame. None of the methods stated what the objectives of the the method were, or what the student should be able to do after the completion of the method. The notational orientation of most of the methods might reinforce rather than modify the notation dependent behaviors of most adult classical pianists. None of the methods provided exercises or suggestions related to the teaching of group piano. Most methods seemed to assume some previous experience with the jazz idiom. Most importantly, none of the methods were able to provide the support, encouragement, and feedback which are so important to beginners in any endeavor.

Group Piano

The term "group piano" refers to the teaching of piano to a small group (usually not more than 10), by using the method of group participation. All members learn together, but may or may not be engaged in the same activity at the same time (Robinson & Jarvis, 1967). The term "group piano" is often used interchangeably with "class piano."

Piano classes originated in Europe as early as 1815, and soon began in the United States (Richards, 1960). The idea of teaching piano in a group situation is still considered by many to be revolutionary, as the one-to-one situation is the most common approach to the teaching of

piano. However, many college piano teachers teach all beginning piano students in class situations; a few continue on to teach intermediate and even advanced students in groups.

According to Rogers (1974), there are several advantages of group teaching over individualized teaching of piano. First, the cost is less per student. Second, students are able to benefit musically from peer interaction as well as teacher feedback. Third, students develop a social sense of belonging that lessens feelings of isolation and helps to alleviate inhibitions about playing for others. Fourth, students develop a good sense of rhythm by playing in ensemble situations. Fifth, students are able to develop critical listening habits by evaluating peer performance.

Mehr (1960) has postulated that a force known as "group dynamics" is responsible for the success of group piano. An atmosphere which encourages group interaction can greatly facilitate learning. Duckworth (1968), a firm believer in the effectiveness of group piano teaching, has indicated that

studies in group dynamics show that problem solving and clarification are aided by a group setting . . . the best human structure for learning is one in which there is a balance between individuation, which satisfies psychological needs of success, status, acceptance, self esteem, and independence; and de-individuation, which lessens inner restraints and fear of failure. (pp. 144-145)

Duckworth (1968) has stated that a group of people interested in the same tasks can "enliven individual participation, provide security and approval so that the individual performs at his maximum effectiveness, encourages more diverse discoveries through many pursuits into the unknown, and as a result, find more far-reaching applications for new information" (p. 146).

Rabinoff (1981) has indicated that piano improvisation may be taught more effectively in a group situation, "since it encourages ensemble playing, which fosters alertness, strong rhythmic feeling, the virtue of listening, and playing accurately together with other members of a group" (p. 228). The camaraderie characteristic of most piano classes can be a powerful force in alleviating inhibitions toward improvisation.

Group interaction is a very important aspect of jazz improvisation. According to Hodier (1979), jazz "depends on group cooperation. In all its styles, jazz involves some degree of collective ensemble improvisation" (p. 17). Konowitz (1969) has stated that jazz improvisational activity "combines the characteristics of individual and collective spontaneity and premeditation" (p. 24).

Although jazz improvisation appears to have been most frequently taught within the context of the traditional jazz ensemble (bass, drums, keyboard, horns), group piano can

also be an effective and appropriate situation in which students can develop individual as well as ensemble jazz improvisational skills. Acoustic piano labs may be suitable for the study of jazz; however, electronic piano labs which have individual earphones attached to each keyboard may allow students a greater variety of improvisational activities as well as opportunities for supervised solo practice.

Instructional Strategies

Instruction, which is often used interchangeably with teaching, can be defined as the fostering of learning behaviors. Good and Brophy (1978) have suggested several instructional tactics which, research has shown, enhance learning:

1. Match the difficulty level and interest value of materials and assignments to the present skills and interests of the students (p. 341).
2. Move in small steps and make sure each step is mastered (p. 347).
3. Monitor students' work and correct errors (p. 346).
4. Provide for student self-evaluation (p. 350).
5. Cover a small amount of material thoroughly rather than a greater amount of material superficially, making sure that each student has opportunities to deal actively and at length with the material (p. 348).

6. Communicate the objectives of the lesson clearly (p. 352).

7. Model enthusiasm for the subject matter (p. 353).

8. Use a variety of instructional strategies to maintain student interest and attention (p. 353).

9. Feedback, or giving students information about the correctness or incorrectness of their responses, is important both for motivating interest and promoting learning (p. 369).

Hunter (1969) has drawn from many sources to recommend several instructional strategies for teaching material faster. These included the following: make the material meaningful to the student; use material that is vivid and attracts attention; use pleasant feeling tones for reinforcement; have students actively participate; give students an immediate knowledge of test results; promote realistic levels of aspiration; provide maximum guidance in the initial stages of learning a skill; practice in short, spaced or distributed periods of time. Eson (1972) has stated that periodic rest intervals of 10 minutes out of each hour have been shown to result in greater learning (p.213).

Creativity Motivation

Jazz improvisation is a creative musical activity; therefore, it is important to seek ways of motivating

creativity in jazz piano students. In general, education literature suggests that a humanistic approach to instruction may be effective in fostering creative behaviors. Rogers (1969) has advocated giving students respect and trust, behaving in an empathetic non-judgmental manner, and encouraging student self-evaluation in order to nurture individual creative growth. Vaughn (1973) has recommended the avoidance of stereotypes, the use of open-ended questions, and an open, non-judgmental classroom atmosphere.

Another means of fostering creative behaviors may be to provide a carefully planned sequence of highly structured activities. Treffinger (1983) has stated that creative learning should be systematic and carefully planned. "Structure may produce, rather than restrict, the freedom to create" (p. 57). Vaughn (1973) has proposed imposing new limits and constraints at various stages of development.

McKeachie (1983), in his summary of ideas from the MENC Ann Arbor Symposium on Motivation and Creativity, has suggested some other strategies that may enhance creative development in musicians. First, teachers should choose music close to students' interests, but somewhat more complex. Second, students should be given some choices concerning musical selections and performance activities. Third, the teacher should always be conscious of his/her

position as a role model. Fourth, teachers should use encouragement rather than praise or reproof, in order to help students realize that ability is learnable. Fifth, teachers should encourage support from peers and significant others in the students' environment.

Teaching Improvisation

The only source found which dealt exclusively with the teaching of improvisation in a jazz context was Baker's Jazz Pedagogy (1981). Baker, an experienced teacher of jazz improvisation to heterogeneous groups as well as individuals, has stressed the importance of keeping each student actively involved. Baker has advocated teaching jazz tunes by rote rather than relying on notation. He has listed 42 suggestions for teaching jazz improvisation, which include the following: "play much, talk little . . . maintain a sense of humor . . . encourage the student to memorize everything . . . avoid stressing the obvious . . . make realistic assignments . . . be honest but constructive in your criticism " (pp. 171-173).

Kolar (1975) has suggested the following strategies to nurture students' improvisational skills: (a) present musical concepts clearly, (b) use a variety of materials and experiences, (c) employ a sequence of creative activities in an open atmosphere, and (d) encourage self-evaluation (p. 178).

Duke (1972) has indicated that relaxation is an important prerequisite for creative improvisational activity. Duke also has pointed out that total self-involvement, or ego-loss, is characteristic of improvisational activity. Too much verbalization, or an unrelaxed environment, may hamper spontaneous, unconscious, artistic processes.

Rabinoff (1981) has stated that the preconditions for the study of keyboard improvisation include the ability to play a one octave major scale with both hands and a piece the level of Clementi's Sonatina in C major. Kynaston and Ricci (1978) have indicated that the ability to read music and a knowledge of major and minor scales are necessary before beginning a study of improvisation.

Attitude Change and Measurement

Attitude is a psychological construct describing the internal state which affects an individual's choice of action. Allport has defined attitude as "a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related" (1967, p. 8). Gagne (1977) has stated that "although attitudes have never been shown to determine

specific actions, they make certain classes of individual action more or less probable" (p. 231).

Zimbardo and Ebbeson (1970) have suggested that attitudes appear to consist of three different components or aspects. The affective component refers to a person's emotional response, liking, or evaluation of an object, person, idea, or situation. The cognitive aspect consists of beliefs and/or factual knowledge. The behavioral dimension involves an individual's overt actions relevant to the attitude object.

Gagne (1977) has described three approaches to attitude change which can be applied to learning situations. First, the creation of a classroom environment which is pleasing visually, physically, and emotionally can be an important factor in the development of positive attitudes toward what is learned. Second, providing positive reinforcement or feedback will foster a more positive attitude toward an action choice. Positive reinforcement can also be achieved by the experience of success. Third, using a human model (teacher) who, by appearance and/or behavior engenders respect or admiration, or has a high degree of credibility in the eyes of students, can help to change attitudes.

The most common measure of attitudes has been the pencil-and-paper, self-report instrument. It is generally

believed that adults are able and willing to report their true feelings toward an attitude object. However, attitude measures must always rely on inference, since it is impossible to measure attitudes directly. Attitude rating scales and questionnaires have been used more commonly than interview or observation techniques because they permit anonymity, can be given to many people simultaneously, and provide data which can be easily analyzed and interpreted (Henerson, Morris, & Fitz-Gibbon, 1978).

The semantic differential is an attitude scale described by Osgood, Succi, and Tannenbaum (1957). It consists of a series of adjectives and their antonyms, such as good-bad, positive-negative, hot-cold. Subjects are presented with an attitude object in terms of a word or phrase, and asked to indicate how they feel about it on a seven-point scale between the two bipolar adjectives. Henerson et al. (1978) have indicated that the semantic differential is generally regarded as a good tool for measuring affect, or people's positive and negative feelings toward an attitude object (p. 89).

Summary

The review of research literature has suggested that it is possible to develop, design, and evaluate a systematic, short course in basic jazz piano skills for adult classical

pianists. However, there appears to have been a serious lack of methodology in the development and evaluation of jazz curricula. Perhaps the reason for this is that jazz education is a relatively new field. Jazz educators may have been more concerned with these questions: Can jazz skills be taught? How can these skills be taught effectively? They have not addressed these questions: What procedures should be followed in the development of this course? How can this course be improved (formative evaluation)? Does this course achieve what it is supposed to (summative evaluation)? The utilization of the three-phase model suggested by Markle (1967) may help to explicate the processes necessary for the development of a new course. The utilization of evaluation procedures based on the theory of Scriven may help to improve jazz curricula and demonstrate their effectiveness and value.

Although designs for the jazz-related curricula reviewed appear to have been adequate, none of them were based on the mastery learning theory of Carroll (1963) and Bloom (1968). Both Bloom (1978) and Block (1980) have indicated that mastery learning can be used for teaching artistic subjects, such as music, within a humanistic context. Block (1980) has suggested a specific set of procedures that can be used in the design and implementation of a course which is based on mastery learning theory.

A review of descriptive studies related to jazz curriculum and keyboard improvisation, as well as a review of educational literature, has suggested a variety of strategies that could be utilized for the teaching of a course in basic jazz piano. These strategies can be utilized effectively within a mastery learning paradigm. The most important are listed below:

1. Maintain an open, relaxed, non-judgmental atmosphere (Duke, 1972; Gagne, 1977; Kolar, 1975; Rogers, 1969; Vaughn, 1973).
2. Provide learning experiences which are short and carefully sequenced so that students feel successful at every stage (Bloom, 1968; Duke, 1972; Gagne, 1977; Good & Brophy, 1978; Kolar, 1975; Vaughn, 1973).
3. Teach in a group and encourage peer support, but make sure each student is actively involved, on task, and interested at all times (Baker, 1981; Duckworth, 1968; Hunter, 1969; Kolar, 1975; McKeachie, 1983; Mehr, 1960; Rabinoff, 1981).
4. Model the musical and psychological behaviors you expect of your students (Gagne, 1977; Good & Brophy, 1978; McKeachie, 1983).
5. Establish clear objectives which are attainable and related to real-life experiences, and teach directly to the objectives (Block, 1980; Bloom, 1968).

6. Provide constant and immediate feedback and correction (Block, 1980; Bloom, 1968; Good & Brophy, 1978; Hunter, 1969).
7. Use a variety of materials which are interesting and challenging to the students (Good & Brophy, 1978; Hunter, 1969; Kolar, 1975; McKeachie, 1983).
8. Make sure each student has achieved mastery of unit objectives before going on; provide enrichment or peer tutoring activities for students who move more quickly (Block, 1980; Bloom, 1980).

CHAPTER THREE METHODOLOGY

This was a descriptive curriculum study of the development, design, and evaluation of a short course in basic jazz piano skills. The final product consisted of lesson plans and evaluation materials for a five-week, 15-hour course entitled "Workshop in Basic Jazz Piano." The course materials are shown in Appendix A-N. The course was intended for a group of classically-trained adult pianists who were interested in acquiring basic jazz piano skills and who were able to meet the entry requirements.

The development, design, and evaluation procedures, as well as the preparation activities which preceded course development are discussed in this chapter. The course itself was developed based upon a three-stage model suggested by Markle (1967). The design of the course was based upon the mastery learning theory of Carroll (1963) and Bloom (1968). The course was evaluated based upon the formative-summative evaluation theory of Scriven (1966). Preparation activities consisted of the investigator's education, experience, and expertise; a literature review; a needs assessment; and the determination of general course goals and the selection of content. A model of the process used in this study is shown in figure 1.

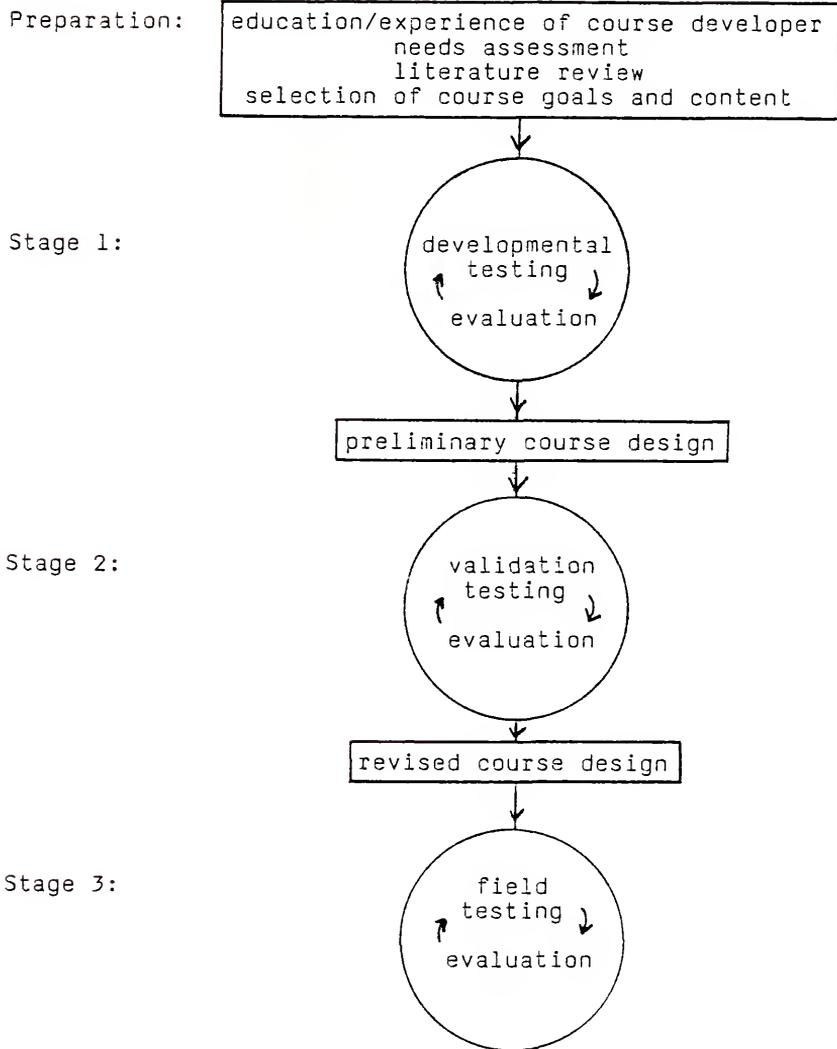


FIGURE 1
 A MODEL FOR THE DEVELOPMENT OF A COURSE
 IN BASIC JAZZ PIANO SKILLS

Preparation

In preparation for the development of this course, the course developer was trained as a classical pianist and piano teacher. After three years of teaching piano and performing professionally as a classical pianist, the developer studied jazz piano with private teachers for three years, performed with college and university jazz ensembles, accompanied jazz singers and jazz choirs, and taught jazz piano to adults privately and in class situations. The present study was undertaken 10 years after the developer (this investigator) made the initial decision to study jazz, and was based upon the developer's experience, education, and expertise as a performer and teacher of jazz.

The needs assessment undertaken for this study is presented in Chapter One. This assessment evolved from this investigator's dissatisfaction with approaches to the teaching of basic jazz piano skills available at the time of this study. The review of literature undertaken in preparation for course development is presented in Chapter Two.

The selection of course goals and course content was based upon a review of jazz methods (Chapter Two) and the investigator's personal experiences as a teacher and performer of jazz. It seemed important to choose goals that would be attainable in a short amount of time, yet would be

relevant to real-life, practical concerns of adult pianists. The course content also had to be appropriate for students who were interested in acquiring jazz piano skills for the purpose of teaching these skills to students, for personal musical growth, or as a springboard to a serious professional involvement with jazz piano.

It was decided that the first goal of the course would be to provide students with knowledge of the jazz idiom. Jazz terminology (jazz, blues, riff, turnaround, etc.), jazz chord symbology (M7, m7, +5, sus, etc.), and the names of jazz pianists and pedagogists were considered to be related to cognitive knowledge of the jazz idiom.

The second goal of the course was to develop students' ability to realize seventh chords from letter symbols. Realizing seventh chords in each of the following ways was considered to be important, and related to practical concerns of jazz pianists: (a) root position, (b) second inversion, (c) open position (1-7, 3-5), (d) swing bass, and (e) walking bass.

The third goal of the course was to develop students' skills in jazz improvisation. The ability to improvise within a 12-bar blues framework, in several keys, and the ability to improvise on a jazz or popular tune were considered to be basic jazz piano skills.

The fourth goal of the course was to improve students' attitudes toward their own improvisation ability. Because improvisation is an important aspect of jazz, and because many adult classical pianists are inhibited about improvising, this was considered to be an appropriate affective goal.

Course Development

The development of this course was undertaken in three stages, based on a model suggested by Markle (1967). The purpose of Stage 1, "developmental testing," was to identify major problems in the materials and teaching strategies. The purpose of Stage 2, "validation testing," was to determine the entry characteristics necessary for the learners, the conditions necessary for efficient and effective learning, and the time frame appropriate for the course. The purpose of Stage 3, "field testing," was to provide information on the effectiveness of materials and teaching strategies in a carefully monitored, normal classroom environment.

Stage 1

The initial developmental testing of the materials and strategies was undertaken in three phases. During the first phase, some of the materials to be used in the course were

tested by 10 or more adult piano students of all levels, taught individually by the investigator in the spring and fall of 1984. The students were carefully observed, and provided verbal feedback to the investigator.

