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ANNEXURES

7.1 Annexure A: Consent Form

“Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: a hermeneutic phenomenology”

Dear Participant

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time without this affecting your relationship with this department, the instructor, or the North-West University.

This study will investigate the meaning of jazz improvisation through Dalcroze-inspired activities for students in beginner jazz ensembles and describe the essence of this experience for them. It will focus on how they experience the activities based on the Dalcroze approach.

Data will be collected by means of in-depth interviews, including follow-up interviews (multiple interviews), focus group interviews and reflective descriptions until data saturation is reached. Two general questions will be asked in order to collect information that will provide an understanding of the shared lived experiences and lead to a textual and structural description of these experiences. The two questions are: What have you experienced during jazz improvisation through the Dalcroze-inspired activities? What contexts or situations have typically influenced or affected your experiences of jazz improvisation through Dalcroze-inspired activities? Other open-ended questions will also be asked in order to arrive at a deeper understanding of your experiences. Individuals involved in the data collection will be the instructor and the students in the class.

Do not hesitate to ask any questions about the study either before participating or during the time that you may be participating. We would be happy to share our findings with you after the research has been completed. However, your name will not be associated with the research findings in any way, and only the researcher will know your identity as a participant.
There are certain risks associated with this study. We will be moving around a lot and using the body in various ways during games; therefore minor injuries can occur if exercises are not executed with caution and responsibly. I will guide you carefully through the exercises in order to prevent any accidents. The expected benefits associated with your participation are the information about, and insight into, the experience in learning about qualitative research as well as the opportunity to participate in a qualitative study. You will also develop your musicianship and learn about the Dalcroze philosophy and its applications. Please sign this form giving your consent to participate in the research, confirming full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Date

________________________
Signature of Participant

________________________
D.H. Davel
7.2 Annexure B: Lesson plans

**Jazz Improvisation Dalcroze-inspired lesson 1**

**28 July 2014**

**Scales most used in improvisation**

Purpose of this lesson: Introduce the students to the three most-used chords and their related scales: major 7th – major scale, dominant 7th – mixolydian mode and minor 7th – dorian mode (Aebersold, 2000:11).

**Exercise 1 – Warm up**

**Figure 23: Basic accompaniment for warm up activity**

Teacher plays at the piano – vamping the chords of C major 7th and D minor 7th respectively. Teacher can be creative with rhythms, metre, speed, chord inversions and expression.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>In a circle: students walk the pulse, while singing major scale on tonic-solfa with Kodály hand signs. Inwards – ascending scale. Outwards – descending major scale</td>
<td>Get familiar with major scale, major and minor 2nd intervals. To be able to sing, hear, understand and play semi-tones and whole-tones.</td>
</tr>
<tr>
<td>Walk randomly around room while teacher continues with piano accompaniment. Walk and sing the major scale at own tempo and in any direction. Walking forward – ascending, walking backwards – descending.</td>
<td>Learn independence with the intervals and scale. Try to create simple melody within scale.</td>
</tr>
</tbody>
</table>
### Exercise 2

<table>
<thead>
<tr>
<th><strong>Activity</strong></th>
<th><strong>Purpose</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>In groups of 4/5 in a circle, walk whole-tones (full step) and semi-tones (half-step) respectively and sing what the leader walks. Alternating leadership: pass on leadership without talking.</td>
<td>Continuation of identifying, hearing and understanding semi-tones (minor 2nds) and whole-tones (major 2nds). Bodily communication and interaction, ability to lead and follow.</td>
</tr>
</tbody>
</table>

### Exercise 3

<table>
<thead>
<tr>
<th><strong>Activity</strong></th>
<th><strong>Purpose</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Build major scale on floor with platters – round mats (see figures below) Have students walk the scale while others sing it. Give everyone an opportunity to walk the scale on the platters.</td>
<td>Make visual representation of the major scale, to see where the semi-tones and whole-tones lie within the scale.</td>
</tr>
<tr>
<td>Build mixolydian and dorian modes next to the major scale, <em>COMPARING</em> them to one another. Walk and sing.</td>
<td>To see and identify how the scales and modes <em>COMPARE</em> to one another. To see which notes in the major scale need to be altered to get to the mixolydian and dorian modes. To get mixolydian, lower the 7th note of the major scale. To get the dorian mode, lower the 3rd and the 7th note of the major scale.</td>
</tr>
<tr>
<td>Build scales next to one another, this time showing how the mixolydian and dorian modes <em>RELATE</em> to the major scale. Use small arrows to indicate the scale degree. Walk and sing the scales.</td>
<td>To see hear and understand how the mixolydian and dorian modes <em>RELATE</em> to the major scale i.e. dorian starts on the second degree of the major scale, mixolydian starts on the fifth degree of the major scale.</td>
</tr>
</tbody>
</table>
While a student walks the respective scales and mode, have the students play the scales and modes on their instruments. Try to also walk the scales while playing (if the instrument played allows it).

To apply the knowledge to their instruments while walking the scales and modes.

**Exercise 4**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>In groups of 3 or 4, create a four-bar progression of I\textsuperscript{maj7} ii\textsuperscript{7} V\textsuperscript{7} I\textsuperscript{maj7} in any key. 1 or two can sing/play the roots of the progression while the others try to sing or play the related scale. Let groups illustrate to one another. Teacher can support and the piano at students’ request.</td>
<td>To connect the scales to a chord progression, learning to apply the knowledge to music. Transfer acquired knowledge to other contexts (Vanderspar, 2005:5)</td>
</tr>
<tr>
<td>Repeat exercise: do not just play the scale up and down, but try different intervals and patterns. Give the students freedom to experiment. Let groups illustrate to one another. Teacher can support at the piano at students’ request.</td>
<td>To develop phrases and motifs.</td>
</tr>
</tbody>
</table>
Figure 24: How the major scale, mixolydian and dorian modes compare to one another
Figure 25: How the mixolydian and dorian modes relate to the major scale
Jazz Improvisation Dalcroze-inspired lesson 2

04 August 2014

Scales, 12-bar blues and mixolydian mode

Exercise 1 – Warm up

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapping Drill (Henke, 1993:46) Lightly clap 8th notes at moderate tempo:</td>
<td>Students learn to maintain a steady pulse, wakes up the students and it develops their rhythmic sense.</td>
</tr>
<tr>
<td>a. With every set, substitute one beat with a rest starting at 8, moving down to 1 until there is only silence;</td>
<td></td>
</tr>
<tr>
<td>b. Keep the beat going;</td>
<td></td>
</tr>
<tr>
<td>c. Be careful not to rush;</td>
<td></td>
</tr>
<tr>
<td>d. Swop around, start clapping again, adding a clap on each set, starting again at 8, moving down to 1 until all beats have returned;</td>
<td></td>
</tr>
<tr>
<td>e. Now add an accent on the beat preceding the rest in every repeat.</td>
<td></td>
</tr>
</tbody>
</table>

Exercise 2

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repeat warm-up exercise, this time singing.</td>
<td>Students learn to maintain a steady pulse and it develops their rhythmic and tonal sense. Students learn to continue singing in their minds. It develops their inner-hearing, musical awareness, concentration, alertness and reaction (Vanderspar, 2005:5).</td>
</tr>
<tr>
<td>a. Sing F major scale in 8ths notes ascending and descending without stopping or repeating tonic notes.</td>
<td></td>
</tr>
<tr>
<td>b. On cue, students start to substitute notes with rests in similar manner as warm up exercise. Starting with the 8th, adding a rest with every repeat until</td>
<td></td>
</tr>
</tbody>
</table>
there’s full silence.
c. On cue, start substituting rests with notes again, starting at 8 and working back until the whole scale is sung again.
d. To add a challenge, students can be asked to sing on note names.
e. Repeat in C and B♭ major.

Introduction to scales and harmonies used for blues in F major.

Repeat exercise with instruments
a. Play the exercise on the instrument in F, C and B♭ major.

Provides student with ideas to practise scales, develops reaction and adjustment. Develops instrumental technique and musical skills (Vanderspar, 2005:5).

Repeat exercise in all three keys with mixolydian mode:
a. Ask students to play the same scales, lowering the 7th every time – mixolydian.

Explain the mixolydian mode in a different way. This develops the students’ musical skills.

Exercise 3

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| Teacher plays simple 12-bar blues at the piano (Aebersold, 1992:37):
  a. Students are required to find different body positions for every different chord they hear. A position for i7, IV7 and V7 respectively.
  b. After all the students are comfortable with their chosen positions and they are familiar with the chord structure, ask them to sing the roots while showing positions. | Learn structure, sound, chord progression of basic 12-bar blues |
c. Once they find the correct roots, ask them to sing it on solfège to identify the chords.

