



Leeds College of Music

# North East Jazz Strategy Group Report on Jazz Education in the North East

Dr Kathy Dyson November 2008

# Executive Summary

## **Introduction**

In September 2007, the North East Jazz Strategy Group supported by Arts Council England North East, commissioned a research project into jazz education provision across the NE region, with a view to using it to inform a long-term jazz education strategy. The research brief sought the level and types of jazz education provision in primary and secondary schools and also within music services and more informal workshop and extra curricula contexts. In addition, both pupil and teacher perceptions of jazz were to be investigated. The document was intended not only to inform policy and strategy across the region, but also to act as a lobbying document and to be used to apply for additional funding. The general feeling of the group was that whilst ad hoc jazz workshops, school performances and music service initiatives had been valuable and useful in the main, a strategy that was much more long term, integrated within the curriculum, inclusive and involving many more pupils within a broader context was now needed. In addition, there was felt to be a need for a centrally accessible curriculum, and progression routes for jazz education involving and engaging larger numbers of both teachers and pupils.

The overall vision behind this research project therefore, is that every child should have the the opportunity to improvise of itself and within the jazz genre, and that access to jazz music and ensemble playing should be provided within the everyday context of the classroom as part of a normal musical education. This is not just so that the quality of musical education and individual expression is enhanced and but also in order that there are informed jazz audiences for the future. Up to and including the Romantic era, improvisation was an integral part of music making, and only lost its importance with the rise of the 'artist' and the notion that music had to come from a great composer and could only be interpreted rather than created by the musician. Improvisation is a most natural aspect of music making (included in folk, early and baroque music, all kinds of 'world musics') and an integral part of the jazz genre. As such, it should be introduced to all children as part of a broader musical education that includes the wealth and richness of many contemporary styles.

The geographical area covered by ACENE incorporates Teeside, Northumberland, County Durham, North and South Tyneside, Gateshead, Newcastle and Sunderland. Tyne and Wear and Teeside were considered to be the key areas to focus the research on, especially urban centres where a musical infrastructure already exists.

## **Research methodology and process**

Interviews were carried out with Music Service Heads, Instrumental Teachers, Classroom teachers, Sage staff on outreach, music education projects and the Weekend school, Jazz ac-

tion, and members of the steering panel. In addition, a questionnaire was sent out to primary and secondary school Music Co-ordinators and Heads of Music and instrumental teachers across the region through the Music Services and at training days to ascertain current jazz education provision and perceptions of jazz in general.

### **The Sage Gateshead**

The Sage has provided and continues to provide high quality jazz performances and jazz education provision in the form of workshops, outreach and within the Weekend school. However, in terms of enhancement, particularly in the areas of supporting schools and teachers, more could be done to disseminate materials and educational approaches that they have already developed. Specifically, the Jazz Daze and Jazz Building Blocks materials. In addition, the Weekend school is under recruiting and perhaps requires clearer and better communicated progression routes.

**Recommendation 1: that in order to make the most use of the opportunities afforded to young musicians at the Sage Weekend school, a series of progression routes need to be developed perhaps with the use of a comprehensive on-line curriculum.**

**Recommendation 2: that a map of current jazz provision be collated and distributed widely so that teachers and pupils are more aware of the opportunities already available to them.**

**Recommendation 3: the Sage Weekend school be provided with progression routes into it via the online curriculum and a combination of in-class teacher training with jazz mentors, and outreach provision at the Sage itself.**

**Recommendation 4: that this the Jazz Daze and Jazz Building Blocks resource is marketed more widely and that Key Stage 3 teachers are encouraged to use it. Also that teachers are offered training and mentoring in order to develop the musical activities and techniques, should they require it.**

**Recommendation 5: that teachers be re-introduced to these materials, perhaps mentored in their use by appropriate facilitators.**

**Recommendation 6: that negotiations be initiated with the Sage on the possibility of widening participation and activities around improvisation.**

### **Local authority music service jazz provision**

The current jazz provision provided by music services in the region, seems sparse and is generally found in big bands and small jazz ensembles run by dedicated peripatetic teachers who also play jazz themselves. Visiting jazz workshops and performances to schools were described by service heads as having been of variable success and effectiveness, and the recommendations suggest exploring new approaches to visiting jazz bands; the improvement of teacher training in the area of jazz and improvisation and interregional meetings to share and disseminate best practice. Training for workshop leaders is addressed later in the summary.

**Recommendation 7: that a new approach to visiting jazz bands in schools be investigated perhaps involving local school-aged players as well as more high profile 'names' for example Courtney Pine or Dennis Rollins.**

**Recommendation 8: that the integration of jazz improvisation and other elements of jazz education be explored with the local teacher training centre in collaboration with the Open University.**

**Recommendation 9: that in the long term specific jazz teacher training provision be explored at one of the colleges.**

**Recommendation 10: that inter-regional meetings between Music Services be set up to disseminate good practice and for training purposes to facilitate improvisation.**

### **Jazzaction Education Work**

Jazzaction was set up by the Yorkshire and Humberside Arts and Northern Arts in 1986 and has been run since then by Adrian Tilbrook as the regional jazz agency. It currently assists promoters in the NE with guarantees against loss and organises workshops for schools with local professional musicians. In addition it runs the Voice of the North Big Band, which is a mixture of professional and amateur players, and regularly commissions work which is recorded and performed with visiting artists including most recently John Surman and Tim Garland. The work of Jazzaction is regarded as invaluable across the the region and it is suggested that they work more with and play a mentoring role with classroom music teachers.

**Recommendation 11: that Jazzaction musicians and workshop leaders be involved in mentoring and working more with classroom teachers on jazz education and improvisation on a regular basis.**

### **Summary of responses from classroom teachers on the provision of jazz education in their schools**

There is evidence that within the general music schemes of primary and secondary schools, improvisation and blues are being taught, along with, to a lesser extent, jazz tunes, call and answer phrases and jazz history. Overall, it appears that teachers would like to teach jazz based music in more depth but are lacking the confidence, skills or knowledge and perhaps sufficient time to develop them. The majority (14 out of 15) say that they like jazz music, although most of the names mentioned are historical, (in contrast to the instrumental teachers who mention many contemporary names). Again, 14 out of 15 have attended a live jazz performance and mostly enjoyed it. 12 had not had any jazz education within their teacher training and only 2 had taken or been offered the opportunity to improve their skills since that time, indicating an area that needs addressing if jazz education and improvisation are to become an everyday part of the curriculum. 7 wanted help with teaching improvisation and understanding jazz in general and also would like useful teaching resources for larger mixed ability groups who do not necessarily play an instrument. Most, (11 out 15) had not put any live jazz performances on in their schools, but 13 of them were willing to do so, indicating that this is another area for consideration given the right type of bands and music. Overall, the response to the value of jazz education was positive, with four teachers saying that all music is equally important. Similarly, there was an equally positive response to training and the wish to have and use, more jazz based resources and materials.

In conclusion, then, there seems to be a large number of children and young people involved in some form of jazz education but it may be in a rather general way, and lacking in focus particularly on more inclusive and creative approaches to improvisation. Whether this reflects a general

trend in music education, which involves a minimal amount of jazz education or whether the only people who responded are the one's who actually do it, is open to question. There is however an underlying wish on the teachers' part to engage with improvisation and jazz education in more depth.

**Recommendation 12: the jazz strategy group commission a jazz curriculum to be put on line, with a range of levels, and downloadable activities and resources that cover harmony and history as well as improvisation and blues based activities;**

**Recommendation 13: in conjunction with the curriculum materials, training sessions are set up in school time with workshop leaders who work with and mentor teachers;**

**Recommendation 14: Specific weekly classes for teachers in their own time. (Check out the Workers Educational Association, Sunderland University James' classes. Improvisation for all musicians.) Multi-purpose sessions for all comers. Access to Music. Music Ed Website. Jazz Services. Nesta and 'improvisation as a life skill'. ACE digitisation. The series of musical experiences need to be broad and varied and fun-not heavy duty!**

**Recommendation 15: that classroom music teachers are invited to the Sage on a regular basis to hear concerts for free, to witness the teaching in the weekend jazz school and to be included in appropriate workshops;**

**Recommendation 16: wide ranging, free, live, jazz performances be presented in schools on a rolling programme and on a regular basis as a priority; children need to be exposed to the live music if they are ever to become involved in it.**

#### **Summary of responses from Peripatetic Instrumental teachers**

Within the sample (67), there seems to be a greater knowledge and enthusiasm amongst the instrumental teachers although they also appear to be interested in training and learning more in order to teach improvisation and other jazz related skills more effectively. They teach a broad range of jazz based subjects, the vast majority have listened to jazz on record and live, and they also aware of both historical and contemporary jazz. Ten teachers are practising jazz musicians themselves and so have first hand experience of improvising, which makes it easier to pass on to pupils and to model for them and classroom teachers. Whilst most of the teachers had not been trained in jazz and improvisation as such, (although it was part of one teacher's training), three had a jazz degree from LCM, five from Newcastle college, one had taught himself to teach jazz to his own pupils and one had done ABRSM courses. Over half (46) of the respondents are interested in improving their own improvisation, learning more about facilitating it, learning jazz harmony and being creative, especially in an ensemble situation. Likewise, over half (46) state that there was interest for jazz music from their pupils, which some may find surprising. Thus there is much evidence to suggest that ACENE Jazz Steering group is pushing at an opening door here and that interesting and relevant listening sessions, workshops, mentoring for teachers, and live performances would be welcomed by the majority. The skills and knowledge of instrumental teachers ought to be disseminated more widely to classroom teachers, perhaps using team teaching and mentoring approaches. Peripatetic instrumental teachers are often marginalised both in terms of time and space within schools and they need to be more valued and integrated within the whole school music curriculum, as equal partners.

**Recommendation 17: Instrumental teachers' are given opportunities for further training and developing their skills base;**

**Recommendation 18: they help classroom teachers with improvisation using a mentoring and team teaching scheme;**

**Recommendation 19: they are given a greater and more valued role in schools as mentors and are a part of the school music team;**

**Recommendation 20: they perform for schools on a regular basis and/or assist in the coaching of ensembles;**

**Recommendation 21: they help to draw up and access the on-line jazz curriculum so that there is some consistency of approach.**

### **Jazz Workshop Leaders summary of responses**

The overall impression given by the thirteen respondents is of a dedicated and skilful group who work with a number of students of all ages across the year. Most are willing to do more training and have also worked collaboratively with both jazz musicians and classroom teachers, perhaps providing the basis for mentoring work. On the basis of their responses, sustained work where students and teachers can develop over a long timeframe and a better dissemination of their skills and knowledge, seem to be required in order to make the most of what they have to offer.

**Recommendation 22: workshop leaders assist in the production of the online curriculum;**

**Recommendation 23: they work in collaboration with classroom and instrumental teachers in the delivery of it;**

**Recommendation 24: they also have opportunities for further training;**

**Recommendation 25: any strategy is long term so that teachers and can develop as players and teachers- we are all suffering from short term initiative overload!**

### **Pupils Learning an Instrument summary of responses**

The overall picture then from the forty one respondents with a wide range of ages and instrumental musical experience is that jazz education in some form is available to them within the school curriculum and particularly for those involved in GCSE Music. Over half (24), also say that they improvise already which is a great start, although it is unclear whether in the jazz genre. The survey indicates that it is children from the younger age group who miss out on the school based jazz education, but there is also a lack of workshops, summer schools and ensemble jazz playing with only eight or nine pupils having been involved in any of those. Generally pupils seem positive about jazz indicating that there may not be a problem with the jazz word here. Just over a third (16) had heard some live jazz and half of them had done so at the Sage, and this could be improved- pupils have to hear it to get to like it and to want to play it.