The second phase was during the spring semester at Black Hills State College, 1985. Three students volunteered to take a jazz piano class twice a week for 12 weeks. Some of the curriculum materials and teaching strategies used in the present study were tested with this group. Class sessions were 50 minutes in length. Students were requested not to practice between class sessions, so that all practice could be supervised. The class met in an electronic piano lab, and students practiced with earphones, when appropriate. The subjects had different levels of music reading skills and facility. Subject #1 was a classical pianist with a high level of facility and reading ability. Subject #2 was a piano teacher with an intermediate level of keyboard skills. Subject #3 was a music school graduate who was an uninhibited improviser, but was somewhat limited in terms of keyboard facility and coordination. The subjects provided frequent verbal and written feedback to the investigator.

The third phase was undertaken during May of 1985, at Black Hills State College, in an electronic piano lab. Three piano teachers with intermediate piano skills took a jazz piano class which met four consecutive Saturdays, three

hours per session. Students were expected to practice a minimum of two hours per week. Curriculum materials and teaching strategies were tested. At the end of the course, students provided written feedback and suggestions for course improvement.

Stage 2

The validation testing of the materials was in two phases. The first phase was a one-week jazz piano workshop taught by the investigator during June 3-8, 1985, in an electronic piano lab at Black Hills State College. Six adult classical pianists met five consecutive days, in sessions which were four to five hours in length, with breaks. The students practiced during these sessions. The subjects were given performance pretests and posttests, and a written posttest.

The subjects responded to an information questionnaire, similar to the one used in the subsequent field test, at the beginning and end of the course. Written lesson plans were carefully followed by the investigator. A member of the class served as a process evaluator, making written observations and comments, and providing daily verbal feedback to the investigator. On the sixth day, after a weekend of optional individual practice, students

were given a written posttest, and a performance posttest was taped by the teacher for each student, individually. Students also responded to an evaluation questionnaire. The students paid \$60 for the course, and college credit was optional.

The second phase was a five-week jazz piano workshop taught by the investigator in Rapid City, South Dakota, at a music store. All of the materials used in the subsequent field test were tested. Three subjects were involved; all were piano teachers who professed a high level of improvisation anxiety. A fourth pianist did not pass the reading test successfully, but continued as a member of the class. The class was held for five sessions, but the last session had to be postponed a week due to inclement weather. Students were expected to practice a minimum of two hours per week. Results were collected from the various formative and summative evaluation instruments, and from the written, performance, and attitude pretests and posttests. The fee for the course was \$50, with college credit optional.

Stage 3

The field test of the course was a five-week workshop in basic jazz piano taught by the investigator in the electronic piano laboratory at Black Hills State College,

Spearfish, South Dakota. Four students were music education majors, three were piano teachers, one was a church organist. The students ranged in age from 20 to 55. Seven were female, one was male. The students were allowed to choose to participate in either of two sessions. Session #1 met Saturday mornings, and session #2 met Wednesday evenings. The fee for the course was \$40 for non-students, free to full-time students enrolled in a private college keyboard class.

Two process evaluators, one for each section, were selected and trained prior to the first class meeting. Students who took the course were given a jazz knowledge written exam, a facility/coordination/reading entry exam, and an attitude pretest at the beginning of the first class session. Evaluation data were collected by the process evaluators and the instructor during each class session. Process evaluators provided verbal feedback to the instructor after each class session. The written posttest, attitude posttest, student course evaluation questionnaire, and process evaluator summary were administered at the end of the last class meeting. The performance posttest was taped privately by the students prior to the last class meeting and submitted to the investigator at the last class meeting.

Course Design

The course was designed based upon the mastery learning theories of Carroll (1963) and Bloom (1968). Prior to Stage 2, written curriculum materials were devised using the steps proposed by Block (1980) for a mastery learning program. Information from formative evaluation during Stage 2 resulted in minor revisions in the course lesson plans.

Step 1 was the formulation of objectives (Appendix A), which were based upon the course goals and determined through a review of the literature, an examination of jazz piano methods and materials, and the investigator's 10 years of experience as a teacher and performer of jazz piano.

Step 2 was the preparation of a final written exam (Appendix B) and a final performance exam (Appendix C). The content of these exams was matched with the course objectives. The written exam covered jazz terminology, jazz chord symbology, and the names of jazz pianists and jazz pedagogists. The performance exam covered specific tasks related to seventh chord realization and jazz improvisation.

Step 3 was the determination of a final exam score which indicated mastery (Appendix B and C). This score was determined by the investigator, using a criterion level of

70% correct to indicate mastery. This level was chosen because 70% is frequently used in college courses to indicate a passing grade.

The three sections of the written test (Appendix B) were weighted by the investigator as follows, based on a possible score of 70 points: jazz terminology, 30 points; jazz chord symbology, 25 points; names of jazz pianists and pedagogists, 15 points. Mastery level was set at 50.

The performance exam (Appendix C) was divided into two sections, one testing seventh chord realization and the other testing jazz improvisation. Each section consisted of four specific tasks; each task was assigned a possible point value of 4. The purpose of the small point values was to enable judges to grade the tasks on a scale similar to that used in colleges (A=4, B=3, C=2, D=1, F=0). The possible total score of each section of the performance exam was 16; mastery level was set at 11.

Step 4 was the breakdown of the course into small units (Appendix D). Detailed lesson plans were provided for each unit, which indicated the unit objectives as well as the concepts covered and procedures utilized. The lesson plans were created by the investigator, tested in several stages of course development, and refined through the use of formative evaluation procedures.

Step 5 was the sequencing of the units so that subsequent units built upon previous knowledge (Appendix D). This was also accomplished by means of formative evaluation procedures in the stages of course development.

Step 6 was the development of feedback and corrective procedures. General procedures are shown in Appendix E; specific procedures are shown in Appendix D. The procedures were based upon a review of the literature and the investigator's teaching experiences.

Step 7 was the development of alternate procedures (Appendix F). Alternate procedures were also incorporated into the lesson plans, as enrichment or remediation procedures (Appendix D). Materials for the course, such as information handouts, are shown in Appendix G. Lead sheet sources and discography are shown in Appendix H.

Course Evaluation

Evaluation materials were developed by the investigator for this study, based upon the formative-summative evaluation theory of Scriven (1966). Formative evaluation was particularly important in this study, because no course had previously been developed which addressed the special needs of the adult classical pianist interested in acquiring basic jazz piano skills in a short amount of time. Formative evaluation information was collected in Stage 1

and Stage 2 for the purpose of course development. Formative instruments were employed during the field test (Stage 3) of the course in order to describe and monitor class activities, and identify areas where the course might need changes or improvement in the future.

Summative evaluation data provided information concerning the outcomes of the course. Because there was no other course that could be used as a comparison, a before-and-after summative evaluation design was used. (Fitz-Gibbon and Morris, 1978). Written and performance tests were administered at the beginning and end of the course, and students responded to attitude questions before and after the course in order to determine whether the course accomplished its stated objectives. A final course summation by the process evaluators and a final student course evaluation questionnaire provided additional testimony in reference to the attainment of course objectives and other course outcomes.

Instrumentation

Written knowledge tests

A written jazz knowledge posttest (Appendix B) was devised by the investigator prior to Stage 2. The test was divided into three sections: jazz terms (30 points), names of jazz pianists and pedagogists (15 points), and jazz chord

symbology (25 points). The possible total score was 70 points; mastery level was set at 50 (70%). The test was administered at the end of each course during Stage 2 and Stage 3. The written tests were graded by the investigator immediately after they were completed, and students received individual feedback in reference to their responses.

A written jazz knowledge pretest (Appendix M) was administered to students at the beginning of the courses during Stage 2 and Stage 3. Although the format was different from the posttest, the content was similar and it was divided into three sections which were assigned the same point values as the posttest.

Performance tests

A performance posttest (Appendix C) was taped by each subject prior to or during the last class and submitted to the investigator during Stage 2 and Stage 3. The posttest was divided into two sections. Each section consisted of four tasks, each of which was assigned a possible four points. The first section tested the ability of students to realize seventh chords from letter symbols; the second section tested students' ability to improvise. The possible total score of each section was 16; mastery level was set at 11 (70%). The posttests from Stage 2 classes were scored by the investigator. The posttests from Stage 3 were scored

independently by three judges who were familiar with the jazz idiom and selected and trained by the investigator. Each judge had participated in a jazz workshop taught by the investigator prior to Stage 3, and each judge had evidenced a high level of performance achievement during the workshops. The judges were trained by listening to several taped models (made by the investigator or drawn from previous workshops) which demonstrated a wide range of performance achievement. When each judge felt comfortable with the rating scale used in Appendix C, the performance tapes from the field test were played. Interjudge reliability was calculated for each section of the posttest.

A brief facility/coordination/reading test (Appendix N) was administered to the class members by the investigator at the first class session, during Stage 2 and Stage 3, in order to verify the entry level keyboard skills required by the course. The entry skills were determined by a review of the literature and the investigator's observations during Stage 1.

Information questionnaire

An information questionnaire (Appendix L) was devised which included six questions related to affective outcomes. As a result of the first stage of course development, six questions were chosen by the investigator which appeared to

reflect important aspects of classical pianists' attitudes toward improvisation. Two bipolar adjectives were selected as alternate responses to each question, and placed at the opposite ends of a seven-point scale. Negative responses to the questions were assigned a point value on the lowest end of the scale. These questions were then tested with 15 piano teachers who attended a two-hour jazz piano workshop led by the investigator, and three pianists who were known in the community as facile and accomplished improvisers. The responses by the piano teachers tended to be on the negative end of the scale; the responses by the improvisers were on the positive end of the scale.

The information questionnaire was administered at the beginning and end of the courses during Stage 2 and Stage 3 as an attitude pretest and posttest. Random polarity was provided, so all the negative responses did not appear on the same side. The students responded to the questions anonymously, using a social security number for identification. The information questionnaire is shown in Appendix L.

Formative evaluation instruments

A student course evaluation questionnaire (Appendix K), was responded to by students anonymously at the end of the last class session during Stage 2 and Stage 3.

Each unit lesson plan included evaluation questions (Appendix D), to be answered by the teacher and the process evaluator. Space was provided to include any verbal student feedback. Process evaluator summary sheets (Appendix J) were written by the process evaluators. The purpose of these instruments was to identify areas in which the course needed improvement.

Summative evaluation instruments

The summative evaluation instruments for Stage 2 and Stage 3 included the performance and written posttests described above (Appendix B and C), the process evaluator summary (Appendix J), the student evaluation questionnaire (Appendix K), and the attitude questionnaire posttest (Appendix L). These instruments were administered at the end of the course, in order to determine whether course objectives were attained. A teacher evaluation form adapted from the standard form used by Black Hills State College was included as part of the student evaluation questionnaire (Appendix K), in order to provide testimony as to the quality of teaching.

Sample Population

Subjects were classical-trained adult pianists who were interested in acquiring basic jazz piano skills. Individual

students (Stage 1, Phase 1) were college students who were enrolled in private piano classes at Black Hills State College. Students who participated in the classes were college students at Black Hills State College, piano teachers who lived in the vicinity of Rapid City and Spearfish, South Dakota, or adults who were active amateur or professional musicians. The classes were publicized through articles in newspapers, signs on the music department bulletin board at Black Hills State College, announcements at the Black Hills Area Music Teachers Association meetings, and word of mouth. Prospective students were briefly interviewed by the investigator, in person or on the telephone, concerning their piano skills. All students who met the entry requirements, and were able to attend all of the scheduled class meetings, were used as subjects. Optional college credit was available for each class. All except one of the subjects were female, and ranged in age from 19 to 72.

Collection of Data

Data for this study were collected in 1985 and 1986 in Spearfish and Rapid City, South Dakota. Summative data was collected by the investigator at the beginning and end of the courses in Stage 2 and Stage 3.

Formative information was collected during Stage 1 by the investigator, and in Stage 2 and Stage 3 by the

investigator and trained process evaluators. Because of the small class size, and because of the sensitive nature of the subject matter, it was believed that an outside observer might inhibit the performance of the subjects. It was believed that an internal process evaluator who was actively involved in the class might provide more useful feedback than an outside observer. One process evaluator was selected from each class, prior to the first class session, and trained by the investigator. The procedures used for training the process evaluator are shown in Appendix I. Each process evaluator was provided with the course objectives (Appendix A), the unit lesson plans, which included formative evaluation checklists and comment sheets after each unit (Appendix D), and the process evaluator summary sheet (Appendix J). Process evaluators were paid, and/or were allowed to take the course for free.

Analysis of Data

Evaluation data collected during each stage in the process of course development were summarized and presented by the investigator. The purpose of these summaries was to explicate the decision-making process used in the development and refinement of the materials and teaching strategies used in the course.

Summative evaluation data from Stage 3, the field test, were pooled and subjected to a detailed analysis. This analysis was based upon the initial research questions:

1. Will the course enable students to achieve a mastery score on an exam which covers items related to knowledge of the jazz idiom?

This question was answered by the written posttest scores; the tests were graded by the investigator. Point values for each question are shown in Appendix B. There were a possible 70 points on the exam; 50 points (70%) indicate mastery. The scores for each student are reported in a table (Chapter Four).

2. Will the course enable students to achieve a mastery score on an exam which tests skills in realizing seventh chords from letter symbols?

This question was answered by the performance posttest scores. The performance score of each student, which was the average of the scores given each student by three judges, are reported in a table (Chapter Four). A correlation coefficient for interjudge reliability (R) was calculated. There were 16 possible points; scores of 11 or above indicate mastery.

3. Will the course enable students to achieve a mastery score on an exam which tests skills in jazz improvisation?

This question was answered by the performance posttest scores. The performance score of each student, which was the average of the scores given each student by three judges, are reported in a table. A correlation coefficient for interjudge reliability (R) was calculated. There were 16 possible points; scores of 11 or above indicate mastery.

4. Will the course enable students to respond to a questionnaire in a manner which indicates that they have developed more positive attitudes toward their own improvisational ability?

This question was answered by comparing students responses to six attitude questions on the information questionnaire administered before and at the end of the course. Each item was compared using the Wilcoxon matched-pairs signed-ranks test (Popham & Sirotnik, 1973). Significance level was set at .01, because of the small sample size, and the direction was predicted to be positive. The data and results of the Wilcoxon test for each of the six items are reported in table format (Chapter Four).

CHAPTER FOUR RESULTS

Included in this chapter are the results, analysis, and interpretation of the data collected for this study. Evaluation data collected at each of the three stages of course development are summarized and discussed. Summative data collected during the final stage (field test) which is relevant to the initial research questions is discussed in detail. Each research question is discussed separately. The interpretation of the results focuses on the effectiveness of the utilization of systematic procedures utilized, and the course outcomes. Detailed lesson plans and course materials are presented in Appendix A-N.

Stage 1

Phase 1

During this phase, 10 or more college piano students were taught individually to improvise in a 12-bar blues pattern, and were assigned to learn several different jazz tunes. Effective strategies for teaching 12-bar blues improvisation were developed during this time. It was also observed that certain jazz tunes appeared to be consistently appealing and motivating, and a logical progressive order

for these tunes emerged. However, teaching jazz piano on a one-to-one basis did not appear to alleviate students' inhibitions toward improvisation, and did not provide students with enough opportunities for activities which were interactive and enjoyable. It was decided to experiment with teaching jazz piano skills in a group situation.

Phase 2

Three college students participated in a jazz piano class which met twice a week for 12 weeks. Group teaching appeared to be highly appropriate for the subject matter. The group members developed a good rapport, which seemed to help reduce inhibitions toward improvisation. The teacher avoided negative criticism. Observing the students practice helped the investigator develop a realistic time frame for the acquisition of certain jazz skills. Certain aspects of jazz piano, such as bebop styles and formula voicing, were found to be too difficult for a rudimentary course, and were not included in subsequent classes.

The three students in the class were at very different levels of keyboard skill development. It was determined from this phase that students with poor keyboard facility and coordination should not be placed in a class with students who have intermediate or advanced skills, in order

to provide homogeneity and keep all students functioning at their optimal complexity level. It was also decided that a shorter, more intense course might maintain greater student interest.

Phase 3

Three piano teachers with intermediate piano skills participated in a jazz piano class which met four consecutive Saturdays, three hours per session. Course materials and teaching strategies were tested, and a course outline was followed by the instructor. At the end of the course, the subjects provided feedback and suggestions for course improvement. All of the subjects responded very positively to the course, and reported using many of the skills and concepts learned in class in their own teaching. However, the subjects indicated that one more class session would have been desirable. Course objectives, content, sequence, and detailed lesson plans were developed as a result of this study. Mastery levels for the written and performance posttest were also set.

Stage 2

Phase 1

A course entitled "The Two Sides of Jazz Piano: How to Do It, How to Teach It" was taught to six adult students in

five days. Sessions were four to five hours in length, with breaks. Lesson plans were followed closely by the instructor. The posttests were administered the sixth day. Although all students reached a mastery level score on the written posttest, three did not reach a mastery level score on the performance posttest. The investigator observed that students were very nervous during the performance posttest, which was taped by the investigator during the last class session. In addition, the students had learned at least 10 jazz or popular tunes during the course. It was determined that focusing on fewer lead sheets during class sessions, and requiring students to submit a taped assignment each session, might produce better performance results.

The subjects responded to the attitude questions on the information questionnaire (Appendix L) at the beginning and end of the course. Their responses were compared, using a t-test for related samples. There appeared to be a significant change on student responses to each question ($p < .1$). The results suggested that the affective course objectives related to attitudes toward improvisation could be reached in a short period of time.

The responses by the students on the evaluation questionnaire were generally very positive, and indicated that the course was successful in reaching its goals.

However, some students indicated that a week was too short a time to integrate all the information provided in the course and apply it to performance. Instead of significantly altering the course content, or changing the mastery criterion levels, the investigator decided to reorganize the lesson plans to fit into a five-week, 15-hour format.

The process evaluator (a college theory/voice instructor) for the course provided extremely valuable feedback to the instructor on a daily basis. For example, the evaluator observed that some students needed more time to listen to recordings of 12-bar blues, in order to understand the structure, and differences between jazz and blues needed to be clarified. Very specific negative feedback included observations that the instructor tended to overuse certain words or phrases, and sometimes seemed reluctant to present material that might be difficult for some students to understand. In general, the process evaluator was highly supportive, and was very enthusiastic about the positive aspects of the course. The evaluator verified the attainment of unit and course objectives, the appropriateness of the sequence of materials, and the effectiveness of the teaching strategies. It was apparent that the use of a process evaluator who was member of the class was very helpful in identifying strengths and weaknesses of the course as well as improving the quality of instruction.