Exercise 4

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>In two groups, combine what they've learned in the lesson.</td>
<td>Transfer acquired knowledge to other context. Develop social awareness, both group and individual (Vanderspar, 2005:5).</td>
</tr>
<tr>
<td>a. All students in each group play the roots of the 12-bar blues in F while one student at a time gets an opportunity to experiment with the mixolydian modes over the given structure.</td>
<td></td>
</tr>
<tr>
<td>b. Each group gets an opportunity to perform it to the other group.</td>
<td></td>
</tr>
<tr>
<td>Encourage them to try and use the same body positions for the chord progression to visually present it to the other group.</td>
<td></td>
</tr>
</tbody>
</table>
Jazz Improvisation Dalcroze-inspired lesson 3

11 August 2014

Broken chords, 12-bar blues, mixolydian mode and voice leading (the importance and connecting of the 3rd and 7th)

Exercise 1 – Warm up

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repeat clapping drill from previous lesson (Henke, 1993:46).&lt;br&gt;a. Repeat whole exercise.&lt;br&gt;b. Repeat exercise, this time instead of substituting the notes with rest from 8 down to one, teacher gives a cue as to what pulse should be substituted with a rest. It can be any pulse, in any order and as many pulses as the teacher indicates.&lt;br&gt;c. Repeat and have students also walk the pulse while clapping. Rests should be present in the feet as well as the hands.</td>
<td>Students learn to maintain a steady pulse, wakes up the students and it develops their rhythmic sense. Keeps their interest and develops short and long term memory (Vanderspar, 2005:5).</td>
</tr>
</tbody>
</table>

Exercise 2

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repeat warm-up exercise singing F, B♭ and C major scales.&lt;br&gt;a. Eliminate any indicated pulses (on teacher’s cue).&lt;br&gt;b. Develop the exercise into eliminating the 2nd, 4th, 6th and 8th note, resulting in</td>
<td>Developing rhythmic sense, tonal sense, inner hearing and musical skills. Developing broken chords (arpeggios) of major 7th and dominant 7th chords. Developing awareness of changes in preparation for the 12-bar blues.</td>
</tr>
</tbody>
</table>
students singing the major 7th arpeggio of each scale.
c. Repeat on F, B♭ and C mixolydian modes – arpeggios of dominant 7th chords.

**Exercise 3**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| Recap on chord progression of 12-bar blues. While teacher plays a 12-bar blues at the piano:  
  a. Students show different chords with body positions  
  b. Students write down the progression on the board  
  c. Determine what the 3rd and 7th tone of each chord is and write it on the board.  
  d. Try to find the best way to connect the tones. Discuss and show on the board. | Learn 12-bar blues, voice-leading and importance of 3rds and 7ths and how to connect them. |

**Exercise 4**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| Divide into groups of at least four members  
  a. One member plays the root notes of the 12-bar blues progression, one member plays the line starting on the 3rd, another member plays the line starting on the 7th. The fourth member may experiment with the arpeggios of each chord. If there | Develop inner-hearing, musical awareness, harmonic support, voice-leading, 12-bar blues and improvisation. |
are more members, they may decide which of the above lines to play.
b. Alternate between lines so that everyone gets an opportunity to play all the lines (see figure below)

Exercise 5 – Closing improvisation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>All the students get an opportunity to improvise over a 12-bar blues in F. Everyone plays together.</td>
<td>To improvise, and listen to the ideas of others and learn to develop own ideas and express themselves.</td>
</tr>
</tbody>
</table>

Figure 26: Connecting lines between 3rds and 7ths in basic 12-bar blues
Jazz Improvisation Dalcroze-inspired lesson 4

18 August 2014

Communication, analytical listening, phrases and interaction.

**Exercise 1 – Warm up**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| Teacher improvises at the piano  
Students move to the music, reacting to the changes in mood, tempo and nuances that they hear. | Listen, reaction, alertness. It wakes up the students. |

**Exercise 2**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Briefly discuss students’ perception of improvising. What do they think is improvisation, what qualities do they think an improviser should have?</td>
<td>To listen to and understand the different perceptions of the students. Learn from each other about improvisation.</td>
</tr>
</tbody>
</table>

**Exercise 3**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| Teacher plays short phrases on the piano.  
  a. Students should imitate the phrases by clapping if it is played in the high register.  
  b. Students should imitate by stamping their feet, or walking the rhythm of the phrase if it is played in the lower register.  
  c. Alternate between the register. | Develop interaction, listening, analysis, short and long term memory, dissociation and reaction.  
Develop phrases. |
d. Develop into play both registers at the same time.
e. Gradually lengthen the phrases

Exercise 4

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| As a group, choose three notes:  
a. Each student gets the opportunity to play the three notes in any order and in any rhythm for the duration of one bar.  
b. The rest of the group tries to imitate the students.  
c. After all the students have had a turn, repeat exercise with a challenge. The imitation of the given phrase should not be in the same register. If student plays in top register, group replies in lower register and vice versa. | See how many different phrases can be developed.  
Start to build repertoire of ideas for improvisation.  
Development of call-and-response. |

Exercise 5

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| In groups of at least four, each member chooses any two notes:  
a. One student starts to play chosen two notes in any rhythm, vamping his/her idea.  
b. One at a time the students join in filling in the gaps. No one is allowed to play at the same time.  
As a challenge, repeat exercise and tell the students that they are not allowed to | Learn to listen to one another, interaction, communication, develop phrases, filling in the gaps, analysis, reaction and concentration. |
<table>
<thead>
<tr>
<th>choose their notes before it is their turn to join in on the groove. The member starting the groove should alternate.</th>
</tr>
</thead>
</table>

## Exercise 1 – Warm up

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music: Lambarena – Bach to Africa Students walk the pulse and clap the respective subdivisions (1,2,3,4) of the pulse on teacher’s cue. On cue, swop between hands and feet, separately or together.</td>
<td>Warm up, get the students’ attention, mental awareness. Learn about divisions of the pulse.</td>
</tr>
</tbody>
</table>

## Exercise 2

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students stand in circle and walk the pulse indicated by teacher.</td>
<td>Identify different divisions with the use of names (Alperson, 1995:93). Identify polyrhythms. Develop musical skills. Interaction, concentration.</td>
</tr>
<tr>
<td>a. One at a time students start singing their names on any note(s).</td>
<td></td>
</tr>
<tr>
<td>b. Making sure that the syllables are equal in length, the various names represent the various sub-divisions of the pulse (1 syllable names = pulse, 2-syllable names = divides the pulse in to two equal beats, 3-syllable names represent a triplet, etc.)</td>
<td></td>
</tr>
<tr>
<td>c. Listen to one another and while singing divide into different groups. Each group representing a different division of the</td>
<td></td>
</tr>
</tbody>
</table>
d. Once groups have been formed, alternate between the group to listen to the various polyrhythms that exist (2 against 3, 3 against 4).

Exercise 3

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Make big cross on the floor. Each quadrant represents different division of the pulse (see figure below, for this exercise, the pulse is a half note)</td>
<td>Develop rhythmic sense, spatial awareness, polyrhythms, interaction and concentration</td>
</tr>
<tr>
<td>a. Students clap the specific division of each quadrant.</td>
<td></td>
</tr>
<tr>
<td>b. All first move in the same direction, walking the pulse</td>
<td></td>
</tr>
<tr>
<td>c. Move in any direction, clap and stomp the indicated division in each quadrant</td>
<td></td>
</tr>
<tr>
<td>d. Repeat the exercise with instruments playing the divisions on any notes. Try to listen and adapt to one another. Those students who do not have portable instruments can choose a person to follow.</td>
<td></td>
</tr>
</tbody>
</table>
Exercise 4

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Divisions of twelve (Choksy <em>et al.</em>, 1986:49).</td>
<td>Polyrhythms within a larger musical context and different meter. Study shifts of beat and meter.</td>
</tr>
<tr>
<td>a. Keeping the <em>chronos</em> (quaver note – ♩) equal, students clap the main pulses of the various groupings after each other in the order presented in the figure below.</td>
<td></td>
</tr>
<tr>
<td>b. Repeat exercise stamping the feet.</td>
<td></td>
</tr>
<tr>
<td>c. Repeat in hand and feet together.</td>
<td></td>
</tr>
<tr>
<td>d. Divide into two groups and repeat the exercise in canon. Once the first group reaches the second bar, the second group starts. Teacher plays at the piano to assist the students. Assign</td>
<td></td>
</tr>
</tbody>
</table>
one group to the high register and the other group to the low register.
e. Try doing the exercise without counting but through feeling the various polyrhythms that exist.
f. Divide into four groups and repeat the exercise in a four-part canon, this time everyone eliminates the first bar.