**Recommendation 26: tickets for jazz concerts that have not sold out at the Sage, be made available to schools and pupils for free;**

**Recommendation 27: youth ensembles, Sage weekend school ensembles and players from Newcastle college be organised to perform for school pupils on a rolling programme;**

**Recommendation 28:** music teachers are encouraged to play recorded jazz music to children, using the online curriculum for good examples across the range of age groups;

**Recommendation 29:** older pupils in ensembles are offered more improvisation lessons via the instrumental music services, because some appear to lack confidence.

**Recommendation 30:** Pupils be offered ensembles and workshops throughout the year if possible.

# **North East Jazz Strategy Group Report on Jazz Education in the North East by Kathy Dyson**

## **Introduction**

In September 2007, the North East Jazz Strategy Group supported by Arts Council England North East, commissioned a research project into jazz education provision across the NE region, with a view to using it to inform a long-term jazz education strategy. The research brief sought the level and types of jazz education provision in primary and secondary schools and also within music services and more informal workshop and extra curricula contexts. In addition, both pupil and teacher perceptions of jazz were to be investigated. The document was intended not only to inform policy and strategy across the region, but also to act as a lobbying document and to be used to apply for additional funding. The general feeling of the group was that whilst ad hoc jazz workshops, school performances and music service initiatives had been valuable and useful in the main, a strategy that was much more long term, integrated within the curriculum, inclusive and involving many more pupils within a broader context was now needed. In addition, there was felt to be a need for a centrally accessible curriculum, and progression routes for jazz education involving and engaging larger numbers of both teachers and pupils.

The overall vision behind this research project therefore, is that every child should have the opportunity to improvise of itself and within the jazz genre, and that access to jazz music and ensemble playing should be provided within the everyday context of the classroom as part of a normal musical education. This is not just so that the quality of musical education and individual expression is enhanced and but also in order that there are informed jazz audiences for the future. Up to and including the Romantic era, improvisation was an integral part of music making, and only lost its importance with the rise of the 'artist' and the notion that music had to come from a great composer and could only be interpreted rather than created by the musician. Improvisation is a most natural aspect of music making (included in folk, early and baroque music, all kinds of 'world musics') and an integral part of the jazz genre. As such, it should be introduced to all children as part of a broader musical education that includes the wealth and richness of many contemporary styles.

The geographical area covered by ACENE incorporates Teeside, Northumberland, County Durham, North and South Tyneside, Gateshead, Newcastle and Sunderland. Tyne and Wear and Teeside were considered to be the key areas to focus the research on, especially urban centres where a musical infrastructure already exists.

## **Research methodology and process**

Interviews were carried out with Music Service Heads, Instrumental Teachers, Classroom teachers, Sage staff on outreach, music education projects and the Weekend school, Jazz action, and members of the steering panel. In addition, a questionnaire was sent out to primary and secondary school Music Co-ordinators and Heads of Music and instrumental teachers across the region through the Music Services and at training days to ascertain current jazz education provision and perceptions of jazz in general.

## **Part 1 Current jazz education provision: issues and concerns**

### **1. The Sage**

#### **1.1 Overview in relation to jazz and jazz education**

Since it was opened in December in 2004 after four years in construction, the Sage has been a focal point for music making and music education across many genres, including jazz. As a consequence, it has exerted and continues to exert, a major influence on musical performance and music education across the region. It has three concert halls, a dedicated and beautifully designed education space of 26 rooms, a music information and library space, and a children's room for infants and babies. The Sage promotes jazz music and education as part of a much wider musical programme which includes, classical, folk, choral work, samba and other 'world' music for all abilities and age groups. A regular weekly jazz workshop for all ages and abilities has been run there since it opened, alongside a range of other outreach provision.

Specific jazz projects have included those run by Ken Patterson entitled Jazz Building Blocks and the Jazz Daze Project by Courtney Pine, both of which will be explained in more detail later. In addition, the Sage run a regular youth jazz big band called Jambone and a Weekend Music School which includes specific jazz provision. On the performance side, as well as a year round concert schedule which includes jazz artists, the Sage holds a three day jazz festival which this year runs from 28th-30th March and includes Cleo Laine and John Dankworth, Robert Glasper Trio, Tim Garland, Gwilym Simcock, John Scofield, Empirical. Dylan Howe, Eddie Prevost, James Birkett and Rod Sinclair, Gilberto Gil, Acoustic Ladyland, Neil Cowley. Also included as education events are the Jazzdaze workshop, a Brazilian music workshop, the Milestones Jam session by Jazzaction, and informal concert sessions from Jambone, and from students at the weekend school and Newcastle College.

#### **1.2 The Sage Weekend School**

##### **1.2.1 Background**

The Sage Weekend School was set up four years ago under the leadership of Joan-Albert Serra, specifically to provide a high level of music education for talented young musicians in the region, ranging in ages from 7-19. Whilst focusing mainly on jazz and classical music, the school aims to broaden the scope of musicians' experience with an integrated curriculum and incorporates players from many different genres. Teaching is delivered primarily at weekends in order that students can continue with their current musical practice and normal education, and the curriculum is tailored to the needs and tastes of each musician, with an individual learning programme devised in consultation with the student, their parents or carers and teachers. A personal mentor is assigned to each student to guide them through their studies. The music curriculum is delivered in three phases by experienced local professional musicians and educators and the aim of the curriculum is to integrate and develop core musical skills across genres in order to use and develop the best practice from every genre. The ethos is to provide building blocks with which to underpin the musical skill of the musicians and allow them to perform and work creatively within a range of musical contexts. For example, the improvisation pathway begins with music that the student has some kind of connection with, for example, rock or pop, which uses relatively simple harmonic structures and strong accessible grooves at first. The elements that comprise improvisation: rhythm, melody, harmony, timbre and dynamics, are studied individually and in combination and practically developed in solo and ensemble work. The aim, as with all curricula in this field, is to integrate practical skill, aural awareness and theoretical understanding in order that the student can continually evolve as a creative musician, regardless of musical context in which they may find themselves.

The basic curriculum follows a similar path for all students, but becomes more demanding and sophisticated as students develop. The first phase is for children of the 7-11 age group, and is designed to focus on the fun of music making whilst learning the basic foundation skills needed to progress. Weekly classes involve instrumental teaching, ensemble work, music language, aural training and choir. The second phase for 11-14 year olds, explores a range of musical styles whilst working on technical and musical skills and adds a 2nd instrument, improvisation and workshops from visiting players. The third phase for 14-19 year olds is designed to prepare them for serious musical training and a career in the music profession, and they are encouraged to acquire all of the technical, practical, creative and theoretical skills and experience needed to express themselves fully in music, whatever the genre. Thus classes are often longer and incorporate harmony and specialist options such as composition. Often students in this age group are also in the Sage ensembles and therefore acquire extra practical musical experience. The weekend school runs for 30 weeks in term time from September to July and charges fees, although all places are subsidised by the Government's Music and Dance Scheme and so open to all, regardless of income.

### **1.2.2 Issues and ACENE support**

The weekend school is still developing, having been open for only four years and an innovative integrated curriculum is being devised and organised by James Birkett (JB) and Joan-Albert Serra (JAS), who is the head of the school. Their aim is to develop the musical skills of their students in the broadest possible way to allow them to access conservatoire or other professional music training. When asked how this current ACENE research project could help and support what the school does, JB and JAS both said that what was needed was a progression route into the school, so that more students can take full advantage of the excellent opportunities offered to them through it. They suggested that this could be done (and others have also made this suggestion) by helping teachers to teach core musical skills required for improvisation (amongst others) in a deeper and more specialised way. JAS considered that in the past, in general, jazz teaching had not been of the highest quality, and had, for example, neglected rigorous attention to technique. They believe that the later, more advanced jazz tuition within the NE region, is provided for by the third phase of the weekend school (for 14-19 year olds) and Newcastle College and similarly, the routes to conservatoire. However, the early and middle years require substantial thought and action so that students can progress to that level.

Although there is provision for 150 places which are subsidised by the Government's Music and Dance Scheme, (which ensures equal access whatever the level of parental income), currently 60 students attend the Weekend school, with 200 in total taking part in other musical activities at the Sage, including the ensemble groups. This represents something of a recruitment challenge because there are currently @ 4,000 pupils in each of the larger music service areas (Northumberland, Durham and Sunderland) who are learning instruments. There are therefore issues (some of which were discussed by heads of music services) about the unwillingness to 'give up' good local players; pupils being unprepared or of too low a standard to access the Sage provision or ignorance that the school exists and that there are properly funded places available, making it financially accessible to all. JAS also thought that an advocacy role was needed to break down the traditional barriers to improvisation in classical music and conversely to encourage a better understanding of classical music and the requirements to play it, amongst jazz musicians. He also felt that the BBC as a public service broadcaster was responsible for the undermining the serious learning of musical skills by glamorising celebrity and employing the 'pop idol' mentality.

I watched three lessons at the Sage weekend school, one with a pianist and guitarist learning Autumn Leaves from an arrangement; one involving a jazz/rock/funk ensemble putting together repertoire for a performance and one a specifically jazz improvisation group working on a standard using a series of different approaches including analysis of the harmonic progression; functional harmony and scales and trading and imitating four and eight bar phrases around the group.

**Recommendation 1: that in order to make the most use of the opportunities afforded to young musicians at the Sage Weekend school, a series of progression routes need to be developed perhaps with the use of a comprehensive on-line curriculum.**

**Recommendation 2: that a map of current jazz provision be collated and distributed widely so that teachers and pupils are more aware of the opportunities already available to them.**

### **1.3 Sage jazz/improvisation initiatives- Jazz Daze Project**

#### **1.3.1 Brief description**

The Jazz Daze project was initiated by the Sage and is a series of practical musical activities for the classroom presented as an animated film, based on an original narrative by jazz musician Courtney Pine which describes his musical influences as a child and teenager. It is intended for use in Key Stage 3 work for 11-15 year olds. The Sage is in the process of putting the film onto DVD in order to disseminate it to schools, and is offering introductions to it at the jazz festival in March 08. The programme of activities is presented here in some detail because it provides a useful framework from which to develop further music curricula that incorporates elements of jazz and improvisation in a natural way, within the general context of popular black music. It also uses animation and multi-media in a creative way that will appeal to younger pupils.

The project begins with a groove; a repeated rhythmic pattern which is performed over one or two chords and used for dancing. The idea is for pupils to create their own grooves over F Major/Ab Major and then to add a bass line and percussion. This is good introduction to creating music that is simple, relatively open ended and which works in a range of genres including jazz. The aim is for the whole class to create textures using overlapping grooves and other rhythms. In subsequent sessions, the focus is on writing music for film and relating sounds to visual images within an animated film. It is discussion based initially and pupils decide whether characters, or over arching narrative or other visual themes should be represented by the music or not. Pupils progress to writing their own soundtrack although it is not quite clear how this happens or how it is to be notated. Ensemble practice is introduced, again using the initial groove idea and the trading of riffs, to share and develop musical ideas collaboratively, with a soloist appointed to make up simple riffs and the others to imitate, or answer them. The riffs are developed to include timbre, dynamics and rhythmic density and the idea of a 12 bar blues is introduced to place the riffs into a harmonic framework of more than two chords. Work with the blues can be developed into a range of different areas including call and answer, jazz blues repertoire, RnB approaches, rock based blues and so on.

In later sessions, the jazz waltz rhythm is explored and activities are aimed at pupils assimilating this new rhythmic feel, using drums with the task being to create their own jazz waltz. Further activities relate to the wide range of Caribbean music that Pine was exposed to in the UK, including calypso, reggae, and ska, with a range of recorded examples for pupils to listen to. Calypso and reggae are then explored in some detail with so that pupils assimilate the forms and can play the rhythms. Returning to the blues, RnB is investigated using innumerable examples from the 50s and 60s alongside film clips of bands from the era, and pupils are encouraged to create and

perform their own RnB tunes. African Hi-Life, is then introduced in the same way, and later Hip-Hop music and culture, which leads onto rapping and nicely into the work of Soweto Kinch who's work includes elements of jazz rapping. One particularly fine example is The Jazz Planet, where Kinch poses and answers the question "What if be-bop ruled the world?" instead of pop. Finally scat singing is explored through the musical approach to scat of singers Ella Fitzgerald, Gil Scott and Kurt Elling and once again, pupils are encouraged to extemporise around an existing tune to initiate the process. Overall, the programme would probably take a term or more to complete and the project would seem to be a very useful resource for music teachers. I would recommend that teachers' days are organised in collaboration with the Sage in order to take teachers through the materials and assist them with the development of activities that they may not be familiar or confident with.