Phase 2

Three piano teachers participated in a five-week course in basic jazz piano skills at a music store in Rapid City, South Dakota. All of the materials used in the subsequent field test were tested, and lesson plans were carefully followed by the instructor. Each student reached a mastery level on the written and performance posttests. A t-test for related samples was calculated for the responses on each attitude question of the information questionnaire (Appendix L), administered at the beginning and end of the course. There appeared to be a significant change ($p < .1$) in the responses to each question. Responses to the student evaluation questionnaire were very positive, and five weeks appeared to be an appropriate time frame.

The process evaluator (a piano teacher) verified the attainment of unit and course objectives. The major strengths of the course were identified as teacher preparation, organization of content, assignment gathering technique (weekly taping of assignments), and final performance evaluation. All of the weaknesses of the course were related to the environment. Distractions, poor lighting, cool temperatures, lack of blackboard space, and the use of acoustic pianos instead of an electronic piano lab caused many difficulties for the instructor in

implementing the curriculum. It was determined from this experience that using an electronic piano lab with individual earphones would be the best way to teach the course, and adequate facilities and space were essential for effective implementation.

Stage 3

The field test of the course was a five-week, 15-hour course entitled "Workshop in Basic Jazz Piano." The course was taught by the investigator using an electronic piano lab. The course was divided into two sections, with four students participating in each. Lesson plans were carefully followed by the instructor for each session. Data from the two sessions were pooled. All students reached a mastery level on the written posttest, and most students reached a mastery level on the performance posttest. (See below for more detailed information.) A Wilcoxin matched-pairs signed-ranks test was used to compare student responses to the attitude questions on the information questionnaire (Appendix L). There appeared to be a significant change ($p < .01$) in the responses to each question.

Students' responses on the student evaluation questionnaire (Appendix K) were very positive. All students responded with a "yes" to each question related to whether course goals were attained. All students gave the teacher a

ranking of 9 or 10 on each item of the teacher evaluation section. Representative comments related to the course included the following: taught me how to read charts and understand them, provided a greater knowledge of seventh chords, sharpened my chord reading skills, provided me with a good understanding of the basics in jazz piano, gave structure to previously acquired scattered jazz knowledge, gave me self-confidence in working with jazz on my own. Two students indicated that they would have liked more time to practice between sections.

The two process evaluators (a piano teacher and a college music major) verified the attainment of unit and course objectives. Some of the major strengths of the course listed were as follows: the course progressed in a logical manner, the course familiarized students with the language and symbols of jazz, clear objectives were established, positive feedback was provided, clear examples were used by the teacher, familiar melodies were used, enrichment activities were provided for faster students, weekly taping was helpful, and skills were gradually expanded in a comfortable manner. Weaknesses of the course listed were as follows: not enough daily review, and not enough jazz playing done by the teacher. The responses of the process evaluators to the summative evaluation form is shown in Appendix J. More detailed information about summative data collected from Stage 3 is reported below.

Research Question #1

The first research question was as follows: Will the course enable students to achieve a mastery score on an exam which covers items related to knowledge of the jazz idiom? This question was answered by data collected in Stage 3 (field test) of this study. A written knowledge pretest and posttest were administered which asked students to define several jazz terms, name five jazz pianists and pedagogists, and identify or interpret several chord symbols. Out of a total score of 70, 30 points were assigned to questions concerning jazz terms, 15 points to naming five jazz pianists and pedagogists, and 25 points were assigned to questions related to chord symbol interpretation. The written posttest is shown in Appendix B; the written pretest is shown in Appendix M. The tests were scored by the investigator, and the data are shown in Table 1.

TABLE 1
WRITTEN KNOWLEDGE PRETEST AND POSTTEST SCORES WITH
POSSIBLE SCORE 70, MASTERY SCORE 50

<u>Student</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>
Pretest	13	0	*53	18	18	9.5	36	6.5
Posttest	*59	*63	*68	*68.5	*63.5	*67	*68	*62.5

* indicates mastery

As indicated in Table 1, all students reached a mastery level score on the final written exam. This indicates that it is possible, in a five-session, 15-hour short course, to provide students with knowledge of the jazz idiom, insofar as certain terminology, names of jazz experts, and chord symbology are concerned. With one exception, it is apparent that all students had a very poor knowledge of jazz terms, jazz pianists and pedagogists, and seventh chords before taking the course.

Research Question #2

The second research question was as follows: Will the course enable students to achieve a mastery score on an exam which tests students' skills in realizing seventh chords from letter symbols? Data collected from Stage 3 of this study were used to answer this question. Students took a reading/facility/coordination pretest (Appendix N) to establish that they had the entry skills required for the course. Students took a written knowledge pretest (Appendix M) to determine their familiarity with jazz chord symbology. It was evident from the pretest scores (see Research Question #1) that students were not adept at interpreting the symbols correctly. Students also indicated verbally that they had little experience using seventh chords. Lead sheet realization for this course demanded a knowledge of

jazz seventh chord symbology; thus, a performance pretest which involved the reading of lead sheets was not administered.

At the end of the course, students submitted cassette tapes of their performance on various tasks. Students taped "Lover Man" using closed position root position and second inversion chords in the left hand during the first section (head 1), swing bass in the second section (head 2), and open position seventh chords in the third section (bridge). Another tune of each student's choice was taped, with a walking bass in the left hand and closed position seventh chords in the right hand. (Most students taped "Satin Doll.") Students were expected to maintain a steady beat and use correct chords. The tapes were judged independently by three judges who were familiar with the jazz idiom and trained by the investigator. The performance posttest score sheet is shown in Appendix C. Each of the four sections of the tape was graded on a 4 point basis, with a possible total score of 16. Mastery level was set at 11 (70%). The judges' scores were averaged, and the data are shown in Table 2. Interjudge reliability was .90.

TABLE 2
FINAL PERFORMANCE EXAM SCORES: SEVENTH CHORDS WITH
POSSIBLE SCORE 16, MASTERY SCORE 11

<u>Student</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>
Score	*11.7	*16	*12.3	*13	7.7	*14.3	*13.7	5.3

* indicates mastery

As indicated in Table 2, six students reached a mastery level of performance in the task of realizing seventh chords from letter symbols. Not every student was able to attain a mastery level of performance within the course time framework. Thus, some students needed more time to develop their skills in realizing seventh chords from letter symbols.

Research Question #3

The third research question was as follows: Will the course enable students to achieve a mastery score on an exam which tests skills in jazz improvisation? This question was answered with data collected from Stage 3 of this study. At the beginning of the course, students verbally indicated great anxiety about improvising. Student responses to the questions on the information questionnaire (Appendix L) supported the investigator's belief that an improvisation pretest would not be desirable, as it might be damaging to students' self-esteem and teacher-student rapport.

At the end of the course, students submitted a cassette tape of their performance on various improvisation tasks. Students taped a 12-bar blues in two different keys, using a blues scale in the right hand and a repeated bass pattern in the left. Students also submitted a jazz or popular tune of their own choice (many chose "Heart and Soul"), and a

portion (head) of "Lover Man", with melodic improvisation in the right hand and any style of seventh chords in the left. Students were expected to maintain a steady beat and use correct chords. The tapes were judged independently by three judges who were familiar with the jazz idiom and trained by the investigator. Each of the four sections was graded on a four point basis, with a possible total score of 16. Mastery level was set at 11 (70%). The judges' scores were averaged, and the data are shown in Table 3. Interjudge reliability was .87.

TABLE 3
FINAL PERFORMANCE EXAM SCORES: IMPROVISATION WITH
POSSIBLE SCORE 16, MASTERY SCORE 11

<u>Student</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>
Score	*12.3	*16	*12.3	*13.3	*12	*13.3	*14.7	5.3

*indicates mastery

As indicated in Table 3, seven students reached a mastery level of performance in improvisation. Although most students were able to attain a mastery level of performance within the time framework of the course, one student needed more time.

Research Question #4

The fourth research question was as follows: Will the course enable students to respond to a questionnaire in a manner which indicates that they have acquired more positive attitudes toward their own improvisational ability? This question was answered by data collected in Stage 3 of this study. Students responded anonymously to an information questionnaire at the beginning and at the end of the course which contained six questions related to attitudes toward improvisation (Appendix L). The students were given a choice of seven scale degrees between two bipolar adjectives as a response to each question. Each adjective represented a negative or positive response to the question. The student responses to the questions at the beginning and end of the course were compared, using a Wilcoxon matched-pairs signed-ranks test. The questions, data, and results are shown in Tables 4-9.

The data reported in Tables 4-9 indicate that the five-session, 15-hour short course in basic jazz skills enabled students to develop more positive attitudes toward their own improvisational ability. At the end of the course, students indicated that they (a) were more likely to improvise something on the piano when they are alone (Table 4), (b) felt more comfortable improvising in a group situation (Table 5), (c) would feel more comfortable

TABLE 4
ATTITUDE QUESTION #1 ON A QUESTIONNAIRE
CONCERNED WITH ATTITUDES TOWARD IMPROVISATIONAL ABILITY

1. You are alone at a piano. The likelihood of you improvising something on the piano is:
very great 7 6 5 4 3 2 1 very small

Pair	Before	After	Difference	Rank of Difference	Rank with Less Frequent Sign
1	5	6	+1	2.5	
2	3	6	+3	6	
3	5	6	+1	2.5	
4	1	7	+6	8	
5	1	2	+1	2.5	
6	1	6	+5	7	
7	5	6	+1	2.5	
8	4	6	+2	5	
					T=0*

*significance <.01

TABLE 5
ATTITUDE QUESTION #2 ON A QUESTIONNAIRE
CONCERNED WITH ATTITUDES TOWARD IMPROVISATIONAL ABILITY

2. You are in a group situation, improvising on the piano.
You feel:
very comfortable 7 6 5 4 3 2 1 very uncomfortable

Pair	Before	After	Difference	Rank of Difference	Rank with Less Frequent Sign
1	2	5	+3	3	
2	1	3	+2	1	
3	3	3	0		
4	1	4	+3	3	
5	1	6	+5	6	
6	1	4	+3	3	
7	4	4	0		
8	2	6	+4	5	
					T=0*

* significance <.01

TABLE 6
ATTITUDE QUESTION #3 ON A QUESTIONNAIRE
CONCERNED WITH ATTITUDES TOWARD IMPROVISATIONAL ABILITY

3. A close friend or student asks you to improvise something on the piano. As you are improvising, you feel:
very insecure 1 2 3 4 5 6 7 very comfortable

Pair	Before	After	Difference	Rank of Difference	Rank with Less Frequent Sign
1	3	3	0		
2	2	4	+2	1	
3	4	4	0		
4	1	4	+3	2.5	
5	1	5	+4	4	
6	1	4	+3	2.5	
7	3	3	0		
8	4	4	0	5	
					T=0*

* significance $<.01$

TABLE 7
ATTITUDE QUESTION #4 ON A QUESTIONNAIRE
CONCERNED WITH ATTITUDES TOWARD IMPROVISATIONAL ABILITY

4. Another musician asks you how confident you feel about your ability to improvise. Your honest answer would be that you feel:
very confident 7 6 5 4 3 2 1 very insecure

Pair	Before	After	Difference	Rank of Difference	Rank with Less Frequent Sign
1	2	4	+2	2.5	
2	1	2	+1	1	
3	2	2	0		
4	1	4	+3	4	
5	1	1	0		
6	1	4	+3	4	
7	2	4	+2	2.5	
8	2	5	+3	4	
					T=0*

* significance $<.01$

TABLE 8
ATTITUDE QUESTION #5 ON A QUESTIONNAIRE
CONCERNED WITH ATTITUDES TOWARD IMPROVISATIONAL ABILITY

5. Rate your improvisational talent or potential on the following scale:
poor 1 2 3 4 5 6 7 excellent

Pair	Before	After	Difference	Rank of Difference	Rank with Less Frequent Sign
1	4	5	+1	2	
2	1	6	+5	7	
3	6	7	+1	2	
4	1	5	+4	6	
5	1	1	0		
6	1	4	+3	4.5	
7	2	5	+3	4.5	
8	5	4	-1	2	
					T=2*

* significance <.01

TABLE 9
ATTITUDE QUESTION #6 ON A QUESTIONNAIRE
CONCERNED WITH ATTITUDES TOWARD IMPROVISATIONAL ABILITY

6. Rate your present improvisational ability or skill on the following scale:
poor 1 2 3 4 5 6 7 excellent

Pair	Before	After	Difference	Rank of Difference	Rank with Less Frequent Sign
1	3	5	+2	4	
2	1	1	+2		
3	1.5	3	+4.5	2	
4	1	2	+1	1	
5	1	1	0		
6	1	3	+2	4	
7	1	4	+3	6	
8	2	4	-2	4	
					T=0*

* significance <.01

improvising for a friend or student (Table 6), and (d) felt more confident in their ability to improvise than they did at the beginning of the course (Table 7). Students also indicated a higher rating of their improvisational talent or potential (Table 8), as well as a higher rating of their present improvisational ability or skill (Table 9), at the end of the course.

Interpretation of Results

The use of the model suggested by Markle (1967) was very helpful in developing appropriate and effective materials and strategies for this course. During Stage 1, the course materials were developed. These were organized into a design based upon the mastery learning theory of Carroll (1963) and Bloom (1968), and using procedures (Block, 1981). The design included lesson plans, evaluation instruments, and teaching strategies. The course was refined and validated in Stage 2. Stage 3 was the field test of the course under normal classroom conditions. The use of two types of evaluation, formative and summative (Scriven, 1966), was appropriate for all stages of course development. Formative evaluation data provided information for the purpose of course development and improvement, and summative evaluation provided information related to the

effectiveness of the course, in terms of the course objectives.

Summative evaluation data collected during Stage 3 indicate that the course obtained very positive results. All students attained mastery scores on the written knowledge test, and the course appeared to enable students to develop more positive attitudes toward their improvisational ability. The majority of students achieved a mastery score on the performance exam. The fact that not every student was able to attain a mastery score within the time frame of the course did not seem to affect the cognitive or affective outcomes adversely. In a heterogeneous grouping of adult classical pianists, with entry criteria set at an intermediate instead of advanced level of piano performance ability, it is possible that not every student will be able to reach the mastery level of performance set by this investigator within a five-week time span.

CHAPTER FIVE
SUMMARY, CONCLUSIONS, DISCUSSION, AND RECOMMENDATIONS

Summary

Restatement of the Problem

Although hundreds of jazz methods and materials have been published in the last decade, very little attention has been given to the special needs of the classically-trained adult pianist interested in learning the rudiments of jazz piano improvisation. This was a descriptive, theory-based curriculum study of the development of a short course in basic jazz piano skills. The problem of this study was whether systematic, linear procedures could be used in the development, design, and evaluation of a course involving creative subject matter.

The process of course development was conducted over a two-year time span, and was based on a model suggested by Markle (1967). This model consisted of three stages: developmental testing, validation testing, and field testing. Workshops in basic jazz piano were conducted, and each workshop was evaluated and revised in order to produce the final methodology. The course in its final form was

field tested and evaluated, and detailed lesson plans and evaluation materials were compiled and presented to facilitate future implementation.

The design of the course was based upon the mastery learning theory of Carroll (1963) and Bloom (1968). This theory contends that any student can learn any subject, if the student is provided with appropriate prior and current conditions of learning. A course designed on this principle must have specific objectives which are attainable by every student who takes the course. The subject matter is organized into small sequential units, and student mastery of each unit is carefully monitored. Although this approach to teaching has most commonly been used in public elementary schools for the development of cognitive and behavioral skills, there are indications that it may be used for more diverse subject matter.

The evaluation of the course was based upon the formative-summative evaluation theory of Scriven (1966). This theory states that evaluation can be used for two different purposes. Formative evaluation can be used for course development and improvement; summative evaluation can be used to determine the effectiveness or value of a course. Both formative and summative evaluation instruments were devised by the investigator and used in the process of course development.

Restatement of Research Questions

The course in its final form was intended to be taught to a group of adult students within a time frame of five three-hour sessions in five weeks. The goals of the course were (a) to provide students with knowledge of the jazz idiom, (b) to develop students' skills in realizing seventh chords from letter symbols, (c) to develop students' skills in jazz improvisation, and (d) to affect students' attitudes toward their own improvisational ability. The following questions were addressed in the field test of the course:

1. Will the course enable students to achieve a mastery score on an exam which covers items related to knowledge of the jazz idiom?
2. Will the course enable students to achieve a mastery score on an exam which tests skills in realizing seventh chords from letter symbols?
3. Will the course enable students to achieve a mastery score on an exam which tests skills in jazz improvisation?
4. Will the course enable students to respond to a questionnaire in a manner which indicates that they have acquired more positive attitudes toward their own improvisational ability?

Restatement of Methodology

Prior to course development, the investigator identified several phases of preparation which included

(a) the education and experience of the course developer, (b) a needs assessment, (c) a review of related literature, and (d) the selection of course goals and content.

The systematic development of the course was based upon a three-stage model suggested by Markle (1967). Stage 1 was the developmental testing of the course, and was undertaken in three phases. Stage 2 was the validation testing of the course, and was undertaken in two phases. Stage 3 was the field testing of the course in its final form. Formative and summative evaluation instruments were devised by the investigator. Evaluation data were collected at every stage of course development, for the purpose of course improvement.

A course design based upon mastery learning procedures was created prior to Stage 2, and consisted of detailed lesson plans and evaluation materials. During Stage 2, trained process evaluators assisted the investigator in the collection of evaluation data, provided daily feedback to the investigator, and wrote evaluation summaries for the purpose of course improvement.

The course design was revised and field tested in its final form, which was a five-week, 15-hour course entitled "Workshop in Basic Jazz Piano Skills." Evaluation data were

collected by the investigator and two trained process evaluators.

Results

Formative and summative data collected at each stage of course development were summarized and presented in order to explicate the decision-making processes. Lesson plans and evaluation materials of the course in its final form were compiled and presented in Appendix A-N. Summative data collected during the third stage of course development (field test) were analyzed and presented. These data were used to answer four research questions.

The first research question was, will the course enable students to achieve a mastery score on an exam which covers items related to knowledge of the jazz idiom? Knowledge of the jazz idiom consisted of the ability to define several jazz terms (blues, tritone substitute, turnarounds, etc.), the ability to name five jazz pianists and five jazz pedagogists, and the ability to interpret several chord symbols commonly used in jazz (M7, m7-5, sus, etc.). Data were collected by the administration of a written knowledge pretest and a posttest. The results indicated that all students reached the mastery level of achievement on the jazz knowledge posttest.

The second research question was, will the course enable students to achieve a mastery score on an exam which tests skills in realizing seventh chords from letter symbols? Specific tasks related to jazz piano performance were taped privately by students and submitted prior to the last class session. Students performed "Lover Man", reading from a lead sheet, using closed position root position and second inversion seventh chords, swing bass, and open position chords in different sections of the tune. Students also performed a jazz or popular tune of their choice using a walking bass line in the left hand and closed position seventh chords in the right. The tapes were scored by three judges. Seventy-five percent of the students reached the predetermined mastery level of performance.