Figure 28: Divisions of twelve

Figure 29: Two-part canon

Figure 30: Four-part canon
## Exercise 5 – Final activity

<table>
<thead>
<tr>
<th><strong>Activity</strong></th>
<th><strong>Purpose</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>In groups of at least four members, try and make a short composition of at least four cycles, using the divisions of twelve in a similar fashion as the four-part canon. Each student can choose a maximum of three notes from the C major pentatonic scale.</td>
<td>Applying knowledge learnt to instruments and in practical playing. Developing creativity.</td>
</tr>
</tbody>
</table>
Jazz Improvisation Dalcroze-inspired lesson 6

01 September 2014

Divisions of twelve continued, blues scale, phrasing and communication

**Exercise 1 – Warm up**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| Divisions of twelve exercise, continued from previous lesson:  
  a. In circle walk and clap the divisions of twelve  
  b. Make two circles, a small circle on the inside and a bigger circle on the outside. Repeat exercise in canon and move in opposite directions. | Warm up, get the students’ attention, mental awareness.  
  Develop musical skills.  
  Interaction, concentration.  
  Polyrhythms within a larger musical context and different meter. Study shifts of beat and meter. |

**Exercise 2**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
</table>
| Music: adaption of Uhmm – Bobby Hutcherson (Everybody knows this song, it is the warm-up song for all the ensembles)  
  a. Teacher plays bass line of song in left hand, and improvises with the various divisions of twelve in the right hand. Students react to specific division played by clapping hands and walking in any direction  
  b. Walk the pulse and clap the various divisions. Change walking direction if there is a change in division played. | Using divisions of twelve in a musical context.  
  Reaction, listening, rhythmic sense, dissociation. |
Exercise 3

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher continues to play the bass line of Uhmm.</td>
<td>Phrasing, communication, interaction, reaction, rhythmic sense</td>
</tr>
<tr>
<td>a. Students stand in a circle. One student starts with the first division, walks and claps it towards another student. Should reach the other student at the end of a bar. That student should then walk and clap the next division towards somebody else until all the divisions have been covered. Then it starts again from the top in the same way.</td>
<td></td>
</tr>
</tbody>
</table>

Exercise 4

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Build minor blues scale on floor with platters. Show minor 3(^{rd}), whole-tone (major 2(^{nd})) and semi-tone (minor 2(^{nd})) intervals. a. Let one student at a time walk on the platters while the others sing the scale. b. Bring instruments closer and try it on the instruments</td>
<td>Learning the minor blues scale</td>
</tr>
</tbody>
</table>
### Exercise 5

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>While teacher plays Uhmm at the piano, students get the opportunity to experiment with the use of the minor blues scale in combination with the divisions of twelve.</td>
<td>Using the minor blues scale in a musical context. Another way of working on the divisions of twelve and minor blues scale.</td>
</tr>
</tbody>
</table>

**Figure 32:** Visual representation of the minor blues scale

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134
Jazz Improvisation Dalcroze-inspired lesson 7

08 September 2014

Swing feel and articulation

Exercise 1 – Warm up

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Divisions of twelve exercise, continued from previous lessons:</td>
<td></td>
</tr>
<tr>
<td>a. Make two circles, a small circle on the inside and a bigger circle on the outside. Repeat exercise in canon and move in opposite directions.</td>
<td>Warm up, get the students’ attention, mental awareness.</td>
</tr>
<tr>
<td>b. Each student starts on any division, moving randomly around room. On teacher’s cue, go to any other division.</td>
<td>Develop musical skills. Interaction, concentration. Independence</td>
</tr>
</tbody>
</table>

Exercise 2 – swing

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Using the 12/8 time signature in the same way as the clapping drill. Omitting the following beats one at a time: 2, 5, 8, and 11. Eventually getting to a swing feel.</td>
<td>To learn about swing. Feel the difference between straight and swing feel. Musical skills. Rhythmic transformation (Choksy et al., 1986:48-49).</td>
</tr>
<tr>
<td>a. Improvising at the piano with specific pulse: students walk the pulse and alternate between clapping the divisions of two, three and swing feel at teachers cue.</td>
<td></td>
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<tr>
<td>b. Play Blue Rondo a la Turk – Dave Brubeck. In straight parts, let students clap the quavers and walk the pulse to experience the</td>
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</table>
rhythmic transformation. In swing parts alternate between divisions of two, three and swing.
c. Give students the opportunity to experiment with the changes and different divisions and swing feel on their own.

**Exercise 3 – reading rhythms**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>Write various rhythms on the board.</td>
<td>Music reading and motivic ideas, Articulation and rhythmic sense. Straight, swing.</td>
</tr>
<tr>
<td>a. While walking or stamping the beat, students clap the rhythms indicated by the teacher. Alternating between the various rhythms, and between swing and straight feel. With right hand indicate rhythm to be executed, with left hand indicate swing or straight feel.</td>
<td></td>
</tr>
<tr>
<td>b. Try executing the rhythms with body percussion of choice. Try adding some articulations</td>
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</tr>
<tr>
<td>c. On instruments try to play these rhythmic patterns using short scalar motifs, alternate between straight and swing. Encourage the students, if possible, to continue stamping the beat with their feet.</td>
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</tbody>
</table>
Figure 33: Jazz rhythms for exercise 3 (Aebersold, 2000:28)

### Exercise 4

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>Recap on the 12-blues structure</td>
<td>Improvisation, rhythmic sense, interaction communication.</td>
</tr>
<tr>
<td>Have the rhythm section players start it in F</td>
<td></td>
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<tr>
<td>Let the students experiment with the rhythms and articulations learned. Keep the amount of notes limited to three at first. Increase the number of notes when students are successfully playing the rhythms and articulation.</td>
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</table>

### Exercise 5 - listening

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>Listen to various recordings. Listen to articulations, swing feel, straight feel, rhythms, phrases and motifs. E.g.: Scrapple from the apple and Donna Lee by Charlie Parker, Sonnymoon for two by Sonny Rollins, Ramblin' by Ornette Coleman</td>
<td>Listening, observing and analysing</td>
</tr>
</tbody>
</table>
Jazz Improvisation Dalcroze-inspired lesson 8

15 September 2014

Blues variation and rhythms

**Exercise 1 – Warm up**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>With pulse, teacher improvising at the piano, students alternate between division of two, three, straight and swing.</td>
<td>Listen, reaction, alertness. It wakes up the students.</td>
</tr>
</tbody>
</table>

**Exercise 2**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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</thead>
</table>
| Teacher plays the basic 12-bar blues learnt previously.  
  a. Student should find body positions again to show the chord progression.  
  b. Ask students to work together and write it on the board.  
  c. Play a variation of the 12-bar blues (see figure below). Students should use body positions for the new chords.  
  d. Ask them to identify the chords that were changed. They should indicate it on the board.  
  e. To help them, they can sing the root tones, also on solfège to determine the changed chords. | Recap the 12-bar blues and learn a variation thereof. |
Exercise 3

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>Each student receives five papers with the different chords. While teacher plays the variation of the 12-bar blues, the students should arrange them on the floor in a way to easily move from one to the other. They stand on the paper that indicates the chord being played. After they complete this talk about how they connected the chords and have them show it to the class. Two suggested lay-outs are presented in the figures below.</td>
<td></td>
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</tbody>
</table>
Figure 35: First suggested layout and walking directions for 12-bar blues variation, keeping the primary chords in a horizontal straight line.
Figure 36: Second suggested layout and walking directions for 12-bar blues variation. Keeping the ii-V-I progression in a straight vertical line

Exercise 4

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>As a group, determine the 3\textsuperscript{rd}s and 7\textsuperscript{th}s of the chords. Write it on the board.</td>
<td>Voice leading, musical skills, communication. The importance of the 3\textsuperscript{rd} and 7\textsuperscript{th}.</td>
</tr>
<tr>
<td>a. Divide into three groups. One group plays the roots, the second group plays the line starting on the 3\textsuperscript{rd} and the third group plays the line starting on the 7\textsuperscript{th}.</td>
<td></td>
</tr>
<tr>
<td>b. Continue playing while walking the chord progression on the papers.</td>
<td></td>
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</table>
c. Give students the opportunity to experiment with rhythms from previous lessons over blues variation, and improvise.

Figure 37: Lines connecting 3rds and 7ths
### Exercise 1 – Warm up

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>five crotchets and quavers</td>
<td>Rhythmic sense.</td>
</tr>
<tr>
<td>a. Students walk the given pulse in a circle. Clap 5 crotchets followed by 5 quavers, then 4 crotchets and 4 quavers, then 3 crotchets and 3 quavers, then 2 crotchets and 2 quavers, then 1 crotchets and 1 quaver. Repeat the set again until the second round is complete.</td>
<td></td>
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<tr>
<td>b. Repeat until it’s comfortable.</td>
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### Exercise 2

<table>
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<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>a. Once students comfortably get the exercise, repeat the exercise with the instruments, while walking the pulse. Firstly just one note, gradually increase the amount of notes.</td>
<td>Rhythmic and melodic sense</td>
</tr>
<tr>
<td>b. Incorporate using the different scales learnt. Major, mixolydian and dorian, in various familiar keys.</td>
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</table>
### Exercise 3

<table>
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<tr>
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<th>Purpose</th>
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<tr>
<td>Note placement relative to the beat (Aebersold, 1992:43). Write three different patterns on the board. While walking the pulse, have the students clap the respective patterns indicated by the teacher. Also execute it in the feet. Ask students how they experience the difference and you they would describe it.</td>
<td>Learning the different possible placements of the notes relative to the beat. Provides more options for expression.</td>
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### Exercise 4

<table>
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<tr>
<th>Activity</th>
<th>Purpose</th>
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<tbody>
<tr>
<td>Recap the 3(^{\text{rd}})s and the 7(^{\text{th}})s of the 12-bar blues variation dealt with in the previous lesson.</td>
<td>Blues, rhythms, 1(^{\text{st}}) and 3(^{\text{rd}}) beat, 3(^{\text{rd}}) and 7(^{\text{th}}) tones, reading, approach tones and improvising.</td>
</tr>
<tr>
<td>a. While teacher plays the blues at the piano, students must try to play either the 3(^{\text{rd}}) or the 7(^{\text{th}}) on the 1(^{\text{st}}) and 3(^{\text{rd}}) beat of each bar. Start off simple, just two notes per bar.</td>
<td></td>
</tr>
<tr>
<td>b. Next, play one note before each 1(^{\text{st}}) and 3rd beat, either a semi-tone or whole tone above or below. Approach the 3(^{\text{rd}}) and the 7(^{\text{th}}) tone.</td>
<td></td>
</tr>
<tr>
<td>c. Recap on jazz rhythms previously learnt. Try and combine them with this exercise.</td>
<td></td>
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</table>
Figure 38: Note placements relative to the beat as illustrated by Aebersold (1992:43).