**Recommendation 3: that this the Jazz Daze resource is marketed more widely and that Key Stage 3 teachers are encouraged to use it. Also that teachers are offered training and mentoring in order to develop the musical activities and techniques, should they require it.**

### **1.4 Jazz Building Blocks 2003**

Jazz Building Blocks is a teachers' resource for Key Stages 1 and 2 (comprising of book and CD) which was developed as an outcome of Music North Plus In Service Training in 2000 and 2001, edited by Ken Patterson. Music North Plus was the Sage's education and community programme which was operating whilst the Sage was being built. The Jazz Building Blocks material features improvisation and pre-improvisation activities, tasks and approaches for 4-13 year olds and aims to provide skills and strategies for building confidence and the ability to improvise. There are a whole series of pre-improvisation games for early years and primary age children involving making sounds in turn in a 'follow my leader' approach, using echoes, call and response, dancing and movement, various Dalcroze type activities with bouncing and catching balls in time, chanting poems, introducing solfege, song-lines, graphic scores, sequential riffs and so on. These are developed into improvisation tasks using vocalese, grooves, collective and collaborative improvisation, pentatonic scales and drones, samba, reggae and kwele rhythms, and finally some simple tunes such as Tequila. As most of the activities have come from community based musicians they have probably been tested and represent good ways of introducing and developing improvisation in the classroom.

**Recommendation 4: that teachers be re-introduced to these materials, perhaps mentored in their use by appropriate facilitators.**

### **1.5 Sage workshops and ensembles related to jazz**

#### **1.5.1 Brief review**

Jambone is a jazz big band that is made up of talented young musicians in the region, many of them attending the Weekend school. Currently run by Dave Hignett and Shaune Eland, it rehearses weekly and also works and performs with visiting artists to the Sage. Members are enabled to develop their improvising skills and also perform in competitions and festivals and most players are of grade 6 standard and above. Jambone have several performing opportunities at the Sage each year and a residential week of playing during October half term.

The other current workshops with a jazz/improvisation element are: Flying Voices which develops skills in improvising, group harmonising and performance skills for age range 12+, and Jazz for Everyone workshop day which runs once a month on a Saturday. This focusses on improvisation and ensemble playing and includes master classes, sectionals and working in small ensembles on jazz repertoire, and is open to anyone who can play all 12 tones on the instrument and a

few tunes. In summary then, whilst there is some useful jazz workshop provision at the Sage, access for all and a broader range of classes and activities would be welcomed.

**Recommendation 5: that negotiations be initiated with the Sage on the possibility of widening participation and activities around improvisation.**

### **1.6 Sage training and CPD**

The Sage offers training and professional development opportunities for people working in all aspects of music education and community music, and across genres, as well as devising and delivering specific training for professionals working in other sectors. They are involved in a large number of training programmes that currently include early years, community music, leadership development, and a reflective practice project in collaboration with Creative Partnerships. They also work in collaboration with Music Leader North West, and are part of the Music Manifesto's Pathfinder Programme through Vocal Union which aims to provide training for teaching primary school children to sing.

Given that the Sage is already deeply involved in music teacher and workshop leader training, it makes sense that any ACENE steering group initiatives involve them and tap into their various funding sources. I recommend that a spokesperson from the group meets with Catherine Zeserson to discuss ways of incorporating the teaching/facilitation of improvisation into the whole range of training programmes that they offer and how this might work in collaboration with existing experience from teachers at the Weekend school, for example. Given that the Sage claims to be 'committed to the broadest range of pedagogical and social approaches, drawing from the best in music education and community music practice' they ought to see the value of including all forms of improvisation as a matter of course, into their music training programmes. In collaboration with the experienced teachers and workshop leaders already known to ACENE, it should be possible to create jazz based training projects in collaboration with the Sage.

### **1.7 Summary of Sage provision**

In conclusion then, the Sage provides a high profile focus for musical performance and education in the region, that has to be included in any long term strategy on jazz education. I recommend the following that:

- 1. the Jazz Daze project be disseminated widely to schools and if necessary that the steering group provide funds and teaching experience to assist teachers with any new skills they may need;**
- 2. the Jazz Building Blocks materials be more widely disseminated and the music teacher's be mentored or otherwise assisted to develop the activities.**
- 3. negotiations begin with Katherine Zeserson and the education outreach team as to how improvisation can be incorporated into their current and future music training provision and encourage wider participation;**
- 4. the Sage Weekend school be provided with progression routes into it via the online curriculum and a combination of in- class teacher training with jazz mentors, and outreach provision at the Sage itself.**
- 5. that negotiations be initiated with the Sage on the possibility of widening participation and activities around improvisation.**

## **1.8 Local authority music service jazz provision**

Regional music services do have some jazz provision and it is described in the following paragraphs. The Music Services within the region run on two basic models: two or three full time co-ordinators and a large number of self employed freelance instrumental teachers or a large number of full time teachers. The jazz provision provided by music services, seems sparse and is generally found in big bands and small jazz ensembles run by dedicated peripatetic teachers who also play jazz themselves. The following general information comes from the Arts Council England/Jazz Services Survey of Jazz in the North East and Cumbria 2004 which carried out its own audit of jazz education. Durham, Gateshead, Newcastle upon Tyne, North Tyneside, Northumberland, Sunderland and Tees Valley Music Services all responded to the survey. They all were involved in jazz education to some degree 56% claimed to have jazz in instrumental lessons, and had jazz INSET for one week three times a year. 42% used jazz education in CDP for instrumental teachers. 100% organised or supported school based or LEA wide jazz ensembles including big bands mainly on a weekly basis. 42% offered some kind of introductory jazz workshop for classroom music teachers. Based on the responses and information from current Music Service heads, these figures seem to suggest that jazz provision has diminished over the past four years.

### **1.8.1 Sunderland- provision and issues**

Since 1995 the Sunderland Music Service - (now City Music) has been run with three full time (Steve Auster, City Music Co-ordinator, Chris Little and Lorraine Johnson) and 75 part time freelance staff. It has three funding strands: Sunderland LEA, parents and the Music Service (from the Standards Fund) and teaches some 4,000 children and young people out of a total school population of 48,000 i.e. 8% of all children. In terms of jazz provision, there appears to be very little; they have no flagship ensembles like big bands to 'sell' to parents or other stake holders, although they do have a soul band that plays gigs.

Steve Auster (SA) has over the years tried to interest schools in jazz provision by offering jazz bands (for which the take-up is low) and by organising training days where the teaching and learning of jazz improvisation has been explored. He has invited Eddie Harvey and Richard Michael, both of whom have a well established national profile as jazz educators and who provided excellent tuition and a range of strategies for teaching jazz in the classroom. Both classroom and instrumental teachers were inspired at the end of their one day session, but little developed from it as a result, because the skills learned were not used immediately or integrated into the daily musical practice of the teachers concerned. The indication here is that jazz based training programmes need to be followed up, so that teachers have a chance to really develop their new skills and also to be mentored over a period of time. This long term element ought to be built into any new teacher training programme and is the reason that it is vital to evaluate teacher perception of jazz and jazz education to tackle any issues, perceptions and questions.

SA also spoke of a workshop he had organised for teachers that had put some of them off; it featured a virtuoso jazz flutist, who whilst being a great player, had absolutely no connection with the teachers or showed them any way into playing or teaching the music. SA also books bands to play for schools and says that, whilst the brass quintet, wind and percussion ensembles are enthusiastically taken up, the response for jazz bands is small.

1. Sarah Kekus (Head of Schools Programmes at the Sage) made the point that teachers need to be mentored following training days, so that newly learned skills can be developed and incorporated into the daily routine, from the start. Follow up by trainers would also allow teachers to discuss approaches in more depth and to get useful feedback. This more sustained approach is necessary to ensure that the changes created by the training actually happen.

His perception of the reasons for this, is that previously booked jazz bands of the traditional type, where made up of the older generation, which put the pupils off. Apart from being ageist, I think it is more likely to have been unfamiliarity with the music. SA has even offered jazz bands for free and had low take up. He suggested that taking Jambone (the Sage youth jazz big band) out to schools would be a good way to interest pupils in jazz, with players being their own age. (When I mentioned this idea to Sarah Kekus, Head of Schools Programmes at the Sage, she said it was impossible to organise, due to the fact that all of the band were still at school themselves!) There are other possibilities however, for taking younger jazz players into school i.e. students from National Youth Jazz Orchestra or Newcastle College. Similarly, when SA put on the Voice of the North Jazz Orchestra with John Warren, for free, there were @ 500 pupils who attended out of a possible 8,000 invited from over 80 invited primary schools, which he considered to be a small number. We can speculate on the reasons for this, some of which come out later in the questionnaire responses from teachers and pupils. It could be related to cost, logistics, teacher time, perceptions of jazz or information overload. There may also be the problem of a lack of cultural reference points, so that neither teachers nor pupils really know what they are likely to be listening to. I recently asked a group of teenagers to write down their favourite players and bands and we had not a single duplicated musician or singer- everyone liked different music, reflecting their own personal and musical identity, not mainstream common cultural norms. It is therefore really important that jazz music and improvisation are introduced as a matter of course within the classroom environment so that pupils become exposed to it, as they do to other types of music. It may also be that more charismatic or lively performers are needed to inspire them- I'm thinking here of Wynton Marsalis or Dennis Rollins or Liane Carroll. SA thinks that young people should be playing to children and that this would inspire them to try the music out for themselves.

In response to the above, one strand therefore could be the showcasing a wide range of jazz music to schools in the region using a new approach which may involve either young people or 'starry' names with more street credibility or indeed, both. The questionnaire should elicit what kinds of jazz teachers and students might like to see and hear or where more educative work may be needed to convince them or draw them into the music. SA believes that the children of the nineties (or indeed any who have not sung or had regular music lessons of some kind) have no access to improvised music because it is outside of the mainstream media and are unlikely to have come across it unless introduced to it through family, friends or education. SA mentioned that there is a shortage of music teachers being trained in the area with only 18 currently studying at the Durham Centre, which is run by the Open University. The course there begins with a skills audit and is then tailored to suit the particular needs of the individual student. On contacting Dimitra Kokotsaki, Co-ordinator of PGCE Teacher Training Programmes, she stated that in terms of jazz education training, they offer a day workshop which takes place at the Sage and covers improvisation skills in a classroom context, but does not focus specifically on jazz. Instead, it looks at how the students can use a workshop-style format in their lessons, and is more of a confidence building, idea-sharing exercise than a session improving technical knowledge of improvisation. She was not sure how useful jazz education training would be to student teachers, but was willing to investigate it depending on how prevalent jazz now was in the curriculum. Another strand of the long term work of the steering group, may therefore include proposals for specific teacher training in jazz education and the teaching of improvisation and could be part of Key Stage 2 curriculum reform. The whole issue of teacher training is important and should be part of the remit for this study.

**Recommendation 6:** that a new approach to visiting jazz bands in schools be investigated perhaps involving local school-aged players as well as more high profile 'names' for example Courtney Pine or Dennis Rollins.

**Recommendation 7:** that the integration of jazz improvisation and other elements of jazz education be explored with the local teacher training centre in collaboration with the Open University.

**Recommendation 8:** that in the long term specific jazz teacher training provision be explored at one of the colleges.

### **1.8.2 Northumberland**

Trevor Snowden Head of Northumberland Music Service Trevor is a sax player who continues to undertake a wide variety of professional work alongside his teaching and administrative duties. His view about jazz education both within schools and the instrumental teaching services, was that whilst many teachers and students like the sound of jazz, they are put off by the name and are not motivated to spend the amount of time required to learn to improvise. He stated that he preferred to play transcriptions of brilliant solos from the past, than to invent his own solos that he considered to be mediocre, and he felt that many others took the same view.