The third research question was, to what extent will the course enable students to achieve a mastery score on an exam which tests skills in jazz improvisation? Specific tasks related to jazz piano performance were taped privately by students and submitted the last class session. Students improvised on a 12-bar blues in two different keys, a portion of "Lover Man", and a jazz or popular tune of their choice. The tapes were scored by three judges. Eighty-eight percent of the students reached the predetermined mastery level of performance.

The fourth research question was, will the course enable students to respond to a questionnaire in a manner which indicates that they have acquired more positive attitudes toward their own improvisational ability? Students responded to six questions related to pianists' attitudes toward personal improvisational ability. Each question was followed by a seven-point scale placed between two bipolar adjectives. The questions were administered at the beginning and end of the course. Student responses to the questions before and after the course were compared, using a Wilcoxon matched-pairs, signed-ranks test. Students' responses to the attitude questions appeared to be significantly ($p < .01$) more positive at the end of the course.

Conclusions

As a result of this study, and within the limits of this study, it can be concluded that a short course in basic jazz piano skills for adult classical pianists can be successfully developed and evaluated using systematic, linear schemata. Theories and procedures from the field of curriculum and instruction can be effectively utilized for the development, design, and evaluation of a course in the area of jazz education.

The three-stage model suggested by Markle (1967) was very appropriate for course development. During the three phases of Stage 1, the investigator taught basic jazz piano skills to adult pianists in individual and group situations. Close observation of students and careful attention to student feedback enabled the investigator to develop a workable methodology. This methodology was tested during the two phases of Stage 2, in order to refine the teaching procedures and course design. The first phase was a one-week workshop in basic jazz piano, and the second phase was a five-week workshop. The final methodology was field tested during Stage 3, and consisted of a five-week, 15-hour workshop in basic jazz piano skills taught to a group classically-trained adult pianists.

Mastery learning procedures (Block, 1981) based upon the theories of Carroll (1963) and Bloom (1968) were highly effective for the design and implementation of the course, as evaluated by the summative evaluation techniques (Scriven, 1966) used in Stage 2 and Stage 3 of the study. Formative evaluation techniques (Scriven, 1966) were helpful throughout each stage of course development, and served to identify areas in which the course needed revision or improvement.

Summative evaluation data collected during the field test (Stage 3), a five-week, 15-hour course taught to two

groups of four students, indicated that (a) 100% of the students achieved a mastery score on a test which covered items related to knowledge of the jazz, (b) 75% of the students achieved a mastery score on an exam which tested skills in realizing seventh chords from letter symbols, and (c) 88% of the students achieved a mastery score on an exam which tested skills in jazz improvisation, and (d) 100% of the students responded to a questionnaire in a manner which indicated that they had acquired more positive attitudes toward their own improvisation ability.

Although cognitive knowledge of the jazz idiom can be acquired in a short amount of time (a five-session, 15-hour course), a basic level of jazz performance skills related to chord realization and improvisation may not be reached by every student within a short time frame. It is possible that a higher level of keyboard entry skills than those required by this course would result in higher levels of performance achievement.

This study indicates that it is possible to affect adult pianists' attitudes toward their own improvisational skills in a short amount of time. Success at improvisation in a jazz context appears to have a positive effect on adult pianist's attitudes toward their improvisational abilities. A carefully structured, developmental sequence of activities

related to jazz improvisation skills, provided in a class situation, may relieve some of the inhibitions many adult pianists have toward improvisation.

Discussion

The development of a new course is a slow process which requires trial and error, informed decision making, and constant evaluation and revision of materials and strategies. The three-stage model suggested by Markle (1967) for course development is time consuming and costly, but it can result in more effective, efficient teaching materials and strategies. The model is particularly useful for the development of a course in an area which has been only marginally explored, such as the teaching of basic jazz piano skills.

The use of mastery learning procedures enabled the students who participated in the field test of the five-week, 15-hour course in basic jazz piano to absorb a great deal of material in a short time. The time frame appeared to be sufficient to allow most students to reach the predetermined mastery levels of knowledge and performance. Specific course objectives were established and mastery criterion levels were set, which provided the course with direction and focus. The course content was

broken down into small, manageable chunks of information. Concepts were followed by immediate and active application. Students were challenged by each unit, but were able to successfully accomplish each task. The teacher provided constant feedback and individual assistance for students who had learning difficulties, while faster students engaged in peer tutoring or enrichment activities.

Formative and summative evaluation procedures were very useful for the development and evaluation of the course. Process evaluators and students provided helpful formative information, which was used for course improvement throughout the developmental process. Summative instruments provided information about the effectiveness of the course in each stage of development as well as in the final field test.

Perhaps the most important aspect of teaching basic jazz piano skills is helping students overcome inhibitions about improvising. Many adult classical pianists have had little or no experience improvising, and many believe that they are not capable of acquiring improvisational skills. Virtually every student who participated in this study told the investigator about their lack of improvisation ability at the outset of each workshop. A typical disclaimer was "I want to learn about jazz, but please don't make me improvise in front of anyone!" Unfortunately,

improvisation is perceived by many as an innate behavior which is mysteriously acquired at birth. Notation-dependent adult pianists with limited improvisation experience often perceive themselves as lacking in improvisational talent.

This study has provided some strategies which seem to affect the attitudes of adult pianists toward their improvisational talent and ability. This investigator believes that a highly structured approach was very effective. Students were given a tetrachord pattern, and answered short, one-measure motives initiated by the teacher, within a 12-bar blues framework. Frameworks for improvisation were gradually expanded, and by the end of the course, students could improvise 12 or more measures in front of other musicians without inhibitions. Students also improvised using a variety of familiar jazz and popular tunes, which used fairly simple harmonic progressions. The articulation of specific techniques for improvisation helped students to become less dependent upon notation.

Teaching adult classical pianists to improvise is similar to teaching adults to swim who are afraid of water. The first thing for swimmers to learn is to keep their head above the water; the beauty of their swimming style is not important. In the same way, classical pianists should not be critical of their first attempts at jazz improvisation. Throughout this study, the investigator was careful to avoid

negative or positive criticism of improvisatory attempts, and encouraged students to do the same. The investigator also modeled improvisational behaviors at a level simple enough for students to grasp intellectually.

The teaching of jazz piano in a group was highly effective. A positive community spirit characterized each class. Students were never compared, or encouraged to compete. Each student was encouraged to draw from his/her own musical experience, and the uniqueness of each student's improvisations was stressed. In addition, group improvisation activities were provided in which students were encouraged to listen carefully, and to explore and expand upon the musical ideas of their classmates. Enrichment activities were provided for students who moved more quickly, but peer teaching and assistance were strongly encouraged.

This investigator believes that the use of familiar, yet somewhat sophisticated, jazz and popular tunes helped to motivate students. The presence of an instructor who was trained as a classical pianist and later learned to play jazz may have given students additional motivation and inspiration. Listening examples and teacher demonstrations helped students begin to absorb the musical language characteristic of jazz. The final activity of each class, which involved some kind of improvisational interaction with

musicians who did not participate in the class, provided closure and gave students confidence in their ability to use the skills they had acquired in a real-life, concrete situation. Students who participated in all stages of this study formed a jazz club, which met once a month for the purpose of maintaining and expanding their newly-acquired jazz piano skills.

It is difficult to establish entry criteria for a course of this nature. The investigator believes that pianists who are capable of easily performing a Bach Invention, or a Joplin ragtime composition, might be more successful at reaching the mastery levels of performance set for this course. However, many less experienced pianists are capable of acquiring skills related to jazz chord realization and improvisation quickly. Also, many piano teachers who are interested in acquiring some basic jazz piano skills are intermediate rather than advanced in their level of piano performance.

The students in this study who did not reach the mastery levels of performance were clearly on the lower performance level of the class, in terms of coordination and general keyboard facility. Although they were able to realize lead sheets using seventh chords in root position and second inversion with some degree of automaticity by the end of the course, swing bass and open position chording

styles were more difficult. Most students indicated that they had practiced an average of two to three hours per week. The students who did not reach a mastery level of performance indicated that their busy schedules had not allowed them sufficient time to practice. Perhaps if students at a lower performance level had unlimited practice time available, all students who take this course would be able to reach a mastery level of performance.

This study has provided detailed lesson plans and evaluation materials for a developmental sequence of activities that will enable adult classical pianists to acquire a selected set of basic jazz piano skills in a short amount of time (Appendix A-N). The viability of linear systems of course development and design was demonstrated in an area which is concerned with the teaching of creative subject matter. New information about the applicability of mastery learning theory to the field of jazz was provided, and a novel use of mastery learning procedures was demonstrated. It has shown the usefulness of formative and summative evaluation in the context of jazz piano education. Finally, the effectiveness of teaching jazz piano skills in a group situation was illustrated. It is hoped that this study will serve as a useful model for music educators who are seeking effective ways to develop, design, and evaluate a their own curriculum materials. It should provide

valuable information for teachers of jazz piano and adult classical pianists who are interested in acquiring jazz piano skills.

Recommendations

The following recommendations are made for further study:

1. The lesson plans and course materials included in this study (Appendix A-D) should be implemented and evaluated with an instructor other than this investigator.
2. The lesson plans and evaluation materials included in this study should be incorporated into a college theory or keyboard curriculum.
3. The developmental model used for this course should be employed for the development of another course in the area of music education.
4. Mastery learning procedures should be used for the design and implementation of another course in the area of music education.
5. The identification of the precise level of skill development and theoretical knowledge required for maximum efficiency in acquiring basic jazz piano skills should be determined.

6. The lesson plans and evaluation materials included in this study should be expanded into a semester-long course for college music students.

7. The lesson plans and evaluation materials of this course should be implemented in a shorter time frame (one or two weeks), with students of a higher level of keyboard skills or theoretical knowledge (college piano majors, graduate music majors).

8. A longitudinal, follow-up study should be undertaken to determine whether, and by what means, students who participated in the present study expanded their basic jazz piano skills.

APPENDIX A
COURSE OBJECTIVES

BASIC JAZZ PIANO: Course Objectives

I. Students will acquire a greater knowledge of the jazz idiom.

- A. Students will be able to define the following:
jazz, blues, riff, tritone substitute, comping, open/closed position chord, swing bass, turnaround, walking bass, dorian mode, mixolydian mode.
- B. Students will be able to name five important jazz pianists. and five authors of jazz piano methods.
- C. Students will be able to interpret each of the following chord symbols: M7, maj7, 7, m7, -7, m7-5, o7, dim7, +5, sus.

II. Students will develop skills in realizing seventh chords from letter symbols.

- A. Students will be able to perform a jazz or popular tune, reading from a lead sheet, and maintaining a steady beat, in each of the following ways:
 - 1. Right hand melody, left hand closed position blocked seventh chords in root position or second inversion.
 - 2. Right hand melody and swing bass style chords in the left hand.
 - 3. Right hand closed position seventh chords in root position or second inversion, left hand walking bass (no melody).

4. Open position chords divided between the hands
(1-7, 3-5), with the melody on the top.

III. Students will develop skills in melodic jazz improvisation.

- A. Students will be able to improvise within a standard 12-bar blues framework in two different keys, using a blues scale in the right hand and a repeating bass pattern in the left hand, maintaining a steady beat.
- B. Students will be able to improvise with their right hand, reading from a lead sheet of a jazz or popular tune, maintaining a steady beat and using correct chords in the left hand, using any or all of the following techniques: melodic embellishment, rhythmic alteration, chord tones, dorian mode, mixolydian mode.

IV. Students will develop more positive attitudes toward their improvisational ability.

- A. Students will indicate that they are more likely to improvise something on the piano when they are alone.
- B. Students will indicate that they feel more comfortable improvising in a group situation.
- C. Students will indicate that they will feel more comfortable improvising for a friend or student.

- D. Students will indicate that they feel more confident in their ability to improvise at the piano.
- E. Students will indicate a higher rating of their improvisational talent or potential.
- F. Students will indicate a higher rating of their present improvisational ability or skill.

APPENDIX B
FINAL WRITTEN EXAM

BASIC JAZZ PIANO: Final Written Exam

Name _____

I. Multiple choice. Circle the letter of the best answer.
(10 points)

1. A "riff", in jazz, is:
 - a. a chord substitution
 - * b. a short melodic or rhythmic idea
 - c. a spontaneous improvisation within a song
 - d. an article of clothing worn by jazz musicians

2. A tritone substitute refers to:
 - a. placing a triad on top of a seventh chord
 - b. using a diminished fifth in a blues scale
 - c. flattening the fifth of a dominant seventh chord
 - *d. replacing a dominant seventh chord with a chord whose root is a diminished fifth away from the original chord

3. An appropriate mode to be used with an F minor seventh chord would be:
 - a. Bb mixolydian
 - b. C dorian
 - *c. F dorian
 - d. F mixolydian

*indicates correct response

4. A G dorian scale would sound appropriate with:
- a. Gmaj7
 - b. G7
 - *c. Gm7
 - d. none of the above
5. A walking bass uses what kind of rhythmic values, predominately?
- *a. quarter notes
 - b. eighth notes
 - c. half notes
 - d. triplets

III. Matching. Match the chord symbol on the left to the letter of the appropriate chord type. (15 points)

- | | |
|----------------|-----------------------|
| <u>*f</u> M7 | a. half diminished |
| <u>*e</u> m7 | b. suspended fourth |
| <u>*e</u> -7 | c. dominant seventh |
| <u>*c</u> 7 | d. diminished seventh |
| <u>*d</u> o7 | e. minor seventh |
| <u>*a</u> m7-5 | f. major seventh |
| <u>*b</u> sus | g. augmented fifth |
| <u>*g</u> + | |
| <u>*f</u> maj7 | |
| <u>*d</u> dim7 | |

II. Write, in chart form, a harmonic progression for a 12 bar blues in A. (5 points)

* (A/A/A/A/D/D/A/A/E/D/A/A/)

IV. List 5 jazz pianists. (10 points)

* (ex.: Oscar Peterson, Marian McPartland, Thelonious Monk, Erroll Garner, Roland Hanna, Chick Corea, etc.)

V. List 5 jazz authors of jazz piano methods.

(5 points)

*(ex.: Mehegan, Baker, Coker, Haerle, Evans, etc.)

VI. Spell each of the following: (ex.: C7=C E G Bb) (10 points)

1. Bmaj7 = *(B-D#-F#-A#)

2. Fm7 = *(F-Ab-C-Eb)

3. Eb7 = *(Eb-G-Bb-Db)

4. Gm7-5 = *(G-Bb-Db-F)

5. Co7 = *(C-Eb-Gb-A)

VII. In the key of A major, what chords would be used for a ii7-V7 turnaround? (3 points)

*(Bm7/E7)

VIII. Briefly define "comping": (2 points)

*(2 key words from the following: accompanying, complimenting, rhythmic, accents, punctuation)

IX. What is jazz? Provide a brief historical background and provide specific characteristics of jazz music. Try to use technical musical terms such as melody, harmony, rhythm, texture, form, expression, timbre, etc. (10 points)

* (2 points for any of the following words: America
syncopation, seventh chords, improvisation, 12/8 meter,
individuality, European, African (Afro-American),
rhythm section, blues scale, modes, expressive, blues,
homophonic, polyrhythmic, ragtime, swing, bebop,
dixieland, cool, fusion)

* indicates correct response

Possible score: 70 points. Mastery score: 50 points.

APPENDIX C
FINAL PERFORMANCE EXAM

BASIC JAZZ PIANO: Final Performance Exam

ID# _____

I. Lover Man: seventh chords	SCORE
A. Head 1 (closed position chords)	_____
B. Head 2 (swing bass)	_____
C. Bridge (open position chords)	_____
II. Jazz or popular tune, walking bass	_____
(Possible score: 16. Mastery score: 11.) Total	_____

III. 12-bar blues	
A. First version	_____
B. Second version (different key)	_____
IV. Jazz or popular tune, improvisation	_____
V. Lover Man, improvisation (head 3)	_____
(Possible score: 16. Mastery score: 11.) Total	_____

Scoring criteria:

4 points: 0 chord errors or hesitations.

3 points: 1-2 chord errors or hesitations.

2 points: 3-5 chord errors or hesitations.

1 point: 6 errors or hesitations.

0 point: the student did not attempt the task; or, there were 7 or more errors or hesitations.

APPENDIX D
UNIT LESSON PLANS

BASIC JAZZ PIANO: Suggested Sequence (Time Frame: 5 3-hour
sessions, 5 weeks)

Class 1: Introduction

Jazz and Blues: History, Definitions

The Blues: Melodic Improvisation

The Blues: Harmonic Progression

Seventh Chords: Closed Position

Jazz Chord Symbology: Lead Sheets

Improvising on a Tune

The ii7-V7 Progression

Assignment #1

Class 2: Review Assignment #1

Seventh Chord Drill and Practice

Walking Bass Lines

The Blues: Motivic Development

Tritone Substitutes

Assignment #2

Class 3: Review Assignment #2

The Blues: Emotions

Seventh Chord Drill and Practice

Swing Bass

Open Position Chords

Modes: Dorian and Mixolydian

Modal Improvisation

Assignment #3

Class 4: Review Assignment #3

Diminished/Half-diminished Chords

The Blues: Chordal Right Hand

Preparation for Special Activity

Chromatic Bass Lines

Turnarounds

Final Exam Review

Class 5: Review/Special Activity

Comping and Formula Voicings

Jazz Piano Methods and Materials

Review/Final Exam

Final Exam

Note: Optional Activities may be inserted into the curriculum at any point.

BASIC JAZZ PIANO: Optional Activities

Any of these activities can be inserted into the curriculum at any point deemed appropriate by the teacher. These activities may also be used to expand the curriculum, if a longer time frame is available.

1. Listen to jazz records. (Try to figure out the key and harmonic progression of a 12-bar blues; try to recognize and imitate riffs or clichés; try to keep track of the original jazz tune while performers are improvising; try to identify the techniques used by jazz improvisors; compare different artists performing the same tune; etc.)
2. Discuss jazz pianists, or other jazz musicians. (Read biographical excerpts; look at pictures; compare styles; compare musical backgrounds of various artists; etc.)
3. Discuss ways jazz improvisation can be used in teaching piano to reinforce musical concepts.
4. Discuss the causes and possible cures for "improvisation anxiety" among classically trained pianists.
5. Play along with published rhythm track tapes.
6. Students listen and evaluate as teacher plays "good" and "bad" jazz improvisations.
7. Students investigate and try out different synthesizers.
8. Students memorize at least one jazz tune.

9. Go on a field trip to hear live jazz.
10. Read and discuss articles related to jazz improvisation.
11. Discuss ways to maintain and develop jazz improvisation skills after the class is over. (Form support or activity groups; go through a jazz method; form a jazz piano club; study privately with a jazz teacher, etc.)
12. Provide a historical framework or examples of recordings which illustrate different jazz piano styles.
13. Ask students to keep a diary or journal which chronicles their feelings and reactions throughout the course.
14. Ask students to teach a friend to play a 12-bar blues on the piano; discuss results in class.