Figure 39: Patterns to illustrate note placements relative to the beat
7.3 Annexure C: Two examples of my personal reflections

Personal reflection

Lesson 1 – 28 July 2014

1. What went well?

The warm-up worked very well, the students showed an understanding of what they were doing. Some of the students who were not familiar with the exercise got assistance from the other students. There was a good flow.

The whole-tone/half-tone exercise went well.

2. What did not go so well?

The students were familiar with the major scale exercise, therefore there was no challenge.

On the other hand, the mixolydian and dorian modes were perhaps too difficult to grasp so early. Trying to show them how the scales and modes RELATE and COMPARE to one another seems to have confused them a little. Some showed an understanding but not all.

The final exercise also proved to be too hard. They are not accustomed to the respective modes and their applications.

3. Are there alternative solutions?

Work on the individual modes separately and from a different perspective. Let them feel and sing the modes more before trying to explain it.

4. How can we move on?

Go back to basics and rudiments. They need to have more physical experience before expanding intellectually. Start off more simply and add a challenge once they clearly understand and execute the given task.
Personal reflection

Lesson 2 – 04 August 2014

1. What went well?

The clapping drill was a very good start to the lesson. The students clearly enjoyed it and found it challenging. When adding the accents, you could see how the students used their whole body to feel the accents, not just the hands. Singing the scale in the same manner was also very challenging. At first they did not get it right, but you could see the joy once they got it right. It was a fun exercise. When they played the same exercise on their instruments, they got it right much more quickly. When they repeated the exercise on the mixolydian mode, it took some time again to get used to it. Through this exercise, the students seemed to understand the mixolydian mode better. Finding the body positions for the 12-bar blues also went well. They got that quickly. They seemed to be very excited to know the structure of a blues. They did not know this before.

2. What did not go so well?

The final exercise once again seemed to be too challenging. To think about the whole scale was too much. The students are not familiar with the use of scales in improvisation.

3. Are there alternative solutions?

Give the students fewer notes to experiment with, instead of the whole scale.

4. How can we move on?

Perhaps work with the chord tones first, not the whole scale, so that they can get a feel of the chords and harmony instead of thinking in scales. Stick to mixolydian and major for now. Continue with the blues, and incorporate arpeggios or broken chords to highlight the chord tones.
### What did we train?

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<th>PHYSICAL</th>
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7.5 Annexure E: Interview questions, adapted from Habron et al. (2012:57)

- What were your experiences during the sessions?
- How did you experience learning jazz improvisation through the use of Dalcroze-inspired activities?
- What have you learnt from participating?
- How did it feel to “move” in the session/ use your body?
- How did learning by using the body affect your learning?
- Was this way of learning relevant to learning jazz improvisation?
- How did the interaction between each other affect your learning?
- How did you feel about learning jazz improvisation in this way?
- What did it mean to you?
- How well facilitated was the project?
- Did you enjoy the sessions?
- To what extent did the movement affect your jazz improvisational skills/processes?
- To what extent did the movement contribute to your understanding of jazz improvisation?
- Any other comments or thoughts?
7.6 Annexure F: Compact disc

The inserted CD contains the interview transcripts, student reflection essays as well as my personal reflections used for data analysis. The video recordings are not included and the participants’ names on the reflection sheets have been covered in order to ensure their anonymity. The complete code list is also included as well as the member checking reflections. The codes assigned to the various quotes can be seen in the right margin of the respective documents. The files included on the disc are:

A. Code list;
B. Interview transcripts;
C. Participant reflection essays;
D. Personal reflections;
E. Member checking.
7.7 Annexure G: Ethics approval

ETHICS APPROVAL OF PROJECT

The North-West University Research Ethics Regulatory Committee (NWU-RERC) hereby approves your project as indicated below. This implies that the NWU-RERC grants its permission that provided the special conditions specified below are met and pending any other authorisation that may be necessary, the project may be initiated, using the ethics number below.

**Project title:** Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: A hermeneutic phenomenology

**Project Leader:** Dr L van der Merwe

**Student:** H Davel

**Ethics number:** NWU - 0032714 - A7

**Approval date:** 2014-11-17  
**Expiry date:** 2019-11-16

Special conditions of the approval (if any): None

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, please note the following:

- The project leader (principle investigator) must report in the prescribed format to the NWU-RERC:
  - annually (or as otherwise requested) on the progress of the project,
  - without any delay in case of any adverse event (or any matter that interrupts sound ethical principles) during the course of the project.
- The approval applies strictly to the protocol as stipulated in the application form. Would any changes to the protocol be deemed necessary during the course of the project, the project leader must apply for approval of these changes at the NWU-RERC. Would there be deviations from the project protocol without the necessary approval of such changes, the ethics approval is immediately and automatically forfeited.
- The date of approval indicates the first date that the project may be started. Would the project have to continue after the expiry date, a new application must be made to the NWU-RERC and new approval received before or on the expiry date.
- In the interest of ethical responsibility the NWU-RERC retains the right to:
  - request access to any information or data at any time during the course or after completion of the project;
  - withdraw or postpone approval if;
    - any unethical principles or practices of the project are revealed or suspected;
    - it becomes apparent that any relevant information was withheld from the NWU-RERC or that information has been false or misrepresented;
    - the required annual report and reporting of adverse events was not done timely and accurately;
    - new institutional rules, national legislation or international conventions deem it necessary.

The Ethics Committee would like to remain at your service as scientist and researcher, and wishes you well with your project. Please do not hesitate to contact the Ethics Committee for any further enquiries or requests for assistance.

Yours sincerely,

Linda du Plessis

Prof Linda du Plessis
Chair NWU Research Ethics Regulatory Committee (RERC)
1. FEELING THE MUSIC IN MY BODY
2. SUPPORTS DEVELOPMENT AS JAZZ MUSICIAN
3. BUILDS CHARACTER
4. BUILDS RELATIONSHIPS
5. STIMULATING AND MOTIVATING LEARNING
Add something
Amazement
Appreciation
Become free
Can't feel without the movement
Challenging but stimulating activities
Concentration
Confidence
Creates balance between each other
Creates personal awareness
Develop accuracy
Develop ideas from others
Develop musical expression
Develop skill
Disagree
Discoveries
Do it more
Easier learning
Educational
EMERGING THEMES
Encouragement
Feel the beats & rhythms inside
Feel the music
Feeling facilitates understanding
Feeling means remembering
Follow others
Fun
Group learning
Happiness
Helps when tired
Improves musicality and improvisation
Improvisation: Creativity
Improvisation: Interaction
Improvisation: Makes it interesting
Improvisation: Phrasing
Improvisation: Rhythms and beat
Independence
Interact physically
Interaction
Interesting
Listen to others
Listen with the body
MEMBER CHECKING
Musical communication
NCA Not the best for all
Personal attributes
Respect one another
Sense of belonging
Show with body
Something left out
Trust yourself
Understand Better
Understand correctly
Understanding others better
Unite as one group
While practicing
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Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: a hermeneutic phenomenology: Interview 1

I: So this is not at all a formal interview, this is more of a conversation…

P: Ok.

I: … that I want you to… I would like you to explain to me, or talk, talk about it, tell me what was your experiences, what was there something that stood out, out of the 8 weeks of the sessions, …mm.. what it means to you, that we used movement to learn jazz improvisation, what was your experiences and any highlights?

P: yeah, like all of these things, I've noticed that they do help, like… uhm… musically

I: Ja

P: ja... from my side, jazz helps you, and every genre, it’s not just jazz only, you can use it in any particular genre, and probably compose something, make music,

I: Ja

P: ja, unlike classic, classic is for me it's… it’s sticking on one thing...

I: Uhuh
P: but jazz, you can open new doors, and you can create new things you know.

I: Ja, ja

P: ja... Unlike playing other peoples stuff, you can, you can even maybe like, add on top of peoples stuff, peoples music,

I: Uuhh

P: Be creative, be more creative, make things more fun, more interesting,

I: Ja, ja

P: so those classes helped in that way

I: Ok

P: ja

I: was there any thing that, any experiences that, that stands out as, that you can remember, that you’ve experienced as… that’s memorable, any memorable

P: I can say that, the first lesson

I: ja

P: With the scales

I: ja

P: the locrian, and the… cause when I tried it out,

I: ja
P: at our session,

I: ja

P: trying out the mixolydian, it worked

I: ja

P: I was, I was shocked, wow

I: ja (laughter)

P: it was so easy. Ja. And, the twelve, the twelve counts

I: ja

P: ja, it...

I: oh, working with those polyrhythms?

P: pardon?

I: the polyrhythms

P: ja those polyrhythms, they help in... they're kind of weird but,

I: ja

P: they are, but there's something about them, and, this thing that I don't understand but it's interesting

I: ja

P: I'd like to learn more about it

I: ja

P: this... ja I find that interesting. And knowing the
accents, wow, where they put the accents and stuff ja

I: ok

P: that's very interesting

I: so, so that... those experiences were the ones that you remember, you remember the most

P: ja

I: or value the most

P: yes, yes, yes, yes

I: (coughing) but what do you think, do you think that using the movement and the exercises we did in the class, do they contribute to your musical knowing, in general and to your jazz knowing and to, to jazz improvisation, and do you think it helped you with that?