Trevor's other major argument was that improvisation should be part of a series of core skills that all children should learn once they take up a musical instrument. This approach would be easier to 'sell' to teachers in conjunction with the new KS2 curriculum revamp, and would also benefit the children most because the skills could then be used for any musical genre. A small proportion of the 90 instrumental teachers in the Northumberland Music Service, are jazz musicians and so are comfortable teaching improvisation and their particular students benefit from that. Others are not interested and would also not want training in that area. It may be that traditional In Service Training days are insufficient for teachers to assimilate the necessary skills and gain the confidence required to facilitate improvisation with their pupils. Innovative approaches, mentoring and team teaching may help to overcome this. Alternatively, those teachers who are interested and already have the skills could be used as specialists and focus on this particular area.

Trevor also mentioned the link between approaches to improvisation in traditional music and jazz which may offer another way into learning about it. Northumberland Music Service, in conjunction with Trinity Guildhall and Folkworks, is involved in a pilot scheme to provide exams for traditional music. 140 children from 11 Northumberland schools are taking part in ceilidh band workshops and ensembles with performance certificates in accordion, Northumbrian pipes and fiddle. The certificates are intended to run alongside Trinity Music Exams. The ABRSM have, of course, been doing jazz exams for some years, but the Northumberland model appears to be more informal and performance based.

### **1.8.3 Durham**

Durham Music Support Service is managed by Jan Wilson, with a group of area managers and there are 60 freelance instrumental and vocal teachers, who similarly to Sunderland, teach @5000 pupils. They work individually, or in groups on a weekly basis throughout the county providing extra curricula musical experiences for all pupils in primary and special schools and support musical curriculum to class teachers. Their ensembles operate on three levels; district, regional and county with children moving from one level to the next as they progress. The County Big Band consists of approximately 25 more advanced players, primarily performing jazz music and

who also perform outside the county and in Europe. It is led by Shaune Eland who also co- leads the Jambone band and rehearses weekly for two hours.

#### **1.8.4 Cumbria**

Whilst Cumbria is not nominally within the Arts Council North East Region, it has jazz education activities that are of interest to the current research. The Cumbria music service is called a 'Learning Support Music Service' which consists of a specialist team of music teachers who deliver instrumental tuition and curriculum support throughout Cumbria. Instrumental lessons are given in small groups for 30 minutes at a time. Curriculum support is through regular whole class music teaching and through activities that are designed to support teacher's professional development. Pupils are offered the chance to play solo and in ensembles to a wide range of audiences and they also study a range of musical styles and cultures, and compose and improvise. There appears to be very little in the way of jazz teaching or ensembles at any of the music centers throughout Cumbria that Music Service uses.

Cumbria also operates a website: [tuned-in.org](http://tuned-in.org), which provides music resources for teachers, devised by teachers and produced by Cumbria County Council which produces and disseminates interactive CD ROMs for children focussing on music in the curriculum. It is a subscription service which uses ICT to interact with various aspects of music and its cultural context. The current example features The Carnival of the Animals described as a multimedia exploration of the Saint-Saens piece mixing stories and songs. West African drumbeats are also explored in a practical way and traditional stories are used in interpretation. It appears that the CD ROMs teach elements of learning a musical instrument within a cultural context and teacher notes are provided also. It is unclear whether the CDs are for use with groups or individuals and whether the teacher learns at the same time. There are free downloads about playing the whistle, creating music around the poem 'The Rime of the Ancient Mariner' and so on. Jazz is not specifically mentioned, but the units may contain improvisation.

#### **1.8.5 Gateshead**

Gateshead Schools' Music Service runs the normal regular weekly activities; a Saturday morning Music school, instrumental classes and classes supporting AS and GCSE Music. It has one jazz - based ensemble called Paraffernalia (sic) which meets for two hours a week and performs in the region.

#### **1.8.6 Newcastle**

Newcastle Music Service provides tuition throughout the city and a number of clubs and extra curriculum activities for those pupils who are interested in learning specific musical instruments. There are no jazz ensembles as such, although some instrumental teachers are also jazz musicians. The service also provides a programme of workshops intended to closely match key aspects of Music Curriculum at Key Stages 1, 2, 3, and 4 with teams of teacher/musicians visiting schools. They also help to deliver the Music Curriculum in schools where there are non specialist teachers on an on- going basis or for short courses. There is no jazz element mentioned although the service provides a rock band which plays a wide variety of music including some jazz.

#### **1.8.7 North East Music Co-operative**

In 1995, Newcastle upon Tyne City Council disbanded it's schools instrumental teaching service due to cut backs in funding, and 18 peripatetic music teachers from the service formed North East Music Co-operative. They now have 33 teachers and offer the standard orchestral and pop instrument tuition and ensembles. There is only one jazz related ensemble and that is a big band,

where: ' Students who are prepared to "have a go' at improvisation are encouraged to do so'. This suggest that it is not taught as such.

### **1.8.8 North Tyneside**

North Tyneside Music Service works with all schools in the borough. The service offers over 80 options of diverse musical opportunities although there appears to be no jazz based musical ensembles or tuition.

### **1.8.9 Tees Valley**

The Hartlepool Music Centre runs a jazz ensemble for an hour a week performing west coast jazz to Latin grooves, which is open to all. Stockton Music Centre also runs the Billingham Jazz ensemble for an hour a week. Curriculum support is offered as part of the Wider Opportunities programme and they are also involved in the DfES KS3 National strategy pilots evaluating new materials for teachers prior to national dissemination. Tees Valley Music Service offer composition, recorder and singing workshops and also offer a jazz ensemble for concerts in schools around a theme, but there does not appear to be any specific work on either jazz or improvisation.

### **1.8.10 Summary**

The regional Music Services do offer some jazz education in the form of large ensembles and the experience of individual teachers who are jazz musicians themselves. However there needs to be universal provision, a common curriculum, and many more teachers involved so that provision can be more inclusive. It may be possible and desirable for the Jazz Steering Group to initiate inter-regional Music Service meetings and training days to find out what exactly is provided in more depth; to disseminate good practice and to train teachers in new approaches to facilitate improvisation.

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**Recommendation 9: that inter-regional meetings between Music Services be set up to disseminate good practice and for training purposes to facilitate improvisation.**

## **1.9 Jazzaction**

### **1.9.1 Jazzaction Education Work**

Jazzaction was set up by the Yorkshire and Humberside Arts and Northern Arts in 1986 and has been run since then by Adrian Tilbrook as the regional jazz agency. It currently assists promoters in the NE with guarantees against loss and organises workshops for schools with local professional musicians. In addition it runs the Voice of the North Big Band, which is a mixture of professional and amateur players, and regularly commissions work which is recorded and performed with visiting artists including most recently John Surman and Tim Garland. Part of the Jazzaction remit is also to encourage the growth of jazz education and direct relevance to the current research are the Milestones workshops which have been organised on a monthly basis (3 hours on a Sunday) since 2004. The aim of the workshops is to improve the improvisation skills of participants using live performance, knowledge of harmony, jazz history and ensemble skills. Run in collaboration with Tees Music Alliance, and in front of an audience, Lewis Watson and Noel Dennis lead each session and a guest of international or national renown is also invited to give a master-class.

Jazzattack is a workshop big band of regional players which has a range of education and concert options for schools. It incorporates both jazz and rock performance techniques with improvisation for beginners and experienced players. The aim is also to provide curriculum support and this workshop is useful for GCSE students (performance, listening and composition through

improvisation). In addition to the small workshop band, the Voice of the North Big Band also performs school concerts of popular TV, film and advertising tunes as well as standard repertoire, in order to give them an enjoyable experience of live music and to encourage them to take up an instrument.

The Invention workshops have been run for the past few years in Bishop Auckland, Durham City, Teeside, Hexham and Newcastle and the programme provides the young musicians of the region with the opportunity of working with a team of established jazz composers and musicians. Three composers, John Warren, Tim Garland and Keith Morris, have been commissioned to write music and each piece is accompanied by a programme of improvisation workshops designed specifically to fit the composition. The works are graduated to include the least and most experienced musician and the composers then work with the groups to develop both the compositions and the improvisation. Currently the Invention days feature practical improvisation, demonstrations of jazz techniques and in depth analysis of some of the worlds greatest jazz soloists and improvisers.

The Voice Of The North Jazz Orchestra started loosely as a professional development project for the region's musicians, providing them with an opportunity and stimulus to develop skills. It is now a stand alone ensemble, and features eighteen musicians from across the north of England which regularly performs for schools. The band is directed by Dave Connolly and performs both big band classics such as "Skin Deep" and "In The Mood" as well as some of the more familiar themes from TV & film including rock and pop based repertoire. The aim is to introduce the broad range of big band music to pupils, to demonstrate the sounds and techniques of the various instruments and to encourage them both to listen more widely, especially to live music, and to take up a musical instrument.

### **1.9.2 Summary of Jazzaction jazz education work and recommendations**

Jazzaction provides an established and valuable resource of professional musical performance, compositional and educational expertise to the region, which I feel is underutilised.

**Recommendation 10 : that Jazzaction musicians and workshop leaders be involved in mentoring and working more with classroom teachers on jazz education and improvisation on a regular basis.**

### **1.10 Newcastle College**

To conclude this first section on current jazz provision in the region, Newcastle College runs a three year, full-time BMus (Hons) degree programme in Jazz, Popular and Commercial Music. The degree course is run with ten full and part-time staff (all of whom are professional musicians) who all have the requisite jazz performance, commercial music and education skills. It is intended to equip the student with all the various high level skill needed to be a professional musician. The performance staff interact with Jazz Action on a regular basis, in the context of jazz promotions, commissions, etc. The BMus team "has established a very good relationship with key staff at The Sage" (v. para 11 of section on The Sage Gateshead) Occasional jazz-related education events are held at the College, e.g. recent visit of the BBC Radio Big Band and in conjunction with the Sage, the Yellowjackets and Bill Frissell. A number of graduates have gone on to become specialist staff at the Sage. The next section features the analysis of questionnaires sent out to classroom music teachers, instrumental music teachers, pupils learning and instrument and workshop leaders.

## **2. Part 2 Questionnaire Summaries and analysis about the provision of jazz education in schools and instrumental lessons**

In the following section classroom teachers, music co-ordinators, instrumental teachers, workshop leaders and pupils were asked about their perceptions of jazz music and how much jazz and improvisation is being taught and learned across the region. T

### **2.1 Classroom music teachers**

#### **Introduction**

In total, 15 classroom teachers responded to the questionnaire: five Heads of Music, six Music Subject Leaders, and four Music Co-ordinators from across the region, including Northumberland, Bolden, North Shields, Morpeth, Ashington, Wooler, Blyth, Sunderland, Seahouses and Bedlington. The age ranges of the children were from 5-19 years and collectively, the teachers appear to have contact with and teach some form of jazz education to @ 2000 children and young people.

### **2.2 Responses and analysis**

Out of the list of possible jazz related subjects and activities mentioned on the Survey: jazz history, improvisation, jazz tunes, the blues, call and answer, jazz harmony and 'other', thirteen teachers taught the blues and call and answer and twelve improvisation. Six teachers taught jazz tunes and ten jazz history. No-one reported doing any jazz harmony. It is also unclear how improvisation is taught, and whether this is within the jazz idiom or not. Within this small sample, the majority of teachers already teaching some form of improvisation however general, so it ought to be relatively easy to include jazz within this via training and or mentoring.

Seven of the respondents briefly described activities involving jazz education. These included an extra curricula swing band, a keyboard, whistle and rhythm improvisation project for 11-13 year olds, a blues performance and related history, a blues keyboard project and the analysis of jazz standards for AS/2 music. One teacher said that jazz music is sometimes played in class and also in assembly at their school.