BASIC JAZZ PIANO: Special Activities

Any of these activities may be used, depending upon the resources available, the current situation, and the nature of the students. The activity should be challenging, yet fun, in order to provide students an opportunity to use the jazz skills they have acquired in a real life situation. Ideally, the activity should involve some interaction with musicians not in the class.

1. Assign each student to a horn player who plays jazz. Allow time for one-on-one ensemble practice. The students may play 12-bar blues or tunes with a walking bass. Encourage "trading fours" or some kind of call-response activity.
2. Allow each student to perform a 12-bar blues or tune with a drummer and bass player.
3. Allow each student to take turns playing in the rhythm section of a jazz band or combo.
4. Bring in a professional jazz musician for a demonstration; try a call-response blues or other interactive musical activity, or allow the class to serve as the rhythm section for a 12-bar blues or tune while the jazz artist improvises.

LESSON I: Introduction (Time frame: 15 minutes)

I. Objective. The teacher will provide a short introduction to the course and orient students to the concept of mastery learning.

II. Procedures.

1. The teacher introduces herself/himself to the class, and members of the class to each other.

2. The teacher will explain how the electric pianos work.

3. The teacher administers the written jazz knowledge pretest, the reading and facility/coordination pretest, and the attitude questionnaire.

4. The teacher will present the following concepts:

a. Learning jazz is similar to learning a new language.

b. Anyone can learn to play jazz piano.

c. No one will be forced to do anything they feel uncomfortable about.

d. It is important to maintain a non-judgmental, non-threatening classroom atmosphere.

e. Two forbidden phrases are "I can't" and "I'm sorry;" making mistakes is okay in this class.

f. Tap your foot constantly when you play.

- g. Don't use the pedal.
- h. Ask questions; be persistent until you understand something.

5. The teacher will orient students to the idea of mastery learning.

- a. The course is centered around certain specific objectives which each student will be expected to master. (Pass out Handout 1: Course Goals)
- b. Everyone learns at different rates; those who learn certain concepts or skills more quickly will be provided with enrichment materials, or can assist those who need more time and assistance to learn.
- c. Each student is in this class to improve jazz piano skills and jazz knowledge, not to compete with other students.

6. The teacher will inform the class members what will be expected of them:

- a. Students will be given a specific assignment each week.
- b. The assignment is to be completed and recorded on a cassette tape before the next class.
- c. The tapes will be labeled with the student's name and submitted to the teacher at the beginning of class.

- d. The tapes will be listened to during the class and evaluated by the class, but the teacher will not indicate whose tape is being played.
- e. Grades will be determined by a written final exam and a performance tape which students will record privately and submit the last class session.

III. Media. Handout 1: Course Goals

IV. Evaluation.

The teacher:	YES	NO
1. presented ideas and gave instructions clearly	___	___
2. appeared relaxed and at ease	___	___
3. appeared to be friendly	___	___
4. appeared to be knowledgable (had credibility)	___	___
The students:		
1. seemed to respond positively to the teacher	___	___
2. seemed to understand what was expected	___	___
Comments:		

LESSON II: Jazz and Blues: History and Definitions

(Time frame: 45 minutes)

I. Objective. After listening to a short lecture on the history of blues and jazz, as well as listening to recordings of various styles of jazz and blues, students will generate definitions of jazz and blues which are acceptable to the teacher.

II. Concepts. Jazz is a type of music which is indigenous to the United States, and is comprised of elements from Western European and Afro-American musics. 12/8 meter, syncopation, improvisation, and swing are some characteristics which distinguish jazz from other types of music. There are many styles of jazz: swing, bebop, dixieland, cool, free, etc. Blues is a style of jazz which has been influential on virtually all other styles. Blues is characterized by a repeated 12 bar harmonic pattern, emotional expressiveness, AAB vocal form, the use of a blues scale, and harmonic movement from tonic to subdominant and dominant (I, IV, and V).

III. Procedures.

1. The teacher gives a brief lecture on the history of jazz, using short recorded examples to illustrate various styles.

2. The teacher asks students to identify specific characteristics of jazz, and generate a definition of jazz, which the teacher writes on the blackboard.

3. The teacher plays several examples of blues and prompts the class to listen to tempo, melody, harmony, form, meter, timbre. The class may need to count measures to hear the 12 bar pattern.

4. The teacher asks the class to generate a definition of blues, which the teacher writes on the blackboard.

5. The teacher stresses the concept that the term jazz encompasses many different styles of music; not all jazz is blues.

IV. Media. Blackboard, chalk, eraser, record player.

Suggested recordings: Smithsonian Collection of Classic Jazz (Col. P6 11891), Roots of the Blues (NW 252), Rhythm and Blues (NW 261). (see Discography, Appendix H).

V. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Did the students reach the objective? | ___ | ___ |
| 2. Was each student actively involved? | ___ | ___ |
| 3. Did the teacher present ideas clearly? | ___ | ___ |

Comments:

LESSON III: The Blues: Melodic Improvisation

(Time frame: 15 minutes)

I. Objective. While the teacher plays a blues bass pattern, each student will be able to improvise with the right hand, using a blues scale organized into two tetrachord patterns.

II. Concepts. A blues scale, conceived as two identical tetrachords built on the tonic and dominant of a key, can be used for melodic improvisation. A single blues scale can be used throughout an entire blues progression. Blues are emotionally expressive.

III. Procedures.

1. Teacher asks students to place right hand thumb on middle C, 2nd finger on the note three half steps above C, 3rd finger on the note two half steps above Eb, 4th finger on the note one half step above F (C-Eb-F-Gb).

2. Teacher identifies this as a "blues tetrachord."

3. Teacher informs students that she/he will play a short melody, using only the tetrachord notes. Students will imitate the teacher as closely as possible, in a call-response manner, beginning on the next measure. Each measure is four counts. The teacher illustrates by playing a simple blues bass pattern in the left hand, and a short,

one-measure melodic motive in the right hand; the teacher repeats the melodic motive in the second measure, an octave higher, to show students what is expected.

4. Teacher plays a simple blues bass line in her/his left hand, and short melodic motives in the right hand, every other measure. If students start their responses before the beginning of the next measure, remind them that each measure has four beats and play a demonstration again. Play through one or two 12 bar patterns.

5. Teacher informs students that the short melodic motives are called "riffs".

6. Teacher asks a student to volunteer to initiate riffs while the other students answer; the teacher continues to play a left hand bass pattern while students continue call-response blues riffs.

7. Teacher asks students to transpose the blues tetrachord to the dominant. Play each tetrachord (C-Eb-F-Gb, G-Bb-C-Db) in a cluster and practice shifting back and forth between the patterns, using the same fingering (1-2-3-4) on each tetrachord. Make sure the C tetrachord is below the G tetrachord. Then practice playing the notes of the tetrachords from top to bottom (Db-C-Bb-G-Gb-F-Eb-C), making sure to use the fourth finger on Gb.

8. Teacher points out that students are playing a blues scale, which gives blues improvisation a characteristic blues sound.

9. Teacher initiates a call-response using notes in both tetrachords; teacher continues to play a left hand bass pattern.

10. Teacher reminds students that blues are emotionally expressive, and must be played using strong accents.

11. Teacher points out how quickly a blues scale can be organized in any key if one thinks about the tetrachords ("3-2-1 half steps") which are built on the tonic and dominant.

12. Teacher hands out Handout 2: The Blues Scale.

IV. Media. One keyboard per student, with earphones.
Handout 2: The Blues Scale.

V. <u>Evaluation</u> .	YES	NO
1. Did each student reach the objective?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher demonstrate clearly?	___	___
4. Did the teacher provide feedback?	___	___

Comments:

LESSON IV: The Blues: Harmonic Progression

(Time frame: 25 minutes)

I. Objective. Students will play by memory a 12 bar blues pattern with their left hand, maintaining a steady beat (I I I I IV IV I I V IV I I).

II. Concepts. A 12 bar blues utilizes a structured, consistent harmonic progression which can be viewed as: I I I I IV IV I I V IV I I. Avoid the pedal and maintain a steady quarter note pulse when playing piano blues.

III. Procedures.

1. Teacher asks students to place their left hand 5th finger on low C, their thumb a fifth above.

2. Teacher asks students to play fifths and sixths, alternating, in a steady quarter note pattern.

3. Teacher asks students to transpose the pattern to the subdominant and dominant of the key (or: up to F and G).

4. Teacher writes the following pattern on the blackboard: I/I/I/I/IV/IV/I/I/V/IV/I/I

5. Teacher explains that each Roman numeral represents a four beat measure chord, and the pattern that they have been practicing can be utilized to realize the chords.

6. Students practice the bass pattern individually until all students can execute it perfectly.

7. Students may take turns improvising on blues tetrachords while the other students play a bass pattern. Enrichment: faster students may play both hands together.

8. Teacher asks students to memorize the pattern and erases the blackboard.

9. Students try to improvise with their right hand while the left hand maintains a steady bass pattern, individually. Teacher provides feedback. Remediation: students with coordination difficulties may play a whole note fifth in the left hand instead of quarter note, alternating fifths and sixths. Enrichment: students may transpose the pattern to different keys.

10. Teacher plays a bass pattern while students improvise individually with their right hand, with earphones. After about ten patterns, the teacher deliberately makes an error in the pattern (ex.: plays V for two measures) and then asks if students noticed. If some of the students did not hear the error, then review the pattern.

11. Teacher hands out Handout 3: Blues Bass Patterns.

IV. Media. Blackboard, chalk, eraser, one keyboard per student, with earphones, Handout 3: Blues Bass Patterns.

V. Evaluation.

YES NO

1. Did each student reach the objective?

___ ___

2. Was each student actively involved?

___ ___

3. Did the teacher present ideas clearly?

___ ___

4. Did the teacher provide feedback?

___ ___

Comments:

LESSON V: Seventh Chords: Closed Position

(Time frame: 20 minutes)

I. Objective. Students will be able to play, in their left hand, any major seventh, dominant seventh, or minor seventh chord in root position and/or in second inversion.

II. Concepts. Seventh chords, which contribute to the characteristic jazz sound, are constructed by adding another note to the major or minor triad. A major seventh is a half step below the octave; a minor seventh is a whole step below the octave. A major seventh chord is a major triad + a major seventh from the root; a dominant seventh chord is a major triad + a minor seventh; a minor seventh chord is a minor triad + a minor seventh.

III. Procedures.

1. Teacher reviews major and minor triads and inversions. Students play several different major and minor triads, as the teacher dictates, in root position and second inversion.

2. Teacher explains the concepts of the interval of a seventh; students play major and minor sevenths on various notes as the teacher dictates.

3. Teacher explains each type of seventh chord (major, dominant, minor), one at a time, and students practice several in root position as the teacher dictates.

4. Teacher plays the different types on a keyboard for aural identification and ear training.

5. Students play second inversion triads and add the seventh (whole or half step below the root) as the teacher dictates; the teacher stresses that only root position and second inversion seventh chords will be used in the course. Teacher provides feedback. Remediation: students may practice different inversions of seventh chords in order to understand second inversion more clearly.

IV. Media. One keyboard per student.

V. <u>Evaluation</u> .	YES	NO
1. Did the students reach the objective?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher give clear instructions?	___	___

Comments:

LESSON VI: Jazz Chord Symbology: Lead Sheets

(Time frame: 15 minutes)

I. Objective. Students will be able to play the following chord progression in their left hand, reading from a lead sheet of "Heart and Soul" or "Blue Moon," correctly: CM7, C6, Dm7, G7.

II. Concepts. Seventh chord symbology is used to indicate various types of seventh chords. One way to realize chord symbols is to use root position and second inversion closed position chords in the left hand. A lead sheet is a shorthand method of notating a song; two eighth notes are usually interpreted as a dotted eighth followed by a sixteenth.

III. Procedures.

1. Teacher writes the symbols for the major seventh chord (M7), dominant seventh chord (7), and minor seventh chord (m7) on the blackboard.

2. Teacher writes examples of seventh chords on the blackboard and students play each chord in root position (ex.: F7, CM7, Gm7, etc.)

3. Teacher explains a sixth chord and introduces the symbol (ex.: C6).

4. Teacher writes the following progression on the blackboard: CM7/C6/Dm7/G7. Students practice the progression until they can execute it correctly.

5. The teacher suggests playing the G7 in second inversion; students practice until they can execute it correctly.

6. Teacher plays "Heart and Soul" (key of C) on the keyboard with root position triad arpeggios (the universal version that all pianists seem to know by osmosis) and asks students if they recognize it. Teacher then plays the same tune using the chord progressions the students have just learned.

7. Teacher hands out a lead sheet for "Heart and Soul" and "Blue Moon," points out that the melody is played in the right hand and the chords in the left, and chords are to be held four counts if only one chord is above the measure, two counts if there are two chords above the measure.

8. Students practice "Blue Moon" and "Heart and Soul," individually, and teacher provides feedback. Enrichment: students transpose songs to different keys.

9. Teacher hands out Handout 4: Chord Types and Symbols.

IV. Media. Blackboard, chalk, eraser, one keyboard per student, with earphones, lead sheets for "Heart and Soul" by Hoagy Carmichael and "Blue Moon" by Richard Rogers, head only, in key of C using the chords CM7, C6, Dm7 and G7.

Handout 4: Chord Types and Symbols.V. Evaluation.

YES NO

1. Did each student reach the objective? ___ ___

2. Was each student actively involved? ___ ___

3. Did the teacher present ideas clearly? ___ ___

4. Did the teacher provide feedback? ___ ___

Comments:

LESSON VII: Improvising on a Tune

(Time frame: 15 minutes)

I. Objective. Students will improvise on the melody of "Blue Moon" or "Heart and Soul," using any or all of the following approaches: (a) rhythmic alteration of melody, (b) melodic alteration of rhythms, (c) melodic embellishment, (d) chord tones.

II. Concept. Melodic improvisation is important in jazz, and can be approached systematically through the use of specific techniques.

III. Procedures.

1. Teacher asks students to play the melody of "Heart and Soul" or "Blue Moon" using the same pitches but different rhythms than written. Teacher gives a simple demonstration, and students practice improvising individually with their right hand while their left hand plays closed position seventh chords.

2. Teacher asks students to play the rhythms as written but use different pitches. Teacher demonstrates and students practice individually.

3. Teacher suggests doing the opposite of what is written; if the melody skips up, step down; if it steps up, leap down.

4. Teacher stresses that students should not be self-critical at this point.

5. Teacher suggests embellishing melody with grace notes, trills, turns, etc. Teacher introduces the concept of a "crushed note" (leading into a note with a grace note a half step lower). Teacher demonstrates and students practice individually.

6. Teacher suggests that students try to combine two of the approaches, alternating measures or sections of the tune.

7. Teacher plays the chords of the tune "Blue Moon" while students practice improvising with their right hand, individually with earphones. (Note: don't ask students to improvise in front of other students at this point.)

8. Teacher presents another technique: using chord tones. Chords may be arpeggiated, or one or two of the notes of the chord can be played in the right hand. Teacher gives a simple demonstration.

9. Teacher plays the chords of the tune while students practice using chord tones, individually with earphones. Teacher may add a walking bass to provide more rhythmic support.

10. Teacher writes the four approaches on the blackboard and reviews them.

IV. Media. Blackboard, chalk, eraser, one keyboard per student, with earphones.

V. <u>Evaluation</u> .	YES	NO
1. Did each student reach the objective?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher present and illustrate the ideas clearly?	___	___
4. Did the teacher avoid criticism?	___	___

Comments:

LESSON VIII: The ii7-V7 Progression

(Time frame: 15 minutes)

I. Objective. Students will be able to recognize the ii7-V7 progressions in "Satin Doll," and will be able to execute them using closed position, root position to second inversion chords in their left hand.

II. Concepts. The ii7-V7 progression is very common in jazz. An appropriate way to play the progression is to use a root position chord for the ii7 and a second inversion chord for the V7 (or vice versa).

III. Procedures.

1. Teacher writes Dm7/G7 on the blackboard and asks students to name the Roman numerals for the chords in the key of C.
2. Teacher explains that ii7-V7 ("minor to dom") is a very common pattern in jazz tunes.
3. Teacher asks students to give letter names for ii7-V7 chords in the keys of F, G, A, etc.
4. Teacher asks students to play Dm7/G7 in their left hand, using root position for the first chord and second inversion for the second chord.
5. Teacher asks students to play Em7/A7 the same way, and to look carefully at the movement of their fingers.

6. Teacher points out that the thumb always moves down a half step, and the second finger a whole step in ii7-V7 progressions.

7. Teacher calls out (or writes on blackboard) several ii7-V7 patterns, and students execute them correctly. Teacher provides feedback, or encourages peer feedback.

8. Teacher hands out a lead sheet for "Satin Doll" (key of C).

9. Teacher asks students to look for ii7-V7 patterns, and circle every pair they find (ex.: Dm7/G7, Em7/A7, G7/C7).

10. Students practice the chords in "Satin Doll" with their left hand, individually with earphones, while the teacher provides feedback. (Note: students often forget the C# in A7.) Enrichment: students may play both hands together, or practice improvising with the right hand.

11. Teacher plays through "Satin Doll" correctly, and/or plays a recording of the tune while students listen.

12. Teacher hands out Handout 5: Assignment #1.

13. Teacher asks if there are any questions, and responds to any that arise.

14. Teacher encourages students to give the teacher feedback in order to improve the course.

IV. Media. Blackboard, chalk, eraser, one keyboard per student, with earphones, lead sheets for "Satin Doll" by Duke Ellington (key of C). Handout 5: Assignment #1.

V. <u>Evaluation.</u>	YES	NO
1. Did each student reach the objective?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher explain the concepts clearly?	___	___
4. Did the teacher provide feedback?	___	___
5. Did Assignment #1 appear reasonable?	___	___

Comments:

BASIC JAZZ PIANO: Assignment #1

1. Tape a 12-bar blues (12 measures) in the key of C, using a C blues scale in the right hand and a simple bass pattern in the left hand. Be sure to keep a steady beat, and use the following chord progression:

I/I/I/I/IV/IV/I/I/V/IV/I/I.

2. Tape a 12-bar blues (as above) in a key other than C.

3. Tape Satin Doll, once through, with the melody in the right hand and correct root position and second inversion chords in the left hand. Play at any tempo, but maintain a steady beat.

4. Practice melodic improvisation techniques in at least one of the tunes. Be totally non-critical of yourself.

5. Practice major, dominant, and minor seventh chords in all keys, in root position and second inversion, in both hands.

6. Practice ii7-V7 patterns in all keys.

LESSON IX: Review Assignment #1

(Time frame: 45 minutes)

I. Objective. Students will be exposed to tape recordings of themselves and other students, presented anonymously, for the purpose of objective listening and evaluation.

II. Concept. Objective evaluation can lead to self improvement and growth.

III. Procedures.

1. Teacher asks if there are any questions, and responds to any that arise.

2. If desired, students may take turns improvising on a 12-bar blues in C while other students play a bass pattern, or the class may play through "Satin Doll" together.