P: well yes, cause as we were doing that... mmm... those rhythms yesterday

I: yes

P: if you can't figure out where the first and the third beat is...

I: ja

P: you won't know how to switch from the... uh... that rhythm... that second rhythm..

I: ja, delay
P: ja and
I: and anticipation

P: anticipation, ja we won’t know when to change
I: ja
P: ja
I: ja
P: so with movement and, finding that... uhm... the do...
the downbeat.

I: the downbeat ja
P: ja, ja,
I: ja
P: it becomes much easier
I: ok, uhm, so do you, so in that case do you think it’s
relevant for us to use movement..

P: yes it is relevant
I: in jazz improvisation
P: it is, it is relevant, otherwise, if you give us like notes,
just writing there, you can’t feel it. I, I feel that we must
feel it...
I: ja
P: before... eh... taking it out
I: yes, yes yes

P: you must feel it, and then you can make other people feel it

I: mm (in agreement), but talking about other people, making other people feel it. How do you think the interactive processes, or not the processes, the interaction between you and your fellow students, how did that contribute to your learning?

P: well, you, you can see that sometimes like, other people know better than you know, like, you tend to respect them

I: ja

P: ja you t'know that that guy I respect him cause he did this and I'd like to do it too

I: ja

P: ja, so it brings respect

I: ja, ok

P: between us

I: do you think, also think it helps you to get to know each other?

P: ja. It does

I: do you know your students your fellow students better
now?

P: better now ja

I: than..

P: than I did before, ja because we laugh together

I: ja

P: in the class you see so when we laugh together then, we open to each other

I: yes, yes, yes

P: ja

I: and do you feel that the, the whole... did you enjoy, did... there was a joyful element right through the session

P: yes there was, even though, you know, we were tired, like throughout these eight weeks

I: mmm

P: we come from... eh... the campus

I: ja

P: but when we get there... you know, it becomes that feeling that, good feeling

I: oh, so, so you saying generally when you get there on a Monday afternoon you...

P: ja
I: you tired, you don’t really…

P: it makes my day, otherwise

I: ja

P: ja

I: it makes your day?

P: ja it makes my day

I: oh!

P: it just completes it

I: that’s nice to hear (laughter)

P: ja

I: why?

P: cause I love jazz

I: oh, ok, (laughter) that’s cool… so… how well do you think was the whole, session and the eight weeks, was it facilitated or planned or organized? Do you think it…

P: ja it was, cause even though I, I, I,… I think we were going step by step

I: mm

P: ja I think it was organized

I: so do you think with in the… do you see the bigger picture of what we did? In the eight weeks and how every little thing we did…
P: contribute...
I: contributed to your...

P: ja (shaking head in approval) I see it, I see it cause, you... you can't think of one thing
I: ja?
P: (inaudible)... like you won't get to that point where you want to get... you have to think about all of these aspects...
I: ja
P: ja, the, the polyrhythms, the accents, the... everything
I: mm
P: that you taught us, like if you don't think about that then... I know there are other routes but those...
I: ja
P: they, they... are able to build you.
I: ok
P: as a player
I: that's nice. And uhm... what was the other question... uhm... did you... ja, no, that's about basically the whole th... everything that I can think about, what... have you got any other thoughts or comments or experiences... that you...
P: no

I: nothing?

P: nothing

I: (laughing), so you, you’d say that using the body was a good and a pleasant experience for you to learn?

P: yes, cause I’ve never done it before

I: mm.

P: so ja, it was a first time experience and a… a good one too.

I: and do you think it’s app… its very applicable to the jazz improvisation?

P: yes, cause you see some jazz artist doing some movements, you ask them… you ask yourself “why are they doing movement?”

I: ja

P: it helps them too I think

I: ja

P:ja

I: or it’s… maybe it's a natural thing

P: it’s a natural thing (shaking head in agreement)

I: it’s because we always move
P: ja

I: and we… especially in Africa, we love to move to music

P: yes, if you feel it you must move,

I: ja (laughing)

P: ja (laughing)

I: ok, thank you very much

P: ok

I: I appreciate it, and I'll keep your name a secret, don't worry I won't mention it.

P: (laughing) ok thank you sir

I: thanks, appreciate it.
Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: a hermeneutic phenomenology: Interview 2

I: I want you to explain to me what your experiences were, how you’ve experienced it, what you found memorable, what you... what stood out to you, out of the eight weeks, you know, what was nice, what was good, what wasn’t good and how you’ve experienced it and did it contribute to your learning and etcetera. So the floor is yours. It’s very informal, very informal.

P: the first... ok firstly... uhm... starting to learn the blues and knowing what you... eh... doing..

I: ja

P: in your improvisation, it's just like you don’t take... ok let me start o... you don't tackle improvisation like, like you always did...

I: mm

P: before we... uhm... started with this eight weeks of theory class of...

I: yes... with the Dalcroze activities, ja

P: ja, so like... when, when you tackle the improvisation you know what more to focus on and, I mean to stay in the scale...
I: yes

P: and stuff like that. Eh, things that stand out for me, eh, like... joh it's a lot (sighing), there's a lot of things (little laughter)

I: but then go for it then, we've got time

P: ehm...

I: I would love to hear it.

P: eh, I mean... the... the songs that you chose, ah, it's nice

I: ja

P: it was nice, like it wasn't a whole other genre...

I: yes, yes, yes

P: that, that, that we has to adapt to in jazz, I mean, ok jazz is one genre, but I mean you get different styles in the genre...

I: mm, oh ja

P: it's like you choses like our type, what we would like and stuff, that, that stood out for me like...

I: are, are you talking about specifically for the...

P: ja

I: for the ensembles?

P: for the ensembles yes.
I: ok, ja

P: that stood out, and like... you teaching us to, to, to... to like, how can I say now? Uhm...

I: don't you wanna... jy kan Afrikaans ook praat as jy wil.

P: ja

I: maak nie saak nie

P: I started with English

I: it doesn't matter, maak glad nie saak nie, (laughter)

P: ok, so... I mean, your, your, your, your tea... your teaching style to your, your, your theoretical... that how you teach, taught us...

I: the theoretical aspects, ja

P: ja, how, how you taught us

I: ja

P: I mean that went in, and we could... practical... uhm, development in ourselves and...

I: ja

P: like you can, we could do it

I: so would you, when you say it went in, do you, is it like...

P: ja, it went in so when we sees that stuff, ok that's one
two three four five six (while clapping hands) whatever

I: ja

P: ja

I: so you feel it much better?

P: you feel it ja

I: you experience it, you understand it as well

P: yes

I: ok

P: that's the, that's the thing… and uhm… sjo it's a lot…

I: (laughter)

P: uhm… what can I think of?

I: any f… any particular event in the eight weeks of the classes that you've felt, wow this has really meant a lot to me, for the learning, or

P: I mean the, the, the, the… there where we go, went like the five four against the… two…

I: o ja, the polyrhythms

P: I mean, ja the polyrhythms, that was quite interesting for me, like

I: ja

P: I never did that before
I: ja

P: ja that was, it was hard at first to find (inaudible and laughter)

I: (laughter)

P: but it was, after a while if you get it right then it’s…

I: it’s actually like… it’s actually quite nice when you eventually get it right

P: ja it’s nice

I: it’s a sense… it gives you a sense accomplishment

P: I think, and it makes musical sense also

I: mm (in agreement)

P: like you can incorporate it in your playing…

I: ja

P: and stuff like that

I: ja wherever, and…

P: but for me personally, ag, it was just nice this eight weeks, because teaching like the, the Dalcroze method into jazz, I mean not just sitting there and whatever learning on the board…

I: ja, ja (laughter)

P: I mean, you, you, you, gonna get something, but I mean you’re not going to practically do it for yourself..
I: mmm (in agreement)

P: who's gonna go, ok I must do this at home, but now you have classes, but I think... uhm... people are different, people, some people learn it from... , because...

I: ja, ja, ja

P: there is great musicians that...

I: ja?

P: that didn’t do the Dalcroze...

I: ja, no absolutely

P: and is brilliant

I: mm, absolutely

P: but I think it's better to do it the Dalcroze way.

I: why? It's interesting that you say that.

P: oh, why? Well...

I: why do you feel so?

P: ... because, you, you, your, your body movement... uhm... how can I say your body movement lets you feel stuff, feel different kind of vibes...

I: ja, ja, ja

P: you know stuff like that, so when you get used to your body movement your feel is gonna be more appr... more
better to approach your, your musical…

I: mm, mm, ok

P: your musical, uhm, ok let’s say improvisation like… like how we were taught now…

I: ja

P: and… I mean, the, the, the, that stand for me like… I could go to the piano and say ok like this is a blues

I: ja

P: 12 bar blues and what, and I ga, I can play it like that play it like that and I tried it and it worked

I: ja, ok

P: so

I: I’m glad it worked (laughter)

P: it must, it must work, I’m so glad, but I’m trying to get others also, but…

I: ok

P: the eight weeks was fun for me, it was fun.

I: ok so, so you would say that the, the using your body and the Dalcroze eurhythmics, and the movement really aided you in…

P: ok I wouldn’t say it’s top, the top and I wouldn’t say it’s
the... like the best... ok it is the best but (laughing)

I: (laughter)

P: but I wouldn’t say it’s like really, for all people now

I: ja?