Ten respondents said they liked jazz, with two citing Nina Simone and Django Reinhardt as their favourite players. One said that they did not understand jazz but enjoyed it anyway. Other players mentioned were Johnny Smith, Charlie Christian, Django Bates, Martin Taylor, Howard Alden, Jelly Roll Morton, Bix Beiderbecke, Duke Ellington, John Coltrane, Charlie Parker, Sarah Vaughn, Grover Washington, Jools Holland, Frank Sinatra and Glenn Miller. Of the five who did not like it, one found it: 'interesting as a live performance' and two were ambivalent, stating that it was 'OK' or that they liked it 'some'. One said that: 'My limited knowledge means that I find it too self indulgent and musically beyond my understanding.' On balance then, there was a positive response to this question with 66% liking the music to some extent, and with some knowledge and 33% not.

Fourteen of the classroom teachers had listened to a live jazz performance and enjoyed it; only one had not done so. Again, this is positive information and appears to convey that in this small sample, there is sufficient interest to build on either that or the only people to respond to the questionnaire were already interested in jazz! One teacher stated: 'I enjoyed it but couldn't understand how they could play like that with no music or plan!'. Many teachers may in fact feel this way and would perhaps benefit from a practical introduction to jazz including some listening.

Twelve of the respondents had no teacher training in jazz or improvisation, two had some in improvisation and the blues and one did not respond. Likewise, eleven had not had the opportunity to improve their skills; one had done a half day course on Jazz Building Blocks at the Sage; two had taken part in workshops and one did not answer the question. The conclusion is that there is

little formal training and infrequent opportunity to improve on it; both areas need addressing because there appears to be a genuine interest in learning about it.

In response to a question about which elements of jazz education teachers might be interested in or would best support their work in the classroom, seven answered this question and five of them wanted specific help in teaching improvisation. One teacher said that they needed resources such as musical activities that could be used to create a larger composition. One wanted help with the jazz curriculum and one with introducing the subject to both children and teachers. One asked for help in playing with confidence- again it is not clear whether for the children or herself! These responses are welcome in that again, teachers seem interested in learning more and in introducing and developing broadly based jazz skills with children. What they appear to need is child friendly approaches and materials or resources that they can use relatively quickly and easily.

Eleven teachers had not organised any live jazz performances in their school; three had, with one putting on their own in-house children's swing band; two presenting a trio twice followed by workshops, and Jazzaction projects, and one not responding to the question. Happily, thirteen of the respondents said that they would be interested in putting some live jazz on. One said possibly, if geared to primary pupils and one said they had no interest. From the small sample, there would appear to be a lot of scope for introducing live jazz performances into schools of the appropriate kind for the broad range of ages and perhaps with more guidance for teachers. It remains unclear what the reasons are for the lack of jazz performances up to now and these may include lack of contacts for bands, funding issues and lack of time either to organise the events or to put them on in school; these issues would also need to be addressed.

On a scale from 1-10, five teachers rated the importance of jazz education at 5; three rated it at 10; one at 8; two at 7; one at 6 and two at 3, with one person not responding. The majority then (12) viewed jazz education as equally or more important than other types of music, with four respondents stating that all types of music education were equally important to them and for the pupils. This would seem to indicate a willingness to engage with jazz because it is seen as important or equally as important as other types of music.

Asked if they would be interested in more training and if so, what kinds of activities; ten respondents answered this question and all of them were interested, although some stated that they have limited time and other priorities. This is a crucial point; the traditional In Service Training days with no follow up seem to have limited value to teachers especially in the practical implementation of what is learned. New models are developing which involve mentoring and collaborative classroom work over time, which seem to be much more useful. The main area of interest for training appears to be: how to approach improvisation with large classes of mixed ability pupils, with a wide range of instrumental skills or indeed none at all. Perhaps vocal approaches would be useful here.

There were seven final comments from the classroom teachers:

'I have only just started work at this school (Jan 08) and cannot answer questions re students with much confidence.'

'The children in our school are exposed to most styles of music during their 4 years at our school- jazz isn't one of them so there is a gap.'

'Pupils with little or no musical background may struggle to grasp elements of jazz music.'

'Jazz can seem very elitist to those students/listeners who have limited experience of skills- finding a way to introduce jazz at beginner level seems to be the main obstacle. When we had a lot of pupils learning woodwind and brass, we had some real interest going. As our catchment has changed, it has the same effect as much classical, folk and some ethnic styles - instant turnoff. The prevailing style here is dance and we have a real problem getting our pupils to engage with anything else.'

'I would only be interested in a jazz education programme if it was inclusive. As a start I'd require something to present with guidance to a whole class, possibly in groups of 5 or 6 who are mostly (99%) NOT receiving instrumental lessons.'

'It should be part of the curriculum throughout all key stages.'

### **2.3 Summary**

There is evidence that within the general music schemes of primary and secondary schools, improvisation and blues are being taught, along with, to a lesser extent, jazz tunes, call and answer phrases and jazz history. Overall, it appears that teachers would like to teach jazz based music in more depth but are lacking the confidence, skills or knowledge and perhaps sufficient time to develop them. The majority (14 out of 15) say that they like jazz music, although most of the names mentioned are historical, (in contrast to the instrumental teachers who mention many contemporary names). Again, 14 out of 15 have attended a live jazz performance and mostly enjoyed it. 12 had not had any jazz education within their teacher training and only 2 had taken or been offered the opportunity to improve their skills, indicating an area that needs addressing if jazz education and improvisation are to become an everyday part of the curriculum. 7 wanted help with teaching improvisation and understanding jazz in general and also would like useful teaching resources for larger mixed ability groups who do not necessarily play an instrument. Most, (11 out of 15) had not put any live jazz performances on in their schools, but 13 of them were willing to do so, indicating that this is another area for consideration given the right type of bands and music. Overall, the response to the value of jazz education was positive, with four teachers saying that all music is equally important. Similarly, there was an equally positive response to training and the wish to have and use, more jazz based resources and materials.

In conclusion, then, there seems to be a large number of children and young people involved in some form of jazz education but it may be in a rather general way, and lacking in focus particularly on more inclusive and creative approaches to improvisation. Whether this reflects a general trend in music education, which involves a minimal amount of jazz education or whether the only people who responded are the one's who actually do it, is open to question. There is however an underlying wish on the teachers' part to engage with improvisation and jazz education in more depth.

### **2.4 Peripatetic Instrumental teachers**

#### **Introduction**

Seventy instrumental teachers responded, eighteen from Northumberland Music Service, thirteen from Durham, five from S. Tyneside, seven from Newcastle, three from N Tyneside, thirteen from Gateshead, one from the Sage and one from PH Music. They comprised eleven guitarists, twenty-five woodwind players, fifteen brass players, four string players, ten vocalist, six keyboard players, three drummers and three curriculum support teachers. Thirty two teachers have given

contact details, which suggests interest in future workshops and training. Most teach the 7-18 age group with six focussing on primary and ten teaching the whole range from 6-60+ years.

## **2.5 Responses and analysis**

Sixty seven teachers had taught some elements from the list of jazz activities mentioned previously with the blues featuring many times, but history and harmony only being taught by eight. Significantly, the full range of jazz related activities was taught by only one teacher with five others teaching five out of the six elements. Fifty two teach call and answer, fifty one teach improvisation, forty seven the blues, thirty three - jazz tunes, five teach jazz history, and six jazz harmony and two – other. This is probably what would be expected of instrumental teachers. Compared to the classroom teachers, there is a much more even spread of activities with more or less equal focus on improvisation, jazz tunes, the blues and call and answer.

In response to the question as to whether they like jazz, forty nine say that they do; four said 'some' and five said they do not. The overwhelming majority then, claim to like it. Citing a range of historical artists and a couple of contemporary ones including: Big band, Branford Marsalis, George Shearing, Oscar Peterson, Miles Davis, Ella Fitzgerald, Louis Armstrong, Wynton Marsalis, Courtney Pine, Andy Sheppard, Fats Waller, Cleo Laine, John Dankworth, Stan Getz, Dave Brubeck and Duke Ellington, Be-bop, Trad, New Orleans, John Coltrane, Michael Brecker, hard bop, cool jazz, and contemporary UK jazz such as Ingrid Laubrock and Acoustic Ladyland. One respondent said that they rarely listen to jazz and one, that he performed jazz/ Latin piano, in lieu of naming names. The list represents a slightly more comprehensive range of listening, with a couple of contemporary British jazz artists included, indicating a broader level of appreciation and understanding. Comments included:

'Yes, like watching the interaction between players.'

'Yes, Grappelli, Lincoln Centre Jazz Orchestra, Miles Davis, Will Todd.'

'All jazz from 1890's to present.'

'Yes, many different styles from Miles Davis to Robben Ford/Larry Carlton.'

All seventy respondents said that they had been to a live jazz performance, and of them, sixty two said that they had enjoyed it, and mentioned recent concerts such as Jerry Bergonzi, Harry Connick Jnr, Claire Teal, Michael Garrick Reunion Qt, Courtney Pine, big bands and the F-IRE collective. The Sage was often mentioned as the venue for jazz gigs. The one teacher who rarely listens to jazz also has not been to a live performance. Ten of the teachers also perform jazz regularly themselves and so have a deep understanding and skill base.

Forty three teachers said that jazz had not been part of their teacher training, whilst fourteen said that it had. Eighteen stated that they have had opportunities since to learn about it during Continuing Professional Development. They had variously gone on ABRSM taster days, done other workshops or learned to improvise from friends and in bands. Of the thirty nine teachers that answered the question on future training, twenty nine are interested in learning or developing their improvisation themselves and then how to teach it, and six asked for specific technical training in modes, chords and harmony. Ten of the teachers were practising jazz musicians most of whom had attended the Newcastle college course or Leeds College of Music. In response to a question asking how much interest there was for jazz music amongst their pupils, thirty nine instrumental teachers said that there was interest, and their comments included:

'Yes, young children enjoy a shared musical approach, taking turns, playing freely, playing riffs etc.'

'Mainly they are interested in improvising.'

'Huge. I run the Gateshead Jazz groups junior and senior. Kids who are not involved want to be involved in the future, so the potential is growing.'

'There is for improvisation generally in various different styles.'

'Plenty, mostly amongst saxes.'

'Most are quite open to different styles.'

'Pupils love improvising- not necessarily calling it jazz.'

'None expressed, but if I play say, 'Take 5' they all light up.'

'Haven't labelled it, but they love to improvise and invent.'

'They love it.'

Twenty say that there is some, little or no interest and their comments included the following:

'Very little, most are too young.'

'10% have some interest.'

'To be honest, many children do not 'ask' about jazz until they are 14/15. They very often have not heard of it and therefore are not motivated to learn it.'

'Interest isn't huge unfortunately.'

'The fact that I prefer to read music from conventional notation influences my pupils' attitudes.'

Clearly, there is an issue here over the jazz word which we need to take into account.

The thirty seven that stated that their students were interested in jazz and improvising also mentioned that the students needed to know more about the harmonic background; that they lack the confidence to improvise; that they enjoy swingy and funky tunes with a groove particularly, and so on. One teacher said that his pupils mostly wanted to play rock and that he only had one who wanted to play jazz. The mixed and polarised responses are probably a reflection of the confidence and enthusiasm of each teacher and the level of their improvisational skills. So much depends on the individual circumstances of the school, but if both classroom and instrumental lessons were integrated, teachers could be introducing children to jazz in a more general way whilst the instrumental teachers could be following up and developing ideas in more depth. The current KS2 pilot projects in whole classroom instrumental teaching which are taking place around the country also should be investigated with a view to including jazz and improvisation.