3. The teacher will play the recorded tapes for the class, without giving any indication who is playing on the tape. The teacher and the students will discuss each tape after it is played, focusing on the positive as well as the negative aspects of each and making appropriate suggestions for feedback. If desired, the teacher may insert teacher-made tapes with obvious errors, and a tape with no errors to serve as a model.

4. The teacher will return the tapes to each student at the end of the class with a written or verbal explanation if anything needs to be retaped.

IV. Media. Cassette tape player, one keyboard per student.

V. <u>Evaluation.</u>	YES	NO
1. Was the objective accomplished?	___	___
2. Were the tapes presented anonymously?	___	___
3. Were the criticisms clear and specific?	___	___
4. Did the class members seem fairly comfortable (not threatened)?	___	___

Comments:

LESSON X: Seventh Chord Drill and Practice

(Time frame: 15 minutes)

I. Objective. Students will execute major, dominant, and minor seventh chords in the right or left hand as dictated by the teacher.

II. Concepts. The ability to execute seventh chords fluently is an important basic jazz skill.

III. Procedures.

1. Teacher calls out many major, dominant, and minor seventh chords and the students play each chord with the right or left hand, as the teacher indicates. Teacher provides feedback and corrections.

2. Teacher plays several major, dominant, and minor seventh chords on a keyboard and students indicate orally or in writing the quality of the chord. Teacher provides feedback as to the correctness of responses.

3. Teacher calls out various ii7-V7 patterns and students play the correct chords, moving from root position to second inversion. Teacher provides feedback and corrections. Enrichment: students may move from second inversion to root position, or play the patterns with both hands.

IV. Media. One keyboard per student.

V. <u>Evaluation</u> .	YES	NO
1. Did the students reach the objective?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher give clear directions?	___	___
4. Did the teacher provide feedback?	___	___

Comments:

LESSON XI: Walking Bass Lines

(Time frame: 30 minutes)

I. Objective. Students will be able to play the first half (head) of "Satin Doll," using a walking bass line in the left hand and closed position seventh chords in the right hand.

II. Concepts. Jazz pianists often function as accompanists rather than soloists. One way to realize seventh chords is to arpeggiate the chords in the left hand, using quarter notes and maintaining a steady beat.

III. Procedures.

1. Teacher states that jazz pianists may accompany a song while a singer or instrumentalist improvises on the melodic line. Pianists must maintain a constant steady beat and not try to follow the soloist; the pianist acts as the rhythm section.

2. Teacher plays through "Satin Doll" with chords in the right hand and a simple walking bass line in the left hand while a student plays the melody.

3. The teacher points out that her/his left hand is doing what is called a "walking bass", and consists of certain chords tones in a steady quarter note pulse.

4. Teacher explains that one way to create a walking bass line is to use the root and 3rd of a chord if it is held two beats; root, 3rd, 5th, and 7th if it is held four beats. Teacher illustrates by playing a walking bass line for part of "Satin Doll."

5. Students practice walking bass lines for Satin Doll, while the teacher provides feedback and corrections.

6. Students practice playing the chords of "Satin Doll" with their right hand (closed position), then try to put them together with the walking bass. Teacher provides feedback and corrections.

IV. Media. One keyboard per student, with earphones.

V. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Did each student reach the objective? | ___ | ___ |
| 2. Was each student actively involved? | ___ | ___ |
| 3. Did the teacher give clear instructions? | ___ | ___ |
| 4. Did the teacher provide feedback? | ___ | ___ |

Comments:

LESSON XII: The Blues: Motivic Development

(Time frame: 30 minutes)

I. Objective. Students will be able to improvise on a blues scale in their right hand, using developmental techniques.

II. Concepts. Motivic developmental techniques can be used to organize and unify a 12-bar blues improvisation.

III. Procedures.

1. Students improvise on 2, 4, or 12 measures of a 12 bar blues in keys indicated by the teacher or suggested by students, taking turns, while the teacher and/or other students play a blues bass pattern.

2. Teacher plays a 12 bar blues with an aimlessly wandering melody, deliberately uninteresting, and explains that it is boring to listen to because it is unorganized.

3. Teacher suggests that one way to organize a 12 bar blues improvisation is to use motivic development, in the same way classical composers such as Beethoven and Mozart used the technique.

4. Teacher asks class to list ways to develop or transform a melody, and writes the list on the blackboard (ex.: repetition, transposition, sequence, inversion,

octave displacement, retrograde, rhythmic alterations, diminution, augmentation, addition of neighbors, etc.).

5. Teacher chooses a two-note riff (reminds student that a riff is a jazz motive) and illustrates some of the developmental techniques in the right hand, while playing a blues bass pattern in the left hand.

6. Teacher asks students to call out different ways to develop the motive; teacher continues to play and alters the motive as requested.

7. Teacher suggests some appropriate motives and students either practice individually with earphones while the teacher provides the bass pattern and suggests ways to develop the riff, or students take turns suggesting ways to develop a motive while a student improvises.

8. Teacher hands out Handout 5: Developing a Motive.

IV. Media. One keyboard per student, with earphones.

Handout 5: Developing a Motive.

V. Evaluation.

YES NO

1. Did each student reach the objective? _____

2. Was each student actively involved? _____

3. Did the teacher give clear instructions? _____

4. Did the teacher illustrate clearly? _____

Comments:

LESSON XIII: Tritone Substitutes

(Time frame: 30 minutes)

I. Objective. Students will be able to able to play a I I6 ii7 V7 progression using a tritone substitute for the V7.

II. Concepts. A dominant seventh chord may be substituted with a chord of the same type built on the note a tritone away from the root of the original chord.

III. Procedures.

1. Teacher asks students to look at the lead sheets for "Heart and Soul" and "Blue Moon."

2. Teacher explains that in jazz, certain chords are sometimes replaced by other chords to provide interest and variety. There are many rules which govern chord substitution, but one commonly used is known as the tritone substitute.

3. Teacher asks students to find diminished fifths from note the teacher dictates, and explains that a tritone is another name for a diminished fifth or augmented fourth.

4. Teacher states that in some instances, a Db7 chord may be played instead of a G7 chord. Teacher illustrates by playing "Heart and Soul" using a Db7 instead of a G7.

5. Students try playing "Heart and Soul" using a Db7 instead of G7, individually or together.

6. Teacher writes FM7/F6/Gm7/C7 on the board and asks students what chord can be used instead of C7. Teacher may repeat this process for other keys, and students may try playing the progressions.

7. Teacher may point out that at the end of "Satin Doll," Ellington uses a Db7-C progression instead of a G7-C cadence at the end. In many cases, a tritone substitute might not be appropriate.

8. Teacher may mention that a tritone substitute is the same as a Neopolitan sixth; or, it can be viewed as a dominant seventh with a b5 and b9, or b5, 7, b9, 3 of the original chord. (Note: this may confuse some students.)

9. Teacher hands out Handout 7: Jazz Chord Substitutions. If desired, teacher may illustrate and explain some other substitution rules. Enrichment: students may try using substitution rules to "jazz up" simple folk tunes (ex.: Mary Had A Little Lamb, This Old Man, Twinkle Twinkle, etc.)

10. Teacher hands out lead sheet for "Lover Man" and explains the concept of ##7 and #7.

11. Teacher hands out Handout 8: Assignment #2, and responds to any questions.

IV. Media. Blackboard, chalk, eraser, one keyboard per student, lead sheets for "Lover Man" by Henerson. Handout 7: Jazz Chord Substitutions, Handout 8: Assignment #2.

V. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Did each students reach the objective? | ___ | ___ |
| 2. Was each student actively involved? | ___ | ___ |
| 3. Did the teacher give clear instructions? | ___ | ___ |
| 4. Did the teacher provide feedback? | ___ | ___ |

Comments:

BASIC JAZZ PIANO: Assignment #2

1. Tape 24 measures of a 12-bar blues (2 x 12 bars) in any key. Choose a riff and develop it in at least three ways.
2. Tape Satin Doll (or another tune) with seventh chords in the right hand and a walking bass in the left hand (no melody!). Keep a steady beat.
3. Learn the chords and melody for "Lover Man."
4. Practice seventh chords in root position and second inversion in both hands.

LESSON XIV: Review Assignment #2

(Time frame: 30 minutes)

I. Objective. Students will be exposed to tape recordings of themselves and other students, for the purpose of objective listening and evaluation.

II. Concept. Objective evaluation can lead to self improvement and growth.

III. Procedures.

1. Teacher will ask if there are any questions, and will respond to any that arise.

2. If desired, students may play some 12-bar blues together in various keys, taking turns improvising.

3. Teacher will play the recorded tapes for the class, anonymously, and encourage discussion and comments from class members. If desired, teacher may insert teacher-made tapes with obvious errors or no errors.

4. Teacher will return tapes to students at the end of the class session and indicate what items, if any, need to be retaped.

IV. Media. Cassette player, teacher-made tapes, if desired.

IV. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Was the objective accomplished? | ___ | ___ |
| 2. Were the tapes presented anonymously? | ___ | ___ |
| 3. Was the criticism clear and specific? | ___ | ___ |
| 4. Did the class members seem fairly comfortable? | ___ | ___ |

Comments:

LESSON XV: The Blues: Emotions

(Time frame: 20 minutes)

I. Objective. Students will be able to improvise on a blues scale within a 12-bar blues framework, together, as a group, using AAB form.

II. Concepts. Improvisation can be a group activity. Blues should reflect an emotional state.

III. Procedures.

1. Teacher plays a recording of a traditional 12-bar vocal/piano blues (ex., Piano Blues, RBF 12), and points out the AAB vocal pattern, and the two-bar piano response after each vocal statement.

2. Teacher asks students to think of something bad that happened to them lately (ex., a test, a flat tire, disconnected phone, etc.).

3. Teacher and students generate a short poem in AAB form that could fit into a blues framework (ex.: Went downtown, found I had no phone. Went downtown, found I had no phone. Sure is lonesome, no one calls me at home).

4. Teacher stresses the importance of using strong accents to express the feelings of the words.

5. Teacher reminds class of the vocal origin of

blues, and points out that thinking vocally and using AAB form is a good way to organize a piano blues.

6. Students take turns improvising on a 12-bar blues scale while teacher plays a left hand bass pattern (slow tempo). One student plays a two measure melody which reflects the first line of the poem, the next student responds with a two bar answer, etc. Teacher continues the exercise until it seems that each student is responding to the person before, and is attempting to be expressive.

IV. Media. One keyboard per student, recording of a traditional, slow, vocal/piano blues (Piano Blues, RBF Records: RBF 12).

V. <u>Evaluation</u> .	YES	NO
1. Was the objective accomplished?	___	___
2. Was each student actively involved?	___	___
3. Did students begin to respond musically to each other?	___	___

Comments:

LESSON XVI: Seventh Chord Drill and Practice

(Time frame: 15 minutes)

I. Objective. Students will execute major, dominant, and minor seventh chords in either hand as dictated by the teacher.

II. Concepts. The ability to play seventh chords fluently is an important jazz piano skill.

III. Procedures.

1. Teacher calls out or writes on blackboard various major, dominant, and minor seventh chords; teacher provides feedback and corrections as students execute the chords in either hand. Enrichment: students may play the chords in second inversion.

2. Teacher plays several major, dominant, and minor seventh chords on the keyboard and students indicate the chord qualities, either orally or in writing. Teacher provides feedback and corrections.

3. Teacher asks students to play several chords with the root and seventh in the left hand and the third and fifth in the right hand; teacher states that this is one example of open position voicing, and explains the difference between closed position and open position seventh chords. Teacher provides feedback and corrections.

IV. Media. Blackboard, chalk, eraser, one keyboard per student.

V. <u>Evaluation</u> .	YES	NO
1. Was the objective accomplished?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher provide feedback?	___	___

Comments:

LESSON XVII: Swing Bass (Time frame: 15 minutes)

I. Objective. Students will be able to play the head of "Lover Man" with a left hand swing bass style chord realization.

II. Concept. A swing bass accompaniment pattern can be executed by playing the root of the chord on the first and third beat of a measure and the entire seventh chord in closed position on the second and fourth beat of a measure.

III. Procedures.

1. Students play through the head of "Lover Man" using closed position root position and second inversion seventh chords, together or individually, with earphones. Teacher provides feedback and corrections.

2. Teacher explains the concept and execution of a swing bass, and illustrates, playing the head of "Lover Man."

3. Students practice a swing bass style left hand in the head of "Lover Man," individually with earphones. Teacher provides feedback and corrections.

IV. Media. One keyboard per student, with earphones.
Lead sheet for "Lover Man."

V. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Did each student master the objective? | ___ | ___ |
| 2. Was each student actively involved? | ___ | ___ |
| 3. Did the teacher give clear instructions? | ___ | ___ |
| 4. Did the teacher provide feedback? | ___ | ___ |

Comments:

LESSON XVIII: Open Position Chords

(Time frame: 20 minutes)

I. Objective. Students will be able to play the bridge of "Lover Man" using open position seventh chords (1-7, 3-5).

II. Concepts. Seventh chords can be voiced, or arranged, with the root and seventh on the bottom (left hand) and the third and fifth on the top (right hand), beneath the melody.

III. Procedures.

1. Teacher states that open position seventh chords can be used in the bridge of "Lover Man," with the melody on top; teacher demonstrates.

2. Students practice the chords in the bridge of "Lover Man," using the root and seventh in their left hand, and third and fifth in their right hand (fingers 1 and 2), without the melody on top. Teacher provides feedback and corrections.

3. Students add the melody on the top; teacher provides feedback and corrections. (Note: last two measures of the bridge may be played with a swing bass, or closed position chords, if desired). Enrichment: students may improvise on the head of "Lover Man."

IV. Media. One keyboard per student, with earphones.

Lead sheet for "Lover Man" (key of F).

V. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Did the students master the objective? | ___ | ___ |
| 2. Was each student actively involved? | ___ | ___ |
| 3. Did the teacher give clear instructions? | ___ | ___ |
| 4. Did the teacher provide feedback? | ___ | ___ |

Comments:

LESSON XIX: Modes: Dorian and Mixolydian

(Time frame: 20 minutes)

I. Objective. Students will be able to execute a dorian or mixolydian scale (mode), starting on any note.

II. Concept. The use of dorian and mixolydian modes for improvisation can create a characteristic jazz sound.

III. Procedures.

1. Teacher asks students to play a C major scale, and states that another name for C major scale is C Ionian mode. Teacher repeats the process with another scale.

2. Teacher states that another name for a minor scale is Aeolian mode. Scales, or modes, are arrangements of whole and half steps; Aeolian and Ionian are the ones used the most in European music, but there are others which were used frequently in Medieval church music and are used today in jazz music.

3. Teacher asks students to play a scale using only white notes, starting on D. Teacher explains that this is a D Dorian scale, or mode. Teacher asks students how it is different from D major (b3, b7). Teacher asks students what the relative major of D Dorian is (C major).

4. Teacher asks students to play a G dorian scale, F dorian, etc., thinking either "b3, b7 of a major scale," or "key signature of scale a whole step below."

5. Teacher states that dorian scales or modes are used in jazz improvisation with minor seventh chords. For example, when a jazz pianist plays a G minor seventh chord in the left hand, the right hand can improvise on the notes of a G dorian scale (teacher demonstrates).

6. Teacher goes through similar procedures for a mixolydian mode (b7), and states that mixolydian modes are used with dominant seventh chords.

7. Teacher calls out, or writes on board, various dominant and minor chords and asks students to execute the appropriate mode. Teacher provides feedback and corrections.

8. If desired, teacher may discuss other modes.

9. Teacher states that major scales can be used with major seventh chords.

10. Students look at "Satin Doll" or "Lover Man" and identify appropriate modes for improvisation. Teacher may demonstrate by improvising on dorian and mixolydian modes.

11. Teacher hands out Handout 9: Modes and Handout 10: Modes and Chord Types.

IV. Media. Blackboard, chalk, eraser, one keyboard per student. Handout 9:Modes and Handout 10: Modes and Chord Types.

V. <u>Evaluation</u> .	YES	NO
1. Did each student master the objective?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher provide clear instructions?	___	___
4. Did the teacher provide feedback?	___	___

Comments:

LESSON XX: Modal Improvisation

(Time frame: 20 minutes)

I. Objective. Students will be able to improvise using a dorian or mixolydian mode.

II. Concept. Dorian and mixolydian modes can provide a characteristic jazz sound when used appropriately in improvisation.

III. Procedures.

1. Teacher plays a bass pattern (ex.: "Terry's Tune" by Tom Ferguson, or a Dm7/G7 pattern) while students improvise on a D dorian mode, individually with earphones, or taking turns in a group (students may improvise a set number of measures, or look up at the next student when they are done).

2. Students continue to improvise on various dorian modes, while teacher plays an appropriate bass pattern.

3. Students improvise on various mixolydian modes while teacher plays a bass pattern (ex.: "Shari's Shuffle" by Tom Ferguson, or a V7 pattern).

4. Teacher explains the concept of free improvisation: improvising on a repeated chord pattern instead of a specific song or within a 12-bar blues framework (teacher demonstrates, using a simple left hand pattern of

root-fifth-octave arpeggios (D-A-D), and improvising on a D dorian or mixolydian mode in the right hand).

5. Students practice improvising on dorian or mixolydian modes, individually with earphones, in various keys, while their left hand plays a simple arpeggiated pattern (root-fifth-octave). Teacher may suggest modes or keys, or provide students with a specific left hand pattern.

6. If desired, teacher may point out that a dorian mode may be used throughout an entire ii7-V7 pattern. For example, D dorian can be used throughout Dm7/G7; it is not necessary to shift to G mixolydian for the G7. Teacher may demonstrate using ii7-V7 patterns in "Lover Man" or "Satin Doll." (Note: some students may find this confusing.)

7. Teacher hands out Handout 11: Assignment #3, states that this is the last taped assignment, and responds to any questions.

IV. Media. One keyboard per student, with earphones, "Terry's Tune" and "Shari's Shuffle" from Instant Improvisation by Tom Ferguson. Handout 11: Assignment #3.

V. Evaluation.

YES NO

1. Did each student master the objective?

___ ___

2. Was each student actively involved?

___ ___

3. Did the teacher give clear directions?

___ ___

Comments:

BASIC JAZZ PIANO: Assignment #3

1. Tape "Lover Man", once through, in the following arrangement, keeping a steady beat:
Head 1: right hand melody, left hand closed position chords.
Head 2: right hand melody, left hand swing bass.
Bridge: open position chords, melody on top.
Head 3: right hand improvisation, left hand chords.
2. Tape any other song with any style chords in the left hand and improvise with your right hand, using any techniques. Maintain a steady beat.
3. Practice 12-bar blues in various keys.
4. Practice seventh chords in closed and open position.
5. Practice free improvisation, using modes.

LESSON XXI: Review Assignment #3

(Time frame: 30 minutes)

I. Objective. Students will be exposed to tape recordings of themselves and other students for the purpose of objective listening and evaluation.