P: it, it would work, I wouldn’t say that, but...

I: ja?

P: but for me personally Dalcroze is a better way to learn music.

I: but, so you say, but when it comes to the jazz improvisation do you think it helped you personally with your ways of thinking, eh... for jazz improvisation and for your playing, for the...

P: ja, because you can, ah... I mean you can approach it from different... (showing angles with hands)

I: ja?

P: eh...

I: angles?

P: angles, ja.

I: ja

P: you can approach it from different angles like, like we did now, uhm, yesterday in the jazz...

I: mm?
P: that… you said ok right you, you, you start on a do and we must start on a la, whatever…

I: ja

P: or me…

I: ja

P: and I mean that sounded perfectly sense, that made perfectly, when we played it, it made sense.

I: ja, ja

P: for me, I, that’s what I heard.

I: ja

P: it made sense for me.

I: no, that absolutely made a lot of sense, it was…

P: I mean and like… structures, you all know that ok that I must do in that structure and that I must do in that structure…

I: mm?

P: that I must do in… and now you can approach it in that… uhm… structure.

I: ja, ja, ja

P: so, (sighing), and the improvisation, like the rhythms…
I: ja

P: now we know the rhythms like, pa (imitating the rhythms), like to help you...

I: ja, ja, ja

P: to, to, to get like the accents and what, we didn’t know that first.

I: ja

P: so… the… that rhythms helped us like, maybe you can have a improvisation not just playing running notes and stuff...

I: mm

P: we can use, we can use

I: ja if it helps you to create, mm...

P: ja

I: to have...

P: musical sense

I: like the musical grammar...

P: ja

I: you know with the punctuation marks, with the exclamation marks...

P: ja
I: with the question mark, the articulations ja.

P: and it can help you to have more structure in your improvisation.

I: ja ok

P: not just running notes and whatever. You will even not now what you playing and doing.

I: ja, ja.

P: so... ja

I: ok. That sounds... anything else that you, that stands out in an experience that you thought, wow, this was amazing or neh, this should not have been part of the class.

P: ha,

I: or,

P: ok, eh, for me improvisation is amazing.

I: ok

P: ja

I: so the whole process of the improvisation was...

P: improvisation is just... like how... how can like, like classical wise ok it's straight, straight, straight away

I: ja?
P: you can just learn it in a straight way, there is no other way to classical (laughing)

I: (laughing)

P: but jazz there’s like different (making wave like motions with hands and arms), I mean, ways you can approach jazz and, it's amazing, it's, it's just...

I: ok

P: on our instrument, you don't even, he didn't evens know your instrument can do that,

I: ja, ja

P: or, or stuff like that

I: ok (laughter) or you didn't even know you can do stuff like that

P: jaaaa!!

I: or with your instrument ja

P: I mean and what, and what the, I experienced that, ja, what I experienced was… mmm… thinking out of the box.

I: mm?

P: but not too out of the box just thinking…

I: ja?
P: out of the box

I: so like a little bit of sense of freedom but within
boundaries

P: ja, within boundaries

I: ja

P: there we go

I: (laughing)

P: ja

I: ok, that's interesting, but also do you, so you think, like
you mentioned, do you think it is relevant for jazz
improvisation using movement and Dalcroze-inspired
activities and stuff? It's relevant to use within jazz
improvisation teaching? It helps?

P: it, it helps, but it depends on the people also.

I: ok

P: If they want it to help them

I: ja of course, if, if anything can help you if you want it to
help you so,

P: ja

I: it's about the mind-set probably.

P: ja

I: then...
P: but I think it's the best way to learn jazz, through body movement

I: ok

P: mm (nodding head up and down)

I: ja, interesting. And how do you think the interaction between you and the fellow other students or your… and everybody else…

P: like…

I: with me in the class? How did that influence you?

P: It's nice, because we didn't know each other before.

I: mm

P: and now, it's funny how jazz music can bring us like, (putting hands together)

I: ja

P: I mean we interacting and we like, ja, ja, play that, play whatever whatever,

I: ja ja ja

P: and we like, uhm, maybe solos, give solos over,

I: mm

P: solo, solo, solo, and it's nice, then we complement each other, ah you did this (inaudible) whatever,

I: ja, ja, but do you, but do you see a link between the
interaction within the class setting with, with the activities that we do, the way we interact there...

P: I think people...

I: with the jazz improvisation. Do you see the link? Do you find a link between the two?

P: I think our confidence is the link.

I: ok.

P: people, people got more, eh, eh, confident around other students that they met only this year.

I: ja

P: I mean, and, and we all are at different levels in jazz

I: ja

P: not in jazz I mean, in the jazz class we all are in different levels...

I: mm?

P: and I mean, do unite as one group and to, to, like, how can I say now… like you said the link, to link us together is confidence

I: ja, ok

P: yes, we all gained confidence, that's what I can...
I: (laughter), thanks. Uhm, what was, uhm, how well facilitated do you think was the whole eight weeks, the project, and the sessions and do you think it was well facilitated?

P: uhm, yes, I think so. Fairly, fairly.

I: Fairly?

P: fairly ja

I: fairly, ok

P: so, but, aahm, uhm.

I: what would you have changed?

P: like how do you mean by facilitated?

I: facilitated? How well was it organized, how well was the classes planned, how well...?

P: I mean, the classes was, was planned well, because I mean we all knew for every class what's the next step, ok we all gonna start with that...

I: ja

P: then we gonna start with that, we always gonna start with the clapping (clapping hands), and walking around whatever, but it was nice planned and it worked up to the eight weeks and everybody knew what, what...

I: ja
P: what to do, and what, but I think it’s, it’s brilliant planned, I… ja.

I: ok. And did you say, but did you at least enjoy it? Was it… can you elaborate?

P: I mean I had fun, I had fun.

I: eh?

P: I had fun ja.

I: it what way? How?

P: eh… improvisation, improve way, I mean interacting with your peers,

I: ja?

P: I mean, what, what they got to say, what they got to say about this, what… I mean, you don’t get that everyday (laughter)

I: ja, ja

P: I mean to work together in a jazz group, or an ensemble and stuff.

I: mm

P: hearing what other people or what the le, or what level are they on, or what can they play, what, where are they in the…

I: mm
P: ... really in mm... like in the jazz level or so.

I: ja, ja, ja. Ok. And then, uhm, to what extent do you think the movement that we used, the exercises, did it contribute to your musical understanding? I think we have touched a little bit on this, uhm, but...

P: mm

I: but do you think it really contributed to the way you understand music, the way you understand jazz?

P: yes, because its uhm, it let me listen to the music, like and feel it like, ok,

I: ja

P: whatever you did that there.

I: yes

P: what you said yesterday you did that there, and it lets me move like, ok I can do the twelve here or I can do the four, the five, here or so

I: yes, yes. Ok

P: that, that, that's how I feel like... ja

I: ok

P: am I not answering the question or what?

I: no, you are, no, you are absolutely

P: oh ok
I: ja, no its, there’s no right or wrong answer to a question

P: oh

I: if you answer it in any way then...

P: ja

I: it says nothing. Uhm, anything else? Any thoughts or experiences or comments? Or something?

P: ah, no...

I: that you think it...

P: ah no comment, experiences, woah experience a lot.

I: ja?

P: ah, the body movement is one experience that I never did,

I: mm?

P: did in my life before, I mean learning jazz in that way, joh, it just gives you a other approach

I: ja

P: you check. And… there’s… no that’s all ja

I: ok

P: that’s basically all

I: thank you very much for your time, I appreciate it, and I can assure your name will not be mentioned
P: ja it's cool

I: (laughter)
Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: a hermeneutic phenomenology: Interview 3

I: ok, anyway. I just want to, this is not a interview such like, uhm, what did you do or you know? It is not,

P: Like a interview, interview on a tv like.

I: Ja, no it's not. It's very chilled, it's more, I wanna find out from you how you experienced it. How you experienced learning the jazz through the Dalcroze-inspired activities. So I want, it's more like a conversation. You must tell me what experienced.

P: I experienced it was it was easy, fun and easy to understand.

I: ja?

P: it's like killing two birds with one stone.

I: Ok

P: Yes

I: That's nice

P: (clap hands together) unlike when you practice, you have to think about the rhythm and keeping the beat while playing.

I: Ja
P: your, your method, doing everything at once (bringing hands together as if putting things together)

I: Ok, so it helps you to concentrate, or not to concentrate, to find, find it easier to understand?

P: Yes

I: Ok. So is that, you say that was your experiences of the

P: yes

I: So, but how did you experience learning the jazz improvisation, specifically talking about jazz improvisation.

P: Yes

I: through the Dalcroze-inspired activities? Through the movement.

P: I found it easier also.

I: mm

P: But I'm getting there.

I: Ja, ja, ja. So, but does it, does it help you to understand the concepts of, of jazz improvisation.

P: Yes, because me at first I was just improvising, playing random notes.
I: Yes?

P: These eight weeks

I: Ja?

P: of your class, now I understand, when you improvise you are telling a story.

I: Ja. Ok that’s very nice, so you’re telling a story?

P: A story yes.

I: But you say the movement helped you with telling the story or learning how to find your story.

P: Yes.

I: Ok, that’s very nice, uhm, but what else did you learn from participating in this, in the eight weeks with the others and…?

P: I learned…

I: If you can think of something.

P: (laughing) I learned lot, lots of things.

I: Ja?