## **2.6 Summary**

Within the sample, there seems to be a greater knowledge and enthusiasm amongst the instrumental teachers although they also appear to be interested in training and learning more in order to teach improvisation and other jazz related skills more effectively. They teach a broad range of jazz based subjects, the vast majority have listened to jazz on record and live, and they also aware of both historical and contemporary jazz. Ten teachers are practising jazz musicians themselves and so have first hand experience of improvising, which makes it easier to pass on to pupils and to model for them and classroom teachers. Whilst most of the teachers had not been trained in jazz and improvisation as such, (although it was part of one teacher's training), three had a jazz degree from LCM, five from Newcastle college, one had taught himself to teach jazz to his own pupils and one had done ABRSM courses. Over half (46) of the respondents are interested in improving their own improvisation, learning more about facilitating it, learning jazz harmony and being creative, especially in an ensemble situation. Likewise, over half (46) state that there was interest for jazz music from their pupils, which some may find surprising. Thus there is much evidence to suggest that ACENE Jazz Steering group is pushing at an opening door here and that interesting and relevant listening sessions, workshops, mentoring for teachers, and live performances would be welcomed by the majority. The skills and knowledge of instrumental teachers ought to be disseminated more widely to classroom teachers, perhaps using team teaching and mentoring approaches. Peripatetic instrumental teachers are often marginalised both in terms of time and space within schools and they need to be more valued and integrated within the whole school music curriculum, as equal partners.

## **2.7 Jazz Workshop Leaders**

### **2.8 Responses and analysis**

There were thirteen responses from workshop leaders giving some indication of the scope and types of work delivered by them across the region. They comprised of four guitarists, two bassists, two drummers, two saxes and on each of voice, trumpet and piano. We have all their contact details and they teach all age groups across the year, with large numbers of students. Nine teach 100-300 students and four 20-50. Most teach a combination of weekly workshops or college classes, weekly instrumental lessons (often privately) and one - off or less frequent larger workshops or summer schools within the community with several working for example, at the Sage. All organise their own work but some have specific employers whilst others are freelance and some work for Jazzaction. Ten have formal qualifications (with four citing the BMus course at Newcastle College) and three are qualified to PhD standard but all have vocational and 'on the gig' training and realise its importance. Significantly all are interested in more training. Their approaches to teaching improvisation vary and here are their descriptions:

'Learning through analogies with language.'

'For beginners, I tend to emphasise a chord with a given scale and work form there. Most of the time with bass players, just getting them to perform a walking bass line is hard enough let alone improvising.'

'Improvisation through the development of rhythmic concepts.'

'Accessibility - using repertoire familiar to students as a vehicle for improvisation.'

'Fun-relaxed-empowering.'

'Active and inactive notes- being able to hear the difference. Chords arpeggios, permutations. Scales- relationship to the chords. Analysis of the jazz repertoire.'

'As all of my teaching is with singers, the approach is often from a lyrical or scat sound angle. I often find that singers find it difficult to approach improvisation using jazz theory/scales, though I do encourage that approach too.'

'Singing and then transcribing melody - listening to changes and teaching active and inactive notes. Most importantly encouraging a conducive (sic) environment to allow students to experiment in group work.'

'Improvisation through vocalisation; awareness of harmony.'

'I tend to specialise in teaching bassists walking bass lines. This entails showing how to move from the chord sequence to improvised bass lines.'

'Aims to raise pupils aspirations, inform them about jazz and to make music.'

'Analysis of harmonic patterns; improvisation through vocalisation; scale theory.'

'I use some materials and approaches given to me by trumpeter Gerard Presencer, who taught me; information from my father who was also a music educator and also materials from mainstream published sources by Hal Crook and Mark Levine, to teach or facilitate improvisation.'

'I use the following approaches: rhythmic, tonal, melodic, repetition, sequences, changing notes, etc.'

'Aims for students to feel confident in the basics of improvisation and have a reference point when approaching solos.'

All have collaborated with colleagues and other jazz musicians in workshops and their aims in workshop is broadly similar; to encourage enjoyment, build confidence, develop skills and create a performance by the end. Five have worked in conjunction with classroom teachers to some extent, though not on long term projects, whilst eight have not. Seven responded with general comments on jazz education and what is needed, which are insightful and so are reproduced here:

'Infrastructure, coordination, sharing of best practice needed.'

'Both the amount and quality of jazz education in schools seems to be improving steadily in the region. As the number of jazz events (gigs/festivals etc) increases, so does the awareness of jazz and so educational related projects seem to follow suit. It seems at times there is a bit of a monopoly on jazz education in the area. I was recently nearly pushed out of work by a more established group who were brought in to fill the spaces on a school's workshop and wanted to provide all the tutors. It would seem to make sense to somehow create a central resource for educational tools/worksheets etc. that all the jazz teachers could access and use/ contribute to- this might heighten the sense of community- education should not be a battlefield! :) It might also help to raise awareness of the practice of jazz education in the area and help us all to be reading from the same score as it were..(!)'

'I currently work with the 0-7 age group and it appears to me that this is a good age group to begin introducing jazz/world music styles aurally in order to develop a wider sense of music and to familiarise young people's inner ears and brains to all manner of idioms and improvisation. My experience to date has been very positive in this area.'

'Some of the jazz education in Newcastle is wonderful, truly great opportunities for young people, but more opportunities for young people to be supported in their performances and encourage a real dynamic scene would help students learn to play live.'

'More teachers who have been trained in jazz music and more networking.'

'It would be worth getting specialist teachers to do more workshops - especially in schools with an enthusiastic music department.'

'More funding for collaborative projects.'

'Jazz education in the region could be much stronger with more commitment from classroom teachers and more funding.'

'There are some very good jazz educators in the region who deliver very good workshops. There is probably a need for regular workshops to allow students to develop, rather than annual courses or short block sessions.'

'Jazz education in the region could be much stronger with more commitment from classroom teachers and more funding.'

'There are some very good jazz educators in the region who deliver very good workshops. There is probably a need for regular workshops to allow students to develop, rather than annual courses or short block sessions.'

## **2.9 Summary**

The overall impression given by the thirteen respondents is of a dedicated and skilful group who work with a number of students of all ages across the year. Most are willing to do more training and have also worked collaboratively with both jazz musicians and classroom teachers, perhaps providing the basis for mentoring work. On the basis of their responses, sustained work where students and teachers can develop over a long timeframe and a better dissemination of their skills and knowledge, seem to be required in order to make the most of what they have to offer.

## **2.10 Pupils Learning an Instrument**

### **Introduction**

There were forty one pupil respondents, aged between 9 and 18 years old. They had been learning for between 1 month and 10 years and eight play cornet, five play the clarinet, seven play the trumpet, three play alto sax, one plays trombone, ten play guitars, six play the violin, three play the flute, three play the piano, two play the bass guitar and one sings.

### **2.11 Responses and analysis**

In answer to the question: have you heard any jazz music and if so where? Twenty five said that they had; nine that they had not and seven did not respond (they tended to be from the younger age group and perhaps they missed the first question at the bottom of the front page). Over half

therefore had heard jazz and they were mostly in the older age group- most specifically those who had done GCSE Music (14-18). Of those twenty five, fifteen had heard jazz at school. Twenty one said that they liked the jazz they had heard, four said that they did not. One said that they could not remember and five did not respond. The reasons for liking it were varied:

'Yes because it gives you the chance to be involved in music groups. Hobbies. (sic) '

'Yes it sounds very different to what I normally hear.'

'Yes because I enjoy playing improvised sections myself.'

'Yeah, I'm interested in jazz and like learning jazz pieces.'

'Yes I think it's catchy and has good rhythm.'

'Yes the rhythms and melodies are uplifting and easy to listen to.'

'Of course, harmonically interesting and sounded good.'

'Yeah it was good to dance to.'

'I love jazz because it is upbeat, happy and has a good beat.'

One 9 year old said he would like jazz despite not having heard it because: 'I love listening to music.'

'its fun'

'Its interesting and versatile (sic) and you can adapt it to your playing- and its generally awesome :).'

'It is upbeat and you can improvise (sic).'

'It's different to more mainstream music.'

'Some was quite relaxing and some wasn't. I enjoyed it.'

'Because he is a really good singer and all the songs are really good.'

Comments from those who said they did not like jazz included:

'Never heard it (sic).'

'No it just isn't my type of music.'

'No, its rubbish.'

'No because I don't listen to it.'

In response to the question: can you name any famous jazz musician? Nine named Louis Armstrong, three named Duke Ellington, four- Nina Simone, three Ella Fitzgerald, two Charlie Parker, two John Coltrane, two Dave Brubeck, one Jamie Cullum, one Miles Davis, one Scott Joplin, two Martin Berry (local player/ teacher?) then variously, two- Amy Whinehouse (sic), one Robbie Williams, one Elvis Presily (sic), Howlin' Wolf, Frank Sinatra, Julie London, Michel Buble, Harry Connick, The Blues Brothers and Reel Big Fish. I assume that some of the more historical figures are on the music syllabus. In total thirty one could name one or more jazz musicians (one named sixteen in total), Eleven could not and they tended to be from the younger age group.

Twenty one said that they had done some work in jazz in school, and nineteen said they had not and were predominantly from the 11-13 age group. The work done included improvisation, the blues, listening, call and response, chords and walking bass lines. Only eight said that they had been involved in either a workshop or summer school, whilst thirty two had not and one did not respond. Similarly, only nine had played in a jazz ensemble, (one at her old school outside of the area of the current study); thirty had not and two did not respond. Given the apparent interest, it may be fruitful to involve more young people in jazz based workshops and ensembles in order to maintain and develop their interest.

In terms of seeing live jazz, sixteen had done so, twenty four had not and one did not respond. Of the sixteen who had, eight had seen a live jazz band at the Sage, five had seen a band at school; two at an outdoor concert, one 'in bars and at guitar shows' and one in church. Only around a third had therefore experienced any live jazz which ought to be the most inspiring form of the music.

In response to the question: Do you improvise? Twenty four said yes, five said sometimes, one- rarely, one : 'I try but am unsure how to do it.', nine said no and the rest (8) did not respond. Over half improvise, which is very heartening although it is unclear whether this is in the jazz idiom or not. Thirteen were very interested in attending jazz workshops, twelve were interested (over 50%), eleven didn't know and four were not interested.

In terms of comments, twenty four either said no or made no comment at all. The rest of the comments (7) were positive and came mainly from the 15-18 age group:

'I enjoy listening to it and learning about it.'

'What the history of it is and what new styles came from it.'

'I love it. Shouldn't be forgotten! Basis for popular music too. Great to take part in.'

'Jazz is great and broadens horizons. It is the basis for a lot of modern music everyone should take part in jazz.'

'Could it be free different lessons? More workshops.'

'I would like to play jazz in the future.'

'I would like to try and play some jazz because I think I've covered a lot of over (sic) styles more than I may like to.'

## **2.12 Summary**

The overall picture then from the forty one respondents with a wide range of ages and instrumental musical experience is that jazz education in some form is available to them within the school curriculum and particularly for those involved in GCSE Music. Over half (24), also say that they improvise already which is a great start, although it is unclear whether in the jazz genre. The survey indicates that it is children from the younger age group who miss out on the school based jazz education, but there is also a lack of workshops, summer schools and ensemble jazz playing with only eight or nine pupils having been involved in any of those. Generally pupils seem positive about jazz indicating that there may not be a problem with the jazz word here. Just over a third (16) had heard some live jazz and half of them had done so at the Sage, and this could be improved- pupils have to hear it to get to like it and to want to play it.