II. Concepts. Objective evaluation can lead to self improvement and growth.

III. Procedures.

1. Teacher asks if there are any questions, and respond to any that arise.

2. If desired, teacher may play a ii7-V7 bass pattern while students improvise on dorian or mixolydian modes.

3. Teacher plays the recorded tapes for the class, anonymously, and encourage comments and discussion from class members. If desired, teacher may insert teacher-made tapes.

4. Teacher will return tapes to students at the end of class session, and indicate whether they have achieved mastery.

5. Teacher will provide model tapes, or provide remediation for students who have not achieved mastery of the taped assignments. Enrichment: students who have

mastered the taped assignments may be provided with additional lead sheets (which use only minor, dominant, and major seventh chords) to learn. (Ex.: "Summertime" by George Gershwin, "Autumn Leaves by Johnny Mercer, "Sunny" by George Hebb.)

IV. Media. Cassette tape player, one keyboard per student, with earphones.

V. <u>Evaluation</u> .	YES	NO
1. Was the objective accomplished?	___	___
2. Were the tapes presented anonymously?	___	___
3. Were the criticisms clear and specific?	___	___
4. Did the class members seem fairly comfortable?	___	___
Comments:		

LESSON XXII: Diminished/Half-diminished Seventh Chords

(Time frame: 45 minutes)

I. Objective. Students will be able to play diminished and half-diminished seventh chords in root position.

II. Concepts. The ability to play all seventh chords fluently is an important jazz piano skill.

III. Procedures.

1. Teacher asks students to play a D minor seventh chord, and flat the fifth.

2. Teacher explains that a minor seventh chord with a flatted fifth is called a half-diminished chord, and is symbolized by m7-5, m7b5, or a small circle with a slash through the middle.

3. Students execute various half-diminished chords as the teacher dictates. Teacher provides feedback and corrections.

4. Teacher plays various major, minor, dominant, and half-diminished chords on the keyboard, and students indicate the chord quality orally or in writing. Teacher provides feedback and corrections.

5. Teacher asks students to play a C half-diminished chord, and flat the seventh.

6. Teacher explains that this is a diminished seventh, and is symbolized by dim7 or o7.

7. Students execute diminished sevenths on C, F, and G, with eyes open and then closed.

8. Students execute inversions of C, F, and G diminished seventh chords, as the teacher dictates.

9. Teacher hands out lead sheets for "Birth of the Blues" by Michael Henderson. Students practice the chords, individually with earphones, while the teacher provides feedback and corrections. Teacher responds to any questions about unusual symbols in the lead sheet. Enrichment: students may put both hands together.

10. Teacher hands out lead sheets for "Georgia On My Mind" by Hoagy Carmichael. Students practice the chords while teacher provides feedback and corrections.

IV. Media. Blackboard, chalk, eraser, one keyboard per student, with earphones, lead sheets for "Birth of the Blues" by Michael Henderson and "Georgia On My Mind" by Hoagy Carmichael.

V. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Did the students master the objective? | ___ | ___ |
| 2. Was each student actively involved? | ___ | ___ |
| 3. Did the teacher give clear instructions? | ___ | ___ |
| 4. Did the teacher provide feedback? | ___ | ___ |

Comments:

LESSON XXIII: The Blues: Chordal Right Hand

(Time frame: 20 minutes)

I. Objective. Students will be able to play a bass line in the left hand and triads in the right hand within a 12-bar blues framework.

II. Concepts. Jazz pianist may provide a bass line and chordal accompaniment for a 12-bar blues while another musician improvises.

III. Procedures.

1. Teacher explains that sometimes, in a 12-bar blues, pianists may play chords in the right hand instead of improvising on a blues scale.

2. Teacher asks students to play with their right hand, in the key of C, a I triad in root position, then a IV triad in second inversion, alternating, while the left hand plays a C boogie blues pattern.

3. Teacher asks students to transpose the pattern in the right hand to F and G, then play through a 12-bar blues using the pattern. Teacher may point out that this pattern is typical in pop and rock music.

4. Teacher suggests that students try playing a tonic triad in the key of C in the right hand and a more complicated boogie bass pattern in the left hand. However,

instead of an F triad in the right hand when the left hand moves to IV, use a C minor triad. Teacher demonstrates.

5. Teacher asks students to figure out why a C minor triad works with an F pattern (it becomes F9). Teacher may remind students that a 2 is the same as a 9; F-A-C-Eb-G spells F9.

6. Teacher asks students what triad should be used with the V (D minor).

7. Students practice 12-bar blues, using right hand triads, individually with earphones.

8. If desired, teacher may suggest that students add a sixth to the triads. Enrichment: students may invert the sixth chords, or arpeggiate them.

IV. Media. One piano per student, with earphones.

V. Evaluation.

YES NO

1. Did each student master the objective? _____

2. Was each student actively involved? _____

3. Did the teacher give clear instructions? _____

Comments:

LESSON XXIV: Preparation for Special Activity

(Time frame: 20 minutes)

- I. Objective. Students will be informed of a special performance-related activity and will rehearse or discuss skills or knowledge related to the activity.
- II. Concepts. A special activity, closely related to real life experience, can motivate students to improve their skills and knowledge and can provide them with a sense of accomplishment and closure.
- III. Procedures.
1. Teacher announces that a special activity will take place during the next class session. (See Special Activities.)
 2. Teacher will explain the situation as clearly as possible, and help prepare students for the activity by practicing the required skills, if necessary.
- IV. Media. Materials (if any) required for the special activity.

V. Evaluation.

YES NO

- | | | |
|--|-----|-----|
| 1. Was the objective accomplished? | ___ | ___ |
| 2. Was the special activity clearly explained? | ___ | ___ |
| 3. Did the activity appear to be challenging, but
reasonable? | ___ | ___ |

Comments:

LESSON XXV: Chromatic Bass Lines

(Time frame: 30 minutes)

I. Objective. Students will be able to realize a lead sheet for "Feelings" and realize a chromatically descending bass line.

II. Concepts. The root of a triad or seventh chord is often replaced by another note, which is indicated by a special symbol (chord/bass note, ex.: A/G)

III. Procedures.

1. Teacher explains unusual chord symbols, such as sus, +5, 9, 11, 13, and /.

2. Teacher hands out lead sheets for "Feelings."

3. Teacher explains and demonstrates unusual chords: Em/D#, Em/D, Em/C#, etc., and states that it is a way to notate a chromatically descending bass line, used frequently in jazz. Teacher mentions that if a bass player is playing, the keyboardist can play only the chord before the slash (/).

4. Students practice the chords and melody for "Feelings" while teacher provides feedback and corrections.

Enrichment: students may arpeggiate chords in eighth note patterns, or improvise on the melody.

5. Teacher hands out lead sheets for "Cry Me a River," and points out the chromatically ascending line in the chords. Students practice the chords while teacher provides feedback and corrections.

IV. Media. Blackboard, chalk, eraser, one keyboard per student, with earphones, lead sheets for "Feelings" by Albert and "Cry Me A River" by Henderson.

V. <u>Evaluation</u> .	YES	NO
1. Did each student master the objective?	___	___
2. Was each student actively involved?	___	___
3. Did the teacher give clear instructions?	___	___
4. Did the teacher provide feedback?	___	___

Comments:

LESSON XXVI: Turnarounds (Time frame: 10 minutes)

I. Objective. Students will be able to identify what chords can be used for a turnaround in any key.

II. Concepts. Turnarounds are chord patterns added at the end of a song (if the song is repeated) or between sections of a song in order to make transitions smoother.

III. Procedures.

1. Teacher explains the concept of a turnaround, and suggests that ii7-V7 may be used as a turnaround. Teacher demonstrates, or points out examples, such as the first ending of "Satin Doll" or "Lover Man."

2. Teacher asks what chords should be used to return to the beginning of "Cry Me A River," "Birth of the Blues," and other songs.

3. Teacher stresses that the key of ii7-V7 is determined by the root note of the chord one is returning to (ex: Em7/A7 would "turn around" to Dm7 or DM7).

4. Teacher may indicate that there are many different chord patterns that can be used as turnarounds.

IV. Media. Blackboard, chalk, eraser.

V. Evaluation.

YES NO

- | | | |
|---|-----|-----|
| 1. Was the objective accomplished? | ___ | ___ |
| 2. Was each student actively involved? | ___ | ___ |
| 3. Did the teacher give clear instructions? | ___ | ___ |

Comments:

LESSON XXVII: Final Exam Review (Time frame: 20 minutes)

I. Objective. Students will be informed of the nature of the questions on the final written exam.

II. Concept. A review of terms and concepts covered on an exam prior to the exam can enhance student performance on the test.

III. Procedures.

1. Teacher hands out Handout 12: Final Exam Review.
2. Teacher reads through the terms on the sheet, aloud, and responds to any questions that arise.
3. Teacher hands out Handout 13: Assignment #4.

IV. Media. Handout 12: Final Exam Review, and Handout 13: Assignment #4.

V. Evaluation.

YES NO

- | | | |
|--|-----|-----|
| 1. Was the objective accomplished? | ___ | ___ |
| 2. Had most of the material on the review sheet been covered previously? | ___ | ___ |
| 3. Were questions answered satisfactorily? | ___ | ___ |

Comments:

BASIC JAZZ PIANO: Assignment #4

1. Retape any assignments which you did not master.
2. Practice any skills needed for the Special Activity.
3. Study for the written exam.
4. Practice all seventh chords, in root position, second inversion, and open position.
5. Practice improvisational techniques with any songs.

LESSON XXVIII: Review/Special Activity

(Time frame: 60 minutes)

I. Objective. Students, after a brief period of preparation, will engage in a Special Activity determined by the teacher.

II. Concept. Jazz piano skills can be used in a real-life situation which involves musicians outside the class.

III. Procedures.

1. Teacher review the skills needed for the Special Activity.
2. Teacher responds to any questions that may arise.
3. If necessary, students practice the skills needed for the Special Activity.
4. Students engage in the Special Activity.
5. Teacher debriefs students on their feelings about and evaluation of the Special Activity.

IV. Media. Determined by the nature of the Special Activity.

V. <u>Evaluation.</u>	YES	NO
1. Was the Special Activity well planned?	___	___
2. Was each student actively involved?	___	___
3. Did students appear to enjoy the activity?	___	___
4. Was the activity somewhat challenging, yet within the students' capabilities?	___	___
5. Did the students respond positively to the activity?	___	___

Comments:

LESSON XXIX: Comping and Formula Voicings

(Time frame: 20 minutes)

I. Objective. Students will be exposed to the concepts of "comping" and "formula voicing."

II. Concept. Comping and the use of formula voicings are jazz skills necessary for keyboardists in jazz ensemble situations.

III. Procedures.

1. Teacher writes the word "comping" on the blackboard and explains that it is a combination of two words: "accompanying" and "complimenting."

2. Teacher explains that in jazz ensemble situations, keyboard players generally play chords within the middle range of the keyboard, and place the chords rhythmically in various parts of the measure, to provide rhythmic punctuation.

3. Teacher demonstrates, or plays recordings, of jazz pianists comping (ex.: the keyboard rhythm track of any of the Aebersold recordings).

4. Teacher stresses the importance of rhythmic variety and sparseness (space) in comping.

5. Teacher shows the class a variety of jazz ensemble piano charts, with a variety of chord symbologies and formats.

6. Teacher explains that 9, 11, and 13 chords are frequently used by jazz pianists; instead of figuring out each chord voicing individually, many pianists use "formula voicings," which are patterns which can be used for complex chords.

7. Teacher demonstrates a formula voicing for a C major seventh chord (with left hand in octave below middle C), which can be also used for CM9 and CM13 (3,5,6,9).

8. Teacher demonstrates a formula voicing for an F dominant seventh chord, which can also be used for F9 and F13 (7,9,3,6). Teacher may point out how easy it is to move from the CM7 voicing to the F7 voicing, in a 12-bar blues.

9. If desired, students may practice the voicings for CM7, F7, and G7 in their left hand, and try to comp while teacher plays a 12-bar blues bass pattern.

10. Teacher suggests that the right hand can play notes which fit with the chord; one useful right hand formula voicing is to play the root of the chord on the top, and fourths below. Teacher demonstrates how a CM7 chord can be realized, by playing a C and several fourths below.

11. If desired, students may practice comping with both hands while teacher plays a bass pattern.

12. Teacher stresses that comping and formula voicing are important skills for more advanced jazz keyboard performance.

IV. Media. Blackboard, chalk, eraser (record player, if desired).

V. <u>Evaluation</u> .	YES	NO
1. Was the objective accomplished?	___	___
2. Did the teacher give clear explanations and demonstrations?	___	___
3. Was each student actively involved?	___	___

Comments:

LESSON XXX: Jazz Piano Methods and Materials

(Time frame: 30 minutes)

- I. Objective. Students will be exposed to a wide variety of jazz methods and materials.
- II. Concept. Many different jazz methods and materials are available which can be used for further study.
- III. Procedures.
1. Teacher presents and discusses a wide variety of jazz methods and materials, stressing the names of the better known pedagogists (ex.: Aebersold, Baker, Coker, Evans, Haerle, Mehegan, etc.)
 2. If desired, teacher may recommend certain materials or methods for further study.
 3. If possible, teacher demonstrates a variety of jazz-related computer programs.
 4. Teacher provides time for students to look at several different methods and materials.
- IV. Media. A wide variety of representative jazz methods and materials; a computer and jazz-related computer programs, if possible.

V. Evaluation.

YES NO

- | | | |
|--|-----|-----|
| 1. Was the objective accomplished? | ___ | ___ |
| 2. Was a wide variety of methods presented? | ___ | ___ |
| 3. Did the teacher describe the methods clearly? | ___ | ___ |
| 4. Did the teacher stress the names of the
authors? | ___ | ___ |

Comments:

LESSON XXXI: Review/Final Exam (Time frame: 45 minutes)

I. Objective. Students will take a written final exam and receive immediate feedback upon their performance.

II. Concept. Immediate feedback of test results can enhance learning.

III. Procedures.

1. Teacher asks if there are any questions about the exam, and responds to any that arise.

2. Teacher passes out the Final Written Exam.

3. Teacher privately listens to and evaluates any tapes that were not mastered by the previous class session.

4. After each student completes the exam, teacher grades the test, makes corrections, and discusses the results with each student individually.

5. Teacher makes copies of each student's tape, for evaluation purposes.

6. Teacher hands out Student Course Evaluation forms, for students to complete immediately or at home.

IV. Media. Copies of Final Written Exam and Student Course Evaluation forms, cassette tape copier.

V. Evaluation.

YES NO

- | | | |
|--|---|---|
| 1. Did the tests seem appropriate? | — | — |
| 2. Did the teacher provide immediate test results? | — | — |

Comments:

APPENDIX E
FEEDBACK AND CORRECTIVE PROCEDURES

BASIC JAZZ PIANO: Feedback and Corrective Procedures

1. Maintain a relaxed, informal atmosphere; be humorous
2. Avoid criticizing students, except in very general terms (instead of "don't do . . .", say "try . . .").
3. Keep all students involved and on task.
4. Be empathetic to students' needs and interests.
5. Provide immediate feedback and correction.
6. Encourage peer tutoring and peer support.
7. Always have enrichment activities for students who move more quickly (ex.: transpose; use a different chord inversion or voicing; try a walking bass; improvise on another tune; etc.)
8. Be conscious of yourself as a role model.
9. Give clear, precise instructions.
10. Provide a variety of short activities so the class moves quickly.
11. Provide choices for students whenever possible.
12. Give specific, realistic assignments which are not exclusively technically oriented (don't just recommend drills).
13. Make sure students immediately apply each concept you present.
14. Stress the importance and value of individual personal expression.
15. Provide handouts for study and reinforcement of concepts, but avoid using notation whenever possible.

APPENDIX F
ALTERNATE PROCEDURES

BASIC JAZZ PIANO: Alternate Strategies and Procedures

1. Reteach material more slowly, breaking it down into smaller steps.
2. Use call-response techniques for improvisation.
3. Play one hand while the student plays the other.
4. Ask questions to find out where the misunderstanding lies.
5. Refer students to notated or written material in published jazz methods and materials.
6. Provide tapes with jazz artists and/or the teacher playing assigned tunes or 12 bar blues.
7. Encourage peer study groups or sessions outside of class.
8. Be available for student questions between class sessions; encourage them to call you to clarify any misunderstanding
9. Review previous material frequently.
10. Connect new material to students' previous knowledge, perhaps through analogies to classical literature or traditional piano methodology.
11. Encourage students to keep trying, and to work long enough to get past frustration points.

APPENDIX G
COURSE HANDOUTS

BASIC JAZZ PIANO: Handout #1: Course Objectives

MUS 412: BASIC JAZZ PIANO SKILLS

Instructor:

Janeen Larsen

Assistant Professor of Music

Black Hills State College

Spearfish, SD 57783

642-6241 or 642-7225

Course goals:

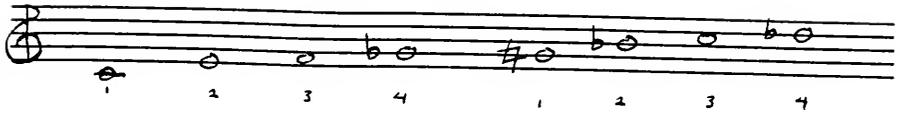
1. To develop a better understanding of the jazz idiom.
2. To develop skills in jazz improvisation.
3. To develop skills in playing seventh chords and realizing lead sheets of jazz and popular tunes.
4. To develop more confidence in improvisation ability.

Your grade will be determined by all of the following:

1. Attendance at each class session.
2. Written final exam.
3. Performance final exam, taped on a cassette prior to the last class.
4. Weekly taped assignments, which will be listened to in class (your anonymity will be preserved).

BASIC JAZZ PIANO: Handout #2: The Blues Scale

C Blues Scale (tetrachords):



C Riffs (motives):



BASIC JAZZ PIANO: Handout #3: Blues Bass Patterns

BLUES BASS PATTERNS (Key of C):



BASIC JAZZ PIANO: Handout #4: Chord Types and Symbols

TRIADS:

C
 Cm
 C[#]
 C^{bb}

SEVENTH CHORDS:

CΔ7
 CM7
 C7
 Cm7
 C-7

C^{bb}
 Cm7⁻⁵
 C^{bb}
 Cm7
 C[#]
 C7⁺⁵

SIXTH CHORDS:

C6
 Cm6

OTHER TYPES:

C sus
 C7 sus
 C7/G
 C/G[#]

Major 7 = major triad + major seventh

Dominant 7 = major triad + minor seventh

Minor 7 = minor triad + minor seventh

Half-Diminished 7 = diminished triad + minor seventh

Diminished 7 = diminished triad + major sixth (diminished
seventh)

BASIC JAZZ PIANO: Handout #5: Assignment #1

1. Tape a 12-bar blues (12 measures) in the key of C, using a C blues scale in the right hand and a simple bass pattern in the left hand. Be sure to keep a steady beat, and use the following chord progression: I/I/I/I/IV/IV/I/I/V/IV/I/I.
2. Tape a 12-bar blues (as above) in a key other than C.
3. Tape "Satin Doll," once through, with the melody in the right hand and correct root position and second inversion chords in the left hand. Play at any tempo, but maintain a steady beat.
4. Practice melodic improvisation techniques in at least one of the tunes. Be totally uncritical of yourself.
5. Practice major, dominant, and minor seventh chords, in root position and second inversion, in both hands.
6. Practice ii7-V7 patterns in all keys.