P: I learned lots of things.

I: Such as? If you can give me an example.

P: Like improvising, using the, the twelve structure blues,

I: Ja, ja, ja
P: and how the three, the thirds and the sevenths are important.

I: Yes, yes, yes

P: in improvising

I: Ok. And how did, but so you enjoyed the moving in the sessions?

P: Yes

I: Did, do you find, and do you find that the moving and working interactively with the others, how did you find that? How did you experience with the, working with the other students in the class?

P: It was fun, because I learn from them because everyone had his own idea and everyone has his own id..., own thing to do the (showings hand towards each other)

I: Yes

P: Yes

I: Ok. And do you get, do you take from their ideas, do they give you ideas, do you?

P: Yes.

I: Do you also learn from them?

P: I learn from them and I take, I take it and I just turn it
(showing a turning motion with hand) just a little.

I: Yes, turn, turn it around? What do you mean to turn it around?

P: Like when you teach me something you say you must do it, I’m (inaudible) going to do it other way around

I: Ok?

P: But your way.

I: Ok, ok. So how do you think the interaction between you and the other students affected your learning? Or of the jazz improvisation?

P: (inaudible sounds, clearly searching for words) (laughing) … english…

I: (laughter) don’t worry about it, this is not, this is not a problem at all

P: I, it, it, it, affect me i...i...i in a way that I must practice more and…

I: Ja?

P: … become better musician.

I: So, so the interaction with the others, do you think it helped you, uhm, you saying it helped you to practice to become a better musician, but do you think you’ve, you learned from the other students, do you think you, by
taking part with them did that affect your…

P: I learned a lot.

I: eh? From the others as well?

P: From the others (shaking head in agreement)

I: Ja , I think, I think it’s, one can learn so much from other students, sometimes you can learn more from your fellow students than you learn from the teacher.

P: Yes

I: That’s my experience sometimes.

P: Like I said everyone has his own ideas,

I: Yes

P: and everyone has their own i… own idea to (inaudible)

I: Mm, mm, and I think that’s important especially in in jazz improvisation where you, where you have the opportunity to express your own ideas and then you hear something from somebody else and then they or, it’s different ideas that you get that you can maybe use to or you interpret his idea differently and then that creates a whole new idea within you. So I think it’s very nice, I think it’s very nice to work with other students and people around you.

P: Unlike working on your own.

I: Mm, yes.

P: Reading.
I: Mm, ja, that's boring in any way for me. Uhm, but how do you feel about learning jazz improvisation like we did it? Do you think it’s a good thing? Do you think it’s a bad thing? Do you think?

P: It's a good thing.

I: (laughter)

P: Definitely a good thing (with a smile)

I: Why? Why do you think so?

P: Because, to express yourself and telling a story.

I: Ja? And, but I mean with the, I'm specifically talking about the movement now.

P: the movement?

I: yes the movement that we used. Do you think the learning jazz improvisation through that is good?

P: yes.

I: Did it definitely help you?

P: it helped me, like when you improvising, you must keep the beat (keeping the beat with fist on table).

I: Mm, mm


I: (laughing) ja, ja, ja
P: And you don’t listen to the bass how the bass goes.

I: Yes

P: and the movement helps you to, to listen and listening to others, listening to yourself and others.

I: Mm, mm, yes

P: to (bringing hands together again as if trying to show unity)

I: Yes, ok. Uhm, so if, if I can ju, it’s like a, it might be a little difficult question. What does it mean to you? To have learnt jazz improvisation the way we did it? What, if you had to take away something for yourself, what does it mean to you as a person?

P: As a person, oh. (slightly confused)

I: Just like, for, for me uhm, what does it mean to me? It’s, I’ve, personally I’ve I’ve grown into being a better musician or I’ve learned this about myself that I le.. with other people this, Or anything what you, what it means to you.

P: What it means to me because at first playing, playing is, I, I, I know how to play or not to play but with jazz,

I: Ja?

P: I learned that to express myself.

I: Uhm?
P: and, and, and, and in a way (closing eyes as if struggling to find the words) how can I put it?

I: any way, it doesn't matter, any way. It, it, any way you want to.

P: (laughing) for me that, that what, what, what I can take is… ah… working with, with others.

I: uhm?

P: helped me also.

I: ok.

P: Yes

I: ok, uhm, just a few more questions then we’re finished. How well facilitated do you think we, was the project? Not the project the process? And this classes and the planning and everything.

P: ah, it was well, well, well.

I: Do you think so?

P: Yes, because.

I: Really?

P: Yes, because, I have, I have learned something

I: Ok.

P: Things that, uh, I didn't know, now I know, it's like playing X!# (making click sound with tongue) oh, (a reaction of suddenly grasping a concept, or
understanding something) that is what Hattingh was trying to say… (inaudible)

I: Ok, yes, yes, yes, ok that's nice. And did you enjoy it? It's… Did you enjoy the session?

P: Yes absolutely.

I: Ok

P: Because I was there from the start. I didn't miss one class. (proud laughter)

I: Ja, ja, ja, ja, ja. No, I'm glad, that's very important to, the only way you grow, is to attend all the sessions because you could, if you attended two sessions, it's easy to, to not learn anything because to you maybe the first or the second session might feel like a waste of time, but it is because you don't understand what we've done previously, prior to it and everything. So it is very good to come to all the sessions and uhm, and then any other co, comments or thoughts from your side?

P: Keep it up (smiling and laughing)

I: Thanks (laughter), thanks and thank you for, for, for, it is so early in the morning spending some time…

P: I hope I hope I’ve helped you a lot.

I: No you definitely, definitely did and ah, you, ah you will be, it will be anonymous, don't have to worry about that.
P: Thanks

1: Thanks.
Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: a hermeneutic phenomenology: Interview 4

I: This is not a, it's not like a formal interview where I am gonna ask you a bunch of questions, it's more like a conversation. I want to, I want you to tell the story. I want to find out from you what, how did you experience the eight weeks of, of learning jazz improvisation through the movements that we used and the exercises and what you felt was good and what you felt was not good and if there are specific events that stood out for you, that meant a lot to you, that were special, or something like that. If there's something.

P: Ok, uhm, to start off with, uhm, for me it was eh, very, very different from any other experience that I've ever had.

I: Ja?

P: Because eh, in my all the that I've been playing music…

I: mm?

P: I've never learnt ah, to do stuff in that way.

I: Ja?, is that now through the body, through the movements and the..

P: Ja, not through that. I have, I have met with, with eh
other musicians

I: mm

P: That also employ eh clapping

I: Ja?

P: And and singing

I: Ja?

P: uhm, and also ja, tapping the, the rhythms in, in (inaudible)

I: mm?

P: but not the movement.

I: ok?

P: Yes so, so for me it, it, it made everything so, so easier.

I: Ok

P: Yes it made everything so easy and plus uhm I can feel

I: Ja?

P: when I’m walking that no ok this is the beat

I: Ja?

P: in my feet, and this is the rhythm

I: Ja?
P: see, so it also helped me to, to kind of work out on my other stuff.

I: Mm

P: On my other music. Cause if I, if I struggle with a rhythm

I: Yes?

P: and then I just go (clapping a rhythm on lap) and then walk the beat (stomping the foot) here and there and then it becomes so, so easier.

I: mm?

P: and then when it comes to, to, to jazz I'd, I didn’t know that, the proper way.

I: Ja?

P: I wou… I only know, knew that improvising things you know just playing a bunch of notes

I: Ja? (laughter)

P: and stuff and (laughter) that’s how I grew up doing it.

I: Ja, ja, ja

P: and that's how I learnt it from other people but now, there it was like no this is how you supposed to do it.

I: Ja?
P: Ja, you supposed to, to follow the, the, the chord
progressions

I: Ja?

P: And the scales, the k, the scales, I didn’t know about
them

I: Ja?

P: Ja. I learned them here also which was, which was a
good thing and it, it gave me ah, a broader
understanding.

I: Mm?

P: about how, what jazz is all about and how it is, how,
how different it is from classic.

I: Ja, ja, ja

P: Because I, I grew up playing classic.

I: Ja

P: for a long, long time. I didn’t like it even.

I: (laughter)

P: But, while I was growing as a musician

I: Mm mm

P: I began to like it.

I: Mm
P: Uhm….

I: What other experiences do you, was, was, stand out for you? What, what did you learn that you felt, ok you said now the scales and the chord progressions and stuff, but from the experiences, from using the movement, how do you think did it contribute to your understanding or your playing of the jazz improvisation?

Long silence

I: (subtle laughter)

P: Ahg, just don’t know how to say it.

I: There’s no wrong or right. So you can (coughing) sorry.

P: Well uhm, was that all I could say?

I: (laughing loudly)

P: (laughing)

I: No, how did you experience the uhm, how do you think your experiences of using movement can contribute to your jazz improvisation? How do you, how it makes, how did? How do I ask this. Uhm, to what extent did the movement that you used or that we employed in the class, contribute to your jazz improvisation?

P: Well uhm, it, it gave me her, more, more ideas in fact uhm.

I: Mm?

P: From, from what I use to do, before.
I: Ja?

P: eh, in terms of, of, of improvising and you know all the, the, the, the, the delays.

I: Mm

P: and the anticipations. I never knew, I never listened to jazz in that way.

I: Mm?

P: You know, of to, to, to notice all the other stuff that you, you have taught us.

I: Ja?