## **2.13 Conclusion and proposed recommendations from the survey responses**

### **2.14 Classroom teacher recommendations**

There are many positive elements within the survey responses which give the impression that developing the various aspects of jazz education that we think are important may not be as hard as we might have imagined. With regard to classroom teachers, for example, improvisation and the blues are being already taught widely in the general music schemes at both junior and secondary levels and the majority of classroom teachers like jazz, have been to live performances and are interested in learning more about it to pass onto their pupils. Despite the pressure on their time and the weight of continuous government initiatives and criticism, most are willing to do more (relevant) training into jazz education and would like appropriate teaching resources and approaches. They are also willing to put on jazz performances, again, perhaps with guidance or advice. In conclusion then, with regard to the specific responses of classroom teachers, I propose that:

**Recommendation 12: the jazz strategy group commission a jazz curriculum to be put on line, with a range of levels, and downloadable activities and resources that cover harmony and history as well as improvisation and blues based activities;**

**Recommendation 13: in conjunction with the curriculum materials, training sessions are set up in school time with workshop leaders who work with and mentor teachers;**

**Recommendation 14: Specific weekly classes for teachers in their own time, to include multi-purpose sessions for all comers.**

**Recommendation 15: that classroom music teachers are invited to the Sage on a regular basis to hear concerts for free, to witness the teaching in the weekend jazz school and to be included in appropriate workshops;**

**Recommendation 16: wide ranging, free, live, jazz performances be presented in schools on a rolling programme and on a regular basis as a priority; children need to be exposed to the live music if they are ever to become involved in it.**

### **2.15 Instrumental teacher recommendations**

Similarly with instrumental teachers, a number are already teaching jazz based skills and encouraging improvisation. What I suggest is that there is some consistency of approach so that instrumental teaching feeds into and supports classroom music making and assists the teacher. This is even more important if we think about how novice jazz musicians can develop and, for ex-

ample, take up opportunities at the Sage weekend school and later at music college or conservatoires. Some instrumental teachers' have advanced jazz skills and are performers, and they could not only develop their own practice, but also help other teachers to do so.

Recommendations for instrumental teachers are that:

**Recommendation 17: Instrumental teachers' are given opportunities for further training and developing their skills base;**

**Recommendation 18: they help classroom teachers with improvisation using a mentoring and team teaching scheme;**

**Recommendation 19: they are given a greater and more valued role in schools as mentors and are a part of the school music team;**

**Recommendation 20: they perform for schools on a regular basis and/or assist in the coaching of ensembles;**

**Recommendation 21: they help to draw up and access the on-line jazz curriculum so that there is some consistency of approach.**

## **2.16 Recommendations for pupils**

In terms of the pupil responses, younger pupils need more exposure to jazz music; to improvisation that is appropriate for their age and ability and to ensemble playing and workshops. Many schools use recorded music as part of the 'accelerated learning' scheme in many schools, although the music tends to be classical, Mozart or Bach and is used to aid learning and, as both pupils and teachers seem to be open to learning and listening more, I propose the following recommendations for pupils that:

## **2.17 Recommendations for workshop leaders**

Jazz workshops leaders, whether attached to Jazzaction or not, need to be involved in more sustained projects within schools and to share their skills both with more students and more teachers. I propose for workshop leaders that:

**Recommendation 22: workshop leaders assist in the production of the online curriculum;**

**Recommendation 23: they work in collaboration with classroom and instrumental teachers in the delivery of it;**

**Recommendation 24: they also have opportunities for further training;**

**Recommendation 25: any strategy is long term so that teachers and can develop as players and teachers- we are all suffering from short term initiative overload!**

Obviously there are cost implications in all of the recommendations and I propose that funding applications be made to develop the jazz curriculum as an on-line resource and for a series of pilot projects that integrate and develop the jazz based skills of classroom teachers, instrumental teachers and workshop leaders with pupils of all ages. If it is possible to include a research ele-

ment in the process, it may also be possible to apply to Creative Partnerships, Youth Music, Jazz Services and so on.

### **3. Part 3 Some issues around the jazz curriculum and musical learning**

When we talk about jazz education, what is it exactly that we mean? What are the elements and skills that constitute a jazz 'curriculum', that are different from ordinary music education? How might they be incorporated into an Key Stage 2 or Key Stage 3 music curriculum?

#### **3.1 Thoughts on the jazz curriculum**

The jazz curriculum has historically, been based around the following areas most of which focus on individual instrumental proficiency:

- Instrumental proficiency - technical and musical instrumental ability in order to begin improvisation.
- Jazz Improvisation - focussing on nurturing individual musical creativity within small ensemble improvisation.
- Ear Training - involving graduated interval, chord and scale recognition and progressing to advanced sight singing, harmonic and melodic dictation and transcription.
- Jazz Theory - foundations of jazz harmony: scales; modes; melodic construction; chord voicings and voice leading. Musical analysis, style, standard song forms; chord substitutions and reharmonisation.
- Keyboard skills for harmony, arranging and composition purposes.
- Rhythmic analysis - developing basic rhythmic fluency, swing and understanding rhythmic notation using dictation and transcription.
- Theory and performance-is a link between theory and performance of jazz improvisation and are conceived of as practical extensions of the theory classes.
- Instrumental sight reading - a minimum and developing standard of sight reading proficiency for ensembles, instrumental lessons and theory lessons.
- Arranging fundamentals - to instill craft skills in arranging e.g.: instrument ranges, basic voicing principles, score layout, basic music preparation and includes in class playing projects.
- Jazz history - an overview of jazz history from its roots in African, European and American music from Buddy Bolden to Brad Meldau.

Clearly, whilst some of this basic curriculum is jazz specific, much could be incorporated into the core musical curriculum and include skills that are useful to all musicians of whatever genre. New approaches and initiatives at KS2 and 3 may enable the smooth integration of these elements. Below are what I consider to be the core skills:

- deep and sustained listening;
- good basic instrumental skills;
- improvising in any genre using extemporisation with the melody;
- improvising using rhythm;
- improvising over a harmonic background;
- improvising individually, collectively and collaboratively;
- improvising using a chord progression or two chords and a groove;
- aural training to be able to sing back a melody and later write it down;
- composing melodies and progressions;
- exposure to a wide range of different types of music;
- internal and external rhythmic sense using movement and later through notation;
- singing of melodies, motive and lines and creation of sung improvised lines;

- ensemble work in a choir or instrumental band
- performance both informally and formally.

Jazz genre specific skills are:

- improvising within a jazz style
- swing based rhythmic phrases
- knowing and understanding jazz history
- learning jazz repertoire across the various historical periods
- playing within small and large jazz ensembles
- transcription of jazz solos aurally and using notation
- composing jazz tunes
- learning an instrument and having enough technical facility to play jazz on it.

Current changes to the curriculum at KS2 &3 could incorporate a new jazz education strategy. Jazz education or core elements of it could also be adopted in the approaches to instrumental teaching that involve whole class teaching and a range of musical partners and mentors.

### **3.2 New initiatives at Key Stage 2 and 3**

Personalising Learning -David Hargeaves iNet 2005

In his pamphlet on Curriculum and advice and guidance, ex Chief Inspector Inner London Education Authority, states that currently schools are in transition between two distinctly different visions of curriculum. One is a 19th Century vision, where educational aims and outcomes are few, simple and uncontested; where the curriculum is specified as knowledge to be absorbed and where knowledge is conceived of as subjects or disciplines that can be pre-specified in sequential detail and be taught and learned in lessons. By contrast, the curriculum in the 21st Century has educational aims and outcomes that are many, complex and contested; the curriculum is specified as competencies to be acquired and these competencies are conceived as essential learnings that cannot easily be pre-specified in sequential detail but are best acquired through activities designed as projects. The emphasis is on personalising learning. Whilst the national curriculum still belongs to the first model, there are signs that it is changing in response to the 21st century model, especially with the latest reform in Key Stage 2 and Key Stage 3 curriculum.

Valerie Bayliss in *Redefining Schooling* (Royal Society of Arts paper 1998) suggests a radically different approach to curriculum, beginning with educational aims and then defining the content of education that will realise those aims. So, what has this to do with jazz education? The learning of jazz and in particular improvisation, reflects the basic educational aims of the new initiatives in curriculum, where learning seeks to engage the student fully; where responsibility for learning is assumed by the student; where the student has independent control over their learning and collaborate in constructing and designing their own education. Paul Berliner (1994) in his book about how jazz musicians learn, has much to say through his interviewees about the nature of independent and autonomous learning of jazz improvisation, in the process whereby the improviser finds and develops their own unique individual voice within a collaborative and collective democratic jazz community.

### **3.3 Key Stage 2 (KS2) and Key Stage 3 (KS3) curriculum reform**

Curriculum reform at KS2 and 3 is driven by the understanding that 19th century, 'one size fits all' national curriculum is no longer a useful model for the 21st century with the rapidly changing technological advances in society. The Qualifications and Curriculum Authority (QCA) has consulted and debated widely on a new approach to curriculum that aims to challenge, inspire

and prepare pupils for the future, and is proposing that schools design their own 21st century curricula using a more personalising model attuned to individual and more autonomous learning. On the basis of their discussions, they have developed a big picture of the curriculum which is organised around three questions:

- What are we trying to achieve for our young people through the curriculum?
- How can we best put together a curriculum experience that will enable us to achieve our aims for young people?
- How will we evaluate whether our curriculum is working?

The Qualifications and Curriculum Authority are encouraging schools to codevelop their curricula with other schools, in networks with a range of different partners. One of the partners could be the local music services, and/ or jazz specialists who could advise about jazz provision. The emphasis in new curriculum development is on being creative, imaginative, working collaboratively and being willing to take risks, all of which are part of learning to improvise. There is also a growing interest in transferable skills from improvisation which currently being developed in, for example, business models. In the 2001 programme of study for Key Stage 3 for Music (which is part of the National Curriculum and is devised by the Qualifications and Curriculum Authority), the key processes that pupils need to learn include improvisation and exploring and developing musical ideas whilst performing. All music teachers therefore need to include improvisation as a matter of course in their music lessons and ways need to be found to enable them to do this with confidence and skill. Jazz as a genre is also included in the range of popular and classical traditions that pupils should be exposed to. Thus there is a statutory requirement to include both jazz as a genre and improvisation in the curriculum.

### **3.4 Wider Opportunities**

The Wider Opportunities project has been run by Youth Music in collaboration with the Department for Education and Skills (now the Department for Children, Schools and Families), and with support from the National Association of Music Educators and the Federation of Music Services since 2003. They have run seven pilot projects across the country to provide greater access to instrumental tuition for primary school children in support of the government's claim that 'Over time, all primary pupils who want it, should have the opportunity to learn a musical instrument.' Essentially, instrumental lessons are given to whole classes so that every child has an opportunity to play. Her Majesty's Chief Inspector of Schools, David Bell said:

"The majority of Wider Opportunities pilots have produced high-quality work by skillfully combining the teaching of musical skills, new musical experiences and specialist tuition into one effective programme. The commitment, expertise and enthusiasm of tutors are ensuring pace, challenge and enjoyment across an impressive range of musical activities, from sitar to saxophone and from string ensembles to junk bands. Standards are higher where successful new partnerships have been formed between school-based staff, Music Service tutors and professional musicians. The most successful trial tuition programmes have also included opportunities for vocal work and improvisation, and for pupils to compose and perform their own pieces."

Office for Standards in Education (Ofsted) identified a number of positive lessons from the pilots, finding that:

- teaching and learning improve, and standards are higher, where successful new partnerships have been formed between school-based staff, music service tutors and professional musicians;
- in high-quality whole-class and large group tuition, the acquisition of technical and musical skills is also combined from the outset with opportunities to make music successfully in a large ensemble;
- the most successful trial tuition programmes also include opportunities for vocal work, for improvising and, more rarely, for pupils to compose and perform their own pieces;
- the provision of instrumental tuition for whole classes or for large groups during the trial period resulted in much higher numbers of pupils wanting to continue to participate. In several of the pilot programmes take-up is between 70 and 100% of pupils; and
- where whole classes, year groups or whole key stages are provided with the same opportunities to experience instrumental music-making for the first time, the usual gender imbalance in favour of girls is avoided, as are instrumental or cultural stereotypes.

The major learning from the pilot projects is that if any progress is to be made in giving every primary child the opportunity to learn a musical instrument then there has to be a close link between classroom and instrumental teaching practice. I feel this is also true if we are to make any inroads in the serious facilitation of improvisation and learning about jazz music. Other ways are not universal enough and any scheme that exists outside of the classroom is unlikely to be consistently disseminated across the country. The report of the project which details the planning, implementation and evaluation of all of the projects across the country is called: *Creating Chances for Making Music* and is available from the Youth Music website. It shows in some detail how collaborative working between classroom and instrumental teaching can be organised successfully. Unfortunately there were no pilot projects in the North East. Given that, improvisation of some kind is already going on in both classroom teaching and the group instrumental projects, it should not be too difficult for jazz specialists and educators to have some input into how the next phase of the schemes ought to develop.