BASIC JAZZ PIANO: Handout #6: Developing A Motive

REPETITION

OCTAVE DISPLACEMENT

RHYTHMIC ALTERATION (Diminution, Augmentation)

TRANSPOSITION (Sequence)

MODALITY SHIFT

INVERSION

RETROGRADE

NEIGHBORS

INSERTION OF OTHER MOTIVES

COMBINATIONS OF THE ABOVE

Improvising on a tune:

1. Play the melody with correct chords, as written. Maintain a steady beat.
2. Play the written pitches, but change the rhythms. Use dotted rhythms, syncopate, anticipate downbeat, delay downbeat.
3. Play the written rhythms but use different pitches. Try opposite melodic movement: skip or leap up if the melody descends stepwise, move stepwise if the melody leaps. Try to stay in the same scale as the key of the piece.

4. Play chords in the right hand and the left; arpeggiate the right hand chords, up and down. Try different rhythms.
5. Try each of the above approaches for 2 or 4 measures; then try another approach. Strive for melodic and rhythmic variety.
6. Choose a motive from the original melody; use developmental techniques to transform it.
7. Choose appropriate modes; play scale segments ascending and descending.
8. Record improvisatory attempts. Do they have (a) unity? (b) variety? (c) steady beat?

BASIC JAZZ PIANO: Handout #7: Jazz Chord Substitutions

RULE 1: TRITONE SUBSTITUTES

A dominant seventh chord may be replaced by another dominant seventh, built on the note which is a tritone away (diminished fifth) from the root of the original chord.

Ex.: G7 = Db7 C7 = F#7 Bb7 = E7 B7 = F7

RULE 2: FIFTH ABOVE

Any seventh chord may be replaced by a chord built on the note a fifth above the chord immediately following.

Ex.: C7-A7 = Em7-A7 Fm7-G7 = Dm7-G7

RULE 3: TRIADS

A triad may be replaced by a major sixth chord, a major seventh chord, or a ##7 chord (octave) built on its root.

Ex.: C = C6, CM7, or C##7

RULE 4: NINTH

A seventh chord may be replaced by the chord which is 3,5,7,9 of the original.

Ex.: C7 = Em7-5 Dm7 = FM7 GM7 = Bm7

RULE 5: INVERSIONS

A minor seventh can be replaced by a sixth chord built on its third; a half-diminished seventh can be replaced by a minor sixth built on its third.

Ex.: Am7 = C Dm7 = F6 Dm7-5 = Fm6 Am7-5 = Cm6

RULE 6: DIMINISHED SEVENTHS

A dominant seventh chord can be replaced by a diminished seventh built on its seventh.

Ex.: D7 = Cdim7 F7 = Ebdim7

RULE 7: SUSTAINED CHORDS

A seventh chord which is held for more than 2 quarter note counts may be replaced by: 1) a I-VI-II-V7 pattern (original chord is I); 2) a chromatically descending bass line; 3) a stepwise ascending bass line

BASIC JAZZ PIANO: Handout #8: Assignment #2

1. Tape 24 measures of a 12-bar blues (2x12 bars) in any key. Choose a riff and develop it in at least three ways.
2. Tape "Satin Doll" (or another tune) with seventh chords in the right hand and a walking bass in the left hand (no melody!). Keep a steady beat.
3. Learn the chords and melody for "Lover Man."
4. Practice seventh chords in root position and second inversion in both hands.

BASIC JAZZ PIANO: Handout #9: Modes

1. Ionian



2. Dorian

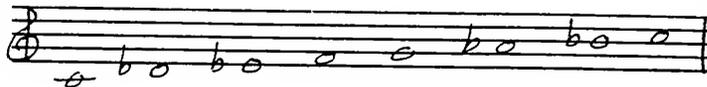
b3, b7



3. Phrygian

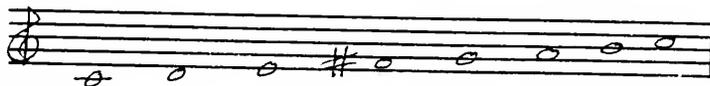
b2, b3,

b6, b7



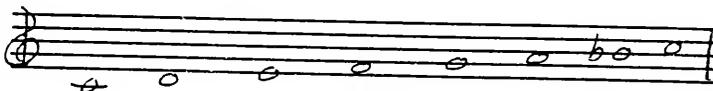
4. Lydian

#4



5. Mixolydian

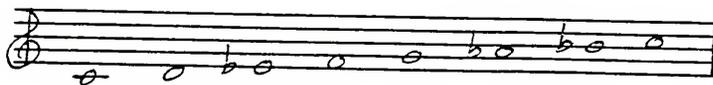
b7



6. Aeolian

b3, b6,

b7



7. Locrian

b2, b3,

b5, b6

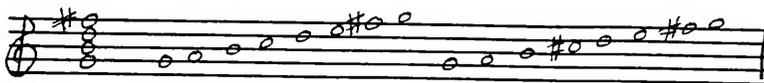
b7



BASIC JAZZ PIANO: Handout #10: Modes and Chord Types

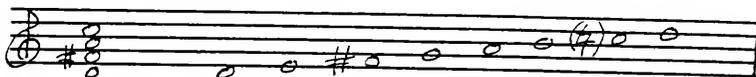
1. Major 7: Ionian or Lydian

Ex.: GM7 = G major or G Lydian



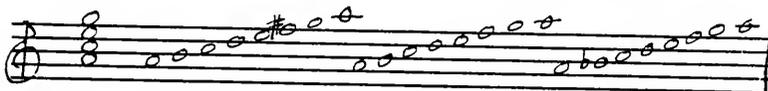
2. Dominant 7: Mixolydian

Ex.: D7 = D mixolydian



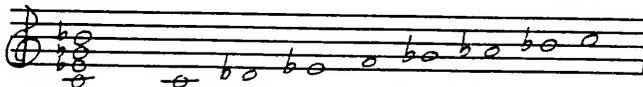
3. Minor 7: Dorian, Aeolian, or Phrygian

Ex.: Am7 = A dorian, a aeolian, or a phrygian



4. Half-diminished 7: Locrian

Ex.: Cm7-5 = C locrian



5. Diminished 7: Diminished Scale (alternating whole and half steps)

BASIC JAZZ PIANO: Handout #11: Assignment #3

1. Tape "Lover Man," once through, in the following arrangement, keeping a steady beat:
Head 1: RH melody, LH closed position chords
Head 2: RH melody, LH swing bass
Bridge: open position chords, melody on top
Head 3: RH improvisation, LH any style chords

2. Tape any other song with any style chords in the LH and improvise with your RH, using any techniques. Maintain a steady beat.

3. Practice 12-bar blues in various keys.

4. Practice seventh chords in closed and open position.

5. Practice free improvisation, using modes.

BASIC JAZZ PIANO: Handout #12: Final Exam Review

FINAL EXAM:

- I. Performance (on tape):
 - A. 12-bar blues, in two different keys
 - B. "Satin Doll," melody in RH, closed position chords in LH
 - C. "Satin Doll" (or another tune), walking bass LH, closed position chords RH (no melody)
 - D. "Lover Man" with:
 1. closed position chords in LH, RH melody (head 1)
 2. swing bass in LH, RH melody (head 2)
 3. open position chords (1-7,3-5), melody on top (bridge)
 4. improvisation in RH, any type of chording in LH (head 3)
 - E. Any tune, with closed position chords LH, improvisation RH.
- II. Written:
 - A. Be able to identify or define any of the following:
jazz, riff, blues, tritone substitute, walking bass, closed/open position chord, dorian mode, mixolydian mode, turnaround, comping
 - B. Be able to name at least 5 jazz pianists and 5 jazz pedagogists.
 - C. Be able to interpret the following chord symbols:
M7, 7, m7, m7-5, dim7, o7, sus, +, A/E, 6, 9

BASIC JAZZ PIANO: Handout #13: Assignment #4

1. Retape any assignments which you did not master.
2. Practice any skills needed for the special activity.
3. Study for the written exam.
4. Practice all seventh chords, in root position, second inversion, and open position.
5. Practice improvisational techniques with any songs.

APPENDIX H
LEAD SHEET SOURCES AND DISCOGRAPHY

Lead Sheet Sources

The New Today's Very Best Popular Songs 1984. New York: Columbia Pictures, 1984.

Wolfe, Richard, editor. Legit Professional Fake Book. New York: Big 3 Music Corporation.

Discography

The Blues

Piano Blues. RBF Records RBF 12.

Roots of the Blues. New World Records NW 252.

Smithsonian Collection of Classic Jazz. Columbia P6 11891.

Spann, Otis. Otis Spann. Everest FS 216.

Straighten Up and Fly Right: Rhythm and Blues. New World Records NW 261.

The Story of the Blues. Columbia CG 30008.

Jazz and Popular Tunes

Evans, Bill. Bill Evans Trio: Portrait in Jazz. RLP 12-315.

Hanna, Roland. Roland Hanna: Perugia. AL 10 10.

McPartland, Marianne. A Fine Romance. Improv 7115.

Monk, Thelonius. Thelonius Monk. Crescendo GNP 9008.

Powell, Bud. Bud Powell: Blue Note Cafe 1961. ESP 1066.

Shearing, George. The George Shearing Trio. ST-103.

Smithsonian Collection of Classic Jazz. Columbia P6 11891.

Tatum, Art. Art Tatum Masterpieces. MCA 2-4019.

Tyner, McCoy. McCoy Tyner Plays Ellington. Impulse A-79.

APPENDIX I
TRAINING A PROCESS EVALUATOR

BASIC JAZZ PIANO: Training a Process Evaluator

1. Choose a process evaluator who:
 - a. meets the course entry requirements.
 - b. is interested in jazz improvisation.
 - c. is able and willing to take the course.
 - d. is able and willing to act as an evaluator.
 - e. has some teaching experience.
 - f. is able to be observant, honest and objective.
2. Arrange a training session with the evaluator before the course begins.
3. Inform the evaluator of the purposes of the evaluation:
 - a. to determine if the course and unit objectives are attained (summative).
 - b. to identify strengths and weaknesses in the curriculum as implemented (formative).
 - c. to provide verbal feedback to the instructor after each session.
4. Arrange the lesson plans, evaluation forms, and any other class materials in a notebook for the evaluator.
5. Show the evaluator the course objectives, unit lesson plans and evaluation forms.

6. Stress the importance of the following:
 - a. check to make sure each unit objective is attained.
 - b. be discreet; don't let other class members know what you are doing.
 - c. be honest and objective about observations; an important purpose of this evaluation is to provide information for course improvement.
 - d. be aware of the activities of other members of the class
 - e. write comments whenever possible.
7. Ask if there are any questions and respond to any that arise.
8. Arrange a time to meet with the evaluator after every class session for verbal feedback and discussion.

APPENDIX J
PROCESS EVALUATOR SUMMARY

BASIC JAZZ PIANO: Process Evaluator Summary

I. Were all of the course objectives attained? yes xx no ___

If not, state which objectives were not reached.

II. Were all of the lesson plan (unit) objectives attained?

yes xx no ___ If not, state which objectives were not reached.

III. What do you feel were the major strengths of the course?

Progressed in logical manner. Only a small framework for improvisation was allowed at first; that helped us relax. Too many teachers give you x measures and 3 chords and say "OK, let's go!" That's very discouraging. The framework was enlarged during the lessons, as we expanded our skills in a comfortable manner. Instructor was super in refraining from judgmental remarks and keeping a straight face when students' work reflected sounds other than jazz! Demanding tape work was good as it forces students to listen to themselves. (Evaluator #1, field test)

The course started before the beginning of all the jazz method books and familiarized the students with the language and symbols used by jazz musicians. It was good that our class had recently all taken theory because we could all work with the chord structures without thinking about it too much. The course objectives were clear to us at the beginning of the course and I feel the objectives were met by all the students. The smaller class was nice also because I feel we received more individual feedback. The feedback was positive and the examples were clear and pertained to the objectives. The students were able to master each lesson before moving on to the next. Extra materials were available for the faster students to study while the others were working on the lessons. It was good to work with melodies that were familiar. The out of class work was not unreasonable. The anonymous tapes are a wonderful idea. (Evaluator #2, field test)

IV. What do you feel were the major weaknesses of the course?

The teacher could perhaps hand out one more sheet explaining terms, not necessarily during the lesson but the following class. The teacher should play more. I suggest that she held back so as not to overwhelm us, but it could be a motivating factor for students to listen more on their own as well as a learning experience. There was some review initiated by the teacher and through student questions, but more quick deliberate review sessions could be helpful to reinforce and clarify concepts. (Evaluator #1)

The time frame of the class worked well, but personally I could have used one more meeting to review all the material so as to make sure I had everything straight and would remember it. Although we were tired in the evening, the class moved fast and didn't get boring. (Evaluator #2)

APPENDIX K
STUDENT EVALUATION QUESTIONNAIRE

8. How well did the course content meet your individual needs?

very

OK

not at all

9. Did this course provide you with a greater knowledge of the jazz idiom?

10. Did this course improve your skills in reading lead sheets?

11. Did this course improve your improvisational skills?

12. What benefits, if any, did you obtain from this course?

13. Please make any comments, positive or negative, that would help to improve this course when it is taught again in the future.

Instructor _____ Course _____

This rating is to be as impersonal as possible. Do not sign your name or make any mark which may serve to identify you. Circle one of the numbers on the line which indicates your judgement of the teaching effectiveness in this course. (10 indicates high teaching effectiveness; 5 indicates average teaching effectiveness; 0 indicates poor teaching effectiveness.)

1. Course organization:

10 9 8 7 6 5 4 3 2 1 0

2. Instructional materials:

10 9 8 7 6 5 4 3 2 1 0

3. Subject matter presentation:

10 9 8 7 6 5 4 3 2 1 0

4. Grading basis:

10 9 8 7 6 5 4 3 2 1 0

5. Intellectual motivation:

10 9 8 7 6 5 4 3 2 1 0

6. Interest in subject:

10 9 8 7 6 5 4 3 2 1 0

7. Self-reliance and confidence:

10 9 8 7 6 5 4 3 2 1 0

8. Sense of proportion and humor:

10 9 8 7 6 5 4 3 2 1 0

9. Attitude toward students:

10 9 8 7 6 5 4 3 2 1 0

10. Personal attributes:

10 9 8 7 6 5 4 3 2 1 0

11. Appearance:

10 9 8 7 6 5 4 3 2 1 0

APPENDIX L
INFORMATION QUESTIONNAIRE

BASIC JAZZ PIANO: Information Questionnaire

ID# _____

Circle the number which is closest to the answer which reflects your feelings about each of the following situations:

1. You are alone at a piano. The likelihood of you improvising something on the piano is:

very great 7 6 5 4 3 2 1 very small

2. You are in a group situation, improvising on the piano. You feel:

very comfortable 7 6 5 4 3 2 1 very uncomfortable

3. A close friend or student asks you to improvise something on the piano. As you are improvising, you feel:

very insecure 1 2 3 4 5 6 7 very comfortable

4. Another musician asks you how confident you feel about your ability to improvise at the piano. Your honest answer would be that you feel:

very confident 7 6 5 4 3 2 1 very insecure

Circle the number which is closest to the word which reflects your answer:

5. Rate your improvisational talent or potential on the following scale:

poor 1 2 3 4 5 6 7 excellent

6. Rate your present improvisation ability or skill on the following scale:

poor 1 2 3 4 5 6 7 excellent

APPENDIX M
WRITTEN ENTRY EXAM

BASIC JAZZ PIANO: Written Entry Exam

JAZZ KNOWLEDGE TEST Name _____

Place a check beside the terms you are familiar with, and for which you could give an adequate definition: (30 pts.)

- riff
- tritone substitute
- walking bass
- swing bass
- closed/open position chord
- comping
- dorian mode
- mixolydian mode
- blues
- jazz

Name five jazz pianists: (10 pts.)

Name five authors of jazz piano methods: (5 pts.)

Spell the following chords: (25 pts)

- | | |
|--------------|--------------|
| AM7: _____ | Bm7-5: _____ |
| F#o7: _____ | Eb7+5: _____ |
| G7sus: _____ | B/A: _____ |
| Ab9-11 _____ | |

APPENDIX N
PERFORMANCE ENTRY EXAM

BASIC JAZZ PIANO: Performance Entry Exam

Name _____

1. Can you do all of the following on the piano?

a. Play a major scale, hands together

b. Play any major or minor triad, in root position or inversions?

c. Play, after practicing, a Bach Minuet, Clementi Sonatina, or piece of similar difficulty?

Please check one: yes _____ no _____

2. Did you sightread "Terri's Tune" accurately, on or before the third attempt? yes _____ no _____

3. Did you play a major scale accurately, hands together, with eighth notes in the right hand and quarter notes in the left? Yes _____ no _____

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BIOGRAPHICAL SKETCH

Janeen Jess Larsen was born May 20, 1949, in Elmhurst Illinois, and attended public schools in Gainesville, Florida. In 1971 she graduated from the University of South Florida with a B.A. in applied music, and in 1973 she received an M.M. in piano performance and musicology from the University of Wisconsin-Madison.

From 1973-1978, Janeen performed as a concert pianist; taught piano in private schools and community colleges; accompanied operas, choirs, and soloists; directed musical theater productions; studied jazz piano with a private teacher; performed as a keyboardist with the jazz ensembles at Madison Area Technical College and the University of Wisconsin; and began to teach jazz piano to adult students.

In 1978, Janeen accepted a college teaching position at Black Hills State College in Spearfish, South Dakota, where she taught classes in studio and class piano, music history, piano pedagogy, and related areas, and continued to perform as a classical and jazz pianist. In 1983, she took a sabbatical leave in order to pursue a doctorate in educational leadership at the University of Florida. After completing her coursework, she returned to Black Hills State College and wrote her dissertation. She plans to continue to teach college music classes, perform as a classical and jazz pianist, and develop exciting new music curricula.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Forrest W. Parkay

Forrest W. Parkay, Chairman
Associate Professor of
Educational Leadership

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Phyllis E. Dorman

Phyllis E. Dorman, Cochairman
Professor of Music

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David Z. Kushner

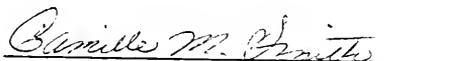
David Z. Kushner
Professor of Music

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Gordon D. Lawrence
Professor of Educational Leadership

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



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August 1986



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