### **3.5 Creative Partnerships**

Creative Partnerships is run by Arts Council England, Department for Culture Media and Sport and the Department for Children Schools and Families and supports innovative long term partnerships between schools and creative professional artists of all kinds, with the aim of raising pupil creativity, aspirations and achievements. To date they have worked with 2,400 schools from Key Stages 1-4 in areas of deprivation. The independent research evaluating the work of CP highlights generally positive effects and results from this kind of working. Overall though, the number of music based projects seems small, perhaps because they are covered in other initiatives. In the North East there have been five Creative Partnership projects in Northumberland, North and South Tyneside, Durham and Sunderland, and Tees Valley. The one specifically musical project included 'Anthem for Northumberland' which was a composition created and arranged by students from three Northumberland high schools to accompany a series of films also made by pupils. The reason for including CP in this survey is to provide the means of creating a pilot and also to access a source of outside funding. An improvisation project with an evaluation in conjunction with jazz practitioners in the region would seem like a good idea.

### **3.6 Music Manifesto**

The aims of Music Manifesto are:

- To provide every young person with first access to a range of music experience
- To provide more opportunities for young people to deepen and broaden their musical interests and skills
- To identify and nurture our most talented young musician
- To develop a world class workforce in music education
- To improve the support structure for young peoples' music making

The Sage is involved with the Music Manifesto as part of Vocal Force which is encouraging singing in primary schools and includes a training programme for teachers and workshop leaders. Currently in the North East, there are projects in Easington District, North Northumberland, and Tees Valley.

### **3.7 Creative Britain, New Talents for a New Economy**

The latest DCMS report on creative industries and improving the quality of life through cultural activities, promises five hours of 'culture' a week for children and young people. In a list of activities that included visiting exhibitions and using library services, is 'play music or sing'. DCMS are pilot programmes for this in ten areas with £25m, over three years and if the North East is included, there are sound reasons for lobbying for greater music provision across the board and included within that, jazz and improvisation as a major creative musical force and means of self expression.

### **3.8 Instrumental and Vocal Tuition at Key Stage 2 Guidance Notes and how jazz education in its broadest sense might fit into it**

The changes in Key Stage 2 music provision are in direct response to David Blunkett's statement that 'Over time, all pupils in primary schools who wish to will have the opportunity to learn a musical instrument.' 2000. Various ways have, over the past eight years, been explored to provide instrumental and vocal tuition to fulfill this promise, including the pilot schemes describes above in the Wider Opportunities initiative. The aim of these various approaches and projects has been to ascertain whether it is feasible and realistic to offer instrumental provision using whole class approaches and indeed if they work. The initial evaluations suggest that they do although, on a paper based research process it is unclear what level of standard on the musical instrument has been achieved. It is my view that if jazz education in its broadest sense can be incorporated into these whole class approaches, significant numbers of pupils can be involved in it almost for the first time. The effect of much greater exposure and provision over a few years (given that the government continues to funding), will have a positive impact on how musicians develop and what they achieve and also on audiences for jazz. Without the backing of large amounts of government funding, or the incorporation of jazz education within mainstream school provision, it will be difficult to gain the kind of coverage for it that we think it deserves and continue with short term initiatives and local workshops.

The main aim of the new Key Stage 2 provision is to 'normalise' instrumental and vocal tuition within the national curriculum, so that 'every child considers him or herself to be a musician'. Within this proposed framework, there ought to be the opportunity to include some elements of jazz education and particularly improvisation. Within the Wider Opportunities Programme, there were a number of key features that characterised the teaching programme which was delivered in combination with Music Service tutors, freelance musicians, workshop leaders, classroom teachers and teaching assistants. Broadly speaking there were three common elements:

- Taster activities designed to engage children and inspire them to take up a musical instrument;
- Foundation activities which included general musicianship work on pitch, rhythm, notation;
- Tuition, in which instruments were learned in a whole class setting.

The type of activities here included ensemble playing, composition and performance as well as a variety of instrumental techniques, and opportunities to work in small and larger groups with specialist help. Within the document's 'Ten characteristics of good and outstanding music provision in primary schools' developed by Her Majesty's Inspectors to support the judgement that music provision is good or outstanding, in point 4 it states that 'Opportunities to invent patterns, phrases or sections are given from the earliest stages; improvising should be part of musical learning from the beginning.' In addition, there is a new Continuing Professional Development programme for music teachers funded by the government and delivered by Trinity Guildhall and the Open University to develop whole class instrumental and vocal teaching, which is free to classroom teachers, teaching assistants, instrumental tutors and community musicians. The programme is an integrated series of online modules and face to face workshops with personal mentors assigned to participants. Whether jazz related elements already exist within the scheme and what the likelihood is that they could be incorporated, would need to be explored.

### **3.9 Rhythmic Music Conservatory in Copenhagen**

Aside from current government initiatives around whole class instrumental teaching, there are other precedents for similar large group tuition. One comes from the Rhythmic Music Conservatoire in Copenhagen where all instrumental lessons take place within an ensemble class. The rationale for this is as follows: ensemble tuition enables the individual to develop within the boundaries of the group; allows them to experiment collectively and collaboratively; encourages peer learning and motivation; encourages democratic process and equality amidst diversity and so on. The teacher's role is also challenged and more flexible; both learn during the process (as of course they should) and the teacher's role is more that of the pedagogue who 'walks with' the student and facilitates rather than dictates what or how they should learn. The teacher also has a better overview of what the student is doing and how they are working, because they can observe them in a range of classes and activities; not just their individual lesson. Can this approach be adapted to primary and secondary school music provision? If so, what is required to make it happen?

An advantage of the ensemble based system is that students can be examined as a whole and students can evaluate and assess each other. The process also encourages more autonomous learning from the students and reflective practice from the students. As part of this learning and reflecting process, the teacher keeps a record of the choices that are being made together during the course and students also have to formulate and defend their own artistic choices. Organising the teaching in this way is a more complex task and requires more administration, and teamwork. This way of teaching and learning should allow for research input and experimentation in approaches.

### **3.10 Final Conclusion**

In order for a jazz education strategy to be implemented in any meaningful and practical way, I feel it is necessary to think big and start small. In the short term, there is a large amount of expertise on jazz education in the region (via Jazzaction, the Sage, Newcastle College, music service teachers and musicians) but it is fragmented and not used to its widest potential; it or at low cost from the Sage (Jazz Daze and Jazz Building Blocks) and ways need to be found to make wider use of them by helping teachers in the classroom to use and develop the techniques and activities that are introduced. This means musicians and workshop leaders working alongside

teachers to develop skills, and the process could begin with those teachers who have already expressed an interest in learning more through the questionnaires. More advanced training days could be provided for specialist jazz teachers within music services to develop their skills which again, they could be subsequently disseminated widely. In the long term, the strategy is to create an on-line curriculum for use by everyone involved in jazz education throughout the region, which offers development and progression routes. The Sage is the regional centre for Continuing Professional Development in music and their educational provision ought to engage more seriously with improvisation on every level and across genres, including jazz. I feel that consultation and dialogue should begin with them therefore consultation ought to begin with them as a matter of urgency.

Similarly, at the Durham/OU teacher training centre, the music co-ordinator is already open to suggestions for training teachers in jazz improvisation and education, so discussions need to begin. Both the on-line curriculum and the teacher training initiatives should feed into the current changes in KS2 curriculum both because this is the only way to make a major impact within school but also because new approaches within the designing of the curriculum allow for collaboration and more creative ways of learning where improvisation and jazz education will be welcomed. The showcasing of live jazz around the regions schools seems to me to be a priority in order to introduce pupils to jazz music and to encourage them to play it. A new strategy is required to do this, with its own separate funding stream. Jazz education for the 21st century has to be integrated into the new approach to the curriculum and is eminently suited to it, being creative, enriching adaptive and a skill that everyone should have a chance to develop.

## List of Recommendations

**Recommendation 1:** that in order to make the most use of the opportunities afforded to young musicians at the Sage Weekend school, a series of progression routes need to be developed perhaps with the use of a comprehensive on-line curriculum.

**Recommendation 2:** that a map of current jazz provision be collated and distributed widely so that teachers and pupils are more aware of the opportunities already available to them.

**Recommendation 3:** the Sage Weekend school be provided with progression routes into it via the online curriculum and a combination of in- class teacher training with jazz mentors, and outreach provision at the Sage itself.

**Recommendation 4:** that this the Jazz Daze and Jazz Building Blocks resource is marketed more widely and that Key Stage 3 teachers are encouraged to use it. Also that teachers are offered training and mentoring in order to develop the musical activities and techniques, should they require it.

**Recommendation 5:** that teachers be re-introduced to these materials, perhaps mentored in their use by appropriate facilitators.

**Recommendation 6:** that negotiations be initiated with the Sage on the possibility of widening participation and activities around improvisation.

**Recommendation 7:** that a new approach to visiting jazz bands in schools be investigated perhaps involving local school-aged players as well as more high profile 'names' for example Courtney Pine or Dennis Rollins.

**Recommendation 8:** that the integration of jazz improvisation and other elements of jazz education be explored with the local teacher training centre in collaboration with the Open University.

**Recommendation 9:** that in the long term specific jazz teacher training provision be explored at one of the colleges.

**Recommendation 10:** that inter-regional meetings between Music Services be set up to disseminate good practice and for training purposes to facilitate improvisation.

**Recommendation 11:** that Jazzaction musicians and workshop leaders be involved in mentoring and working more with classroom teachers on jazz education and improvisation on a regular basis.

**Recommendation 12:** the jazz strategy group commission a jazz curriculum to be put on line, with a range of levels, and downloadable activities and resources that cover harmony and history as well as improvisation and blues based activities;

**Recommendation 13:** in conjunction with the curriculum materials, training sessions are set up in school time with workshop leaders who work with and mentor teachers;

**Recommendation 14:** Specific weekly classes for teachers in their own time.

**Recommendation 15:** that classroom music teachers are invited to the Sage on a regular basis to hear concerts for free, to witness the teaching in the weekend jazz school and to be included in appropriate workshops;

**Recommendation 16:** wide ranging, free, live, jazz performances be presented in schools on a rolling programme and on a regular basis as a priority; children need to be exposed to the live music if they are ever to become involved in it.

**Recommendation 17:** Instrumental teachers' are given opportunities for further training and developing their skills base;

**Recommendation 18:** they help classroom teachers with improvisation using a mentoring and team teaching scheme;

**Recommendation 19:** they are given a greater and more valued role in schools as mentors and are a part of the school music team;

**Recommendation 20:** they perform for schools on a regular basis and/or assist in the coaching of ensembles;

**Recommendation 21:** they help to draw up and access the on-line jazz curriculum so that there is some consistency of approach;

**Recommendation 22:** tickets for jazz concerts that have not sold out at the Sage, be made available to schools and pupils for free;

**Recommendation 23:** youth ensembles, Sage weekend school ensembles and players from Newcastle college be organised to perform for school pupils on a rolling programme;

**Recommendation 24:** music teachers are encouraged to play recorded jazz music to children, using the online curriculum for good examples across the range of age groups;

**Recommendation 25:** older pupils in ensembles are offered more improvisation lessons via the instrumental music services, because some appear to lack confidence.

**Recommendation 26:** Pupils be offered ensembles and workshops throughout the year if possible.

**Recommendation 27:** workshop leaders assist in the production of the online curriculum;

**Recommendation 28:** they work in collaboration with classroom and instrumental teachers in the delivery of it;

**Recommendation 29:** they also have opportunities for further training;

**Recommendation 30:** any strategy is long term so that teachers and can develop as players and teachers- we are all suffering from short term initiative overload!