P: And eh, like I say, it, it, it, it brought that understanding.

I: Do you think, do you think the movements that we used and the way we did it was useful in your, in specifically jazz improvisation learning? Do you think that was a useful approach to, to teaching you the jazz improvisation? Or do you feel that I, it, even if I didn’t incorporate the movements you would still understand or be able to do the things?

P: No. I, I, I feel that it, it contributed a lot.

I: Mm?

P: Mm, because the movement themselves they, they, they made everything so, so much easier.
I: Mm?

P: Makes it so much easier, to understand.

I: To understand?

P: Yes. To understand what is expected of me.

I: Ja?

P: When improvising or when playing.

I: And when it, when you, when it goes to the instrument how do you think that, ehm, help you with the instrument? I know, you know you understand it now, but does the movement help you when it comes to your physical playing on the instrument?

P: Well, mm, basically for me it, I feel, I feel that it’s some, some of the things for me they take time for me to, to kind of get used to

I: Mm?

P: Until I, I get it on, I get to do it on a daily basis.

I: Yes.

P: You see, if I do it more and then the understanding becomes much more broader.

I: Ja, ja, ja

P: So, I feel that it was, it was too little.

I: Ja?
P: So ja it was a bit too little for, for, for the eight weeks

I: ja?

P: But I feel that if you could do, do it more

I: Ja?

P: I cou, it could work.

I: Oh, so you would say, you would, you would hope that we have got more of these sessions?

P: Yes.

I: to… Ok. Ja, I think it would be nice to have an extended uhm, time, like either two lessons a week for ten weeks, where we can focus a lot on the improvisation aspect when using it. And I think it would be very nice. Uhm, how did the interaction between you and the other students, how do you think that affected your learning and your own playing and your own…

P: Well for me, uhm, while I'd improvise I would just improvise the way I feel.

I: Ja?

P: ja, that works for me but, when I'm playing with other people, someone is playing one motif and then I'm like "wow, that's something I could, I could also use." It's like you, I learn something from each and every person.

I: Ja

P: that's there, because we're all different and everyone
does something different and I feel that I can learn, I learn something from them that I can use for myself.

I: Mm. Ja.

P: In the future. In my improvising.

I: Ja. So it’s also in a way, you, you evaluate what they’re doing and then you, or you listen to what they’re doing and then also, in, in a way the music makes sense.

P: Ja

I: or what you’re supposed to learn, it also makes sense because like, ok, but that’s not quite necessarily on the right time but, so ja, I think it’s a interesting, the interaction aspect between each other. And, what did, what did the eight sessions mean to you?

P: In what way?

I: In any way. Personally, do you think you’ve grown, confidence and everything or in any way.

P: Ok, for eh, in terms of, in terms of confidence, yes I’m, I’m a person that’s very uhm, critical when it comes to my own playing and the, I feel like “if I play this, ah, maybe they’re gonna feel like they don’t like it or I’m playing

I: Ja, ja?

P: Something else you know that they don’t understand”

I: Mm
P: So, I, I kind of hold back,

I: Ja?

P: So, but it, it was like when you say "no just, just play, anything that comes to you, your mind

I: Mm

P: just, don’t eh, think of using a lot of notes.

I: Ja

P: just try these two notes." And eh, play, being around eh, eh, eh, the other guys,

I: Ja?

P: You know, I kind of get rid of that nervousness

I: Ja

P: and I just become free, because I know whatever, whatever I do we, eh, no one will, will judge it.

I: Ja.

P:

I: Ja, there’s no judgement within the classes, ja. Because there is also no wrong or right.

P: Ja

I: It’s everything is actually right, because it’s a, it’s like, it’s more, is it like a free, you’ve got freedom but within
borders.

P: Yes

I: That guide you to, to break free. Ja.

P: Ja they also guide you in the right direction

I: Ja

P: To be able to understand

I: Ok

P: as a jazz musician, what other jazz musicians do.

I: Ja

P: So I could also incorporate, incorporate it within my, my playing

I: Mm. Ok. And did you, did you enjoy learning in this way? Of course you said now you want, you would like to do it more, but do you, do you think, did you enjoy it, did you, was it?

P: Ja I, I, I, I enjoyed it. I’m, I’m a person that really doesn’t like sitting like that (acting like sitting behind a desk and writing) and “no this is how you write a dorian scale (acting like teacher tells students how they should write the scale down) this is how…”

I: Ja

P: Because in that way (sitting back again), yes I can know how to write the dorian scale
I: ja

P: but it will only end there (showing firmly with both hands open on the table)

I: Ja

P: for me to incorporate it into my playing it's gonna be difficult.

I: Mm, mm, mm

P: because, ja, they, you, after learning something, now, and then I have to do it immediately on the instrument.

I: Ja.

P: I mean, I immediately understand, “ok this is how I do it”. Even though yesterday or some other time when I have to play while moving.

I: ja?

P: eh, it’s very tricky but

I: (laughter)

P: I know with time and practice it gets, it gets better

I: Ja

P: I would say that I enjoyed every session even though sometimes I feel like (staring up in the corner) “what is this guy talking about?”

I: (laughter)
P: And then ja, when I look around, and look around and see, “ok, this is how it works”, and I also try to figure it out myself (pointing with both hands to the body) I don’t just go with everyone, just clapping and…

I: Ja, ja, ja.

P: but, I, I try to, to understand what am I doing.

I: Ja, and what you doing wrong.

P: ja and what am I doing wrong and…

I: or not wrong, but, what’s, what’s hindering you from getting it right.

P: ja

I: Ja, that’s good and then sometimes in a way that’s also where the interaction comes in. where you can see what the others are doing, to help yourself to, to guide you to, to… and if you’re like asking” what is this guy doing” (laughing) you must tell me what, if you think that way.

P: but you know I, I feel that because they, they’re saying that here you, everything, as a lecturer you, you, you teach me something up until this point (indicating with both hands to a specific point on the table)

I: Ja

P: and then I have to, to, to broaden it up for myself.

I: Ja
P: and I have to try other different ways of, of, of doing it so…

I: Mm

P: I, I try to challenge myself

I: Ja

P: even though I don’t understand that properly what’s going on

I: ja?

P: I try to, to find a way “is it this way, is it that way?” and then sometimes I get to the point whereby (clapping hand together in achievement) I get it right

I: Ja

P: on my own

I: ja, that’s nice. Ja, so you, are you, you would say that these, these sessions would, provided you with ideas and ways of figuring stuff out yourself?

P: yes

I: To, to go, and if you got a challenge outside of the session, in another class, it provides you with the skills and the knowledge to musically sort it out?

P: Ja. Like, like you said the other day when I was practicing and then you asked “what are you practicing?” I was like “no, I’m practicing scales” and you were like
“don’t just play them straight, just try something else”

I: Ja?

P: and then I, I took that into consideration and when I playing, when I’m playing my scales I play it in a different time or I add a bunch of rhythms

I: ja?

P: in there and then I try to play in thirds

I: Ja?

P: Or in any other different way and actually it, actually it works.

I: Ja?

P: because I got to understand that scales much more better

I: Ja, ja and the intervals and in the way they move and the way they connect

P: Ja

I: Ja, that's cool. I'm glad, I'm glad it helped, very glad (laughter).

P: I'm still gonna do it so.

I: Ok, and any other to, thoughts on how the movement contributed to the jazz improvisation? Or any other comments or any other… experiences that jumps to mind
or...?

P: Mm, all I can say is that eh, it is, it is very different from any other thing that I’ve, that I’ve learned.

I: Ja?

P: I didn’t really know that (inaudible, maybe you can do it?). like the way you thought about it like, taking the Dalcroze and the jazz.

I: Ja?

P: it, it works. It works, even though it, it, it takes like I said for me it, it’s still gonna take time to...

I: Mm?

P: to, to get used to that, to the way of, of, of, that way of, of, of doing things.

I: Ja?

P: Uhmm, I'm really bad at remembering stuff, so I try to go back and remember some other stuff.

I: ja, no

P: that we’ve done so.

I: Ja, so you say it works, do you, in your experience it's a nice, it's a pleasant way of, of learning to improvise?

P: Yes, yes
I: a more, accepting way.

P: Ja.

I: Mm, not accepting as in I accept that we do it that way more that you feel comfortable in what you are doing. And in your own learning, and there’s that, if you sit there and learn about jazz improvisation there’s no wrong or right, there’s no, you learn about what you have to do but in an easy and in a comfortable way.

P: ja, in a fun and playful way, also

I: Mm. Ok. Anything else? Any other comments, thoughts?

P: I just think that we, we should uhm, do it more, we should just do more of it, and I know that it, it’s gonna make good jazz musicians out of us.

I: I hope so. I hope so and I’m looking forward to seeing where this goes. I think next year can be very interesting. Thank you. Appreciate it and I won’t mention your name.

P: (laughter)

I: (laughter) I appreciate it.
P 5: Interview 5 Ndlovu.docx

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Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: a hermeneutic phenomenology: Interview 5

I: Ok, this is not a, a formal interview…

P: (coughing)

I: where there’s a right or a wrong answer, it’s just basically, it’s a conversation. Ok, I want you to, I want to hear from you what was your experiences out of the past eight weeks, of the sessions that we’ve conducted and learning the jazz improvisation through the use of movement. How did it help you? How did it contribute to your learning? And, what was memorable? What stood out for you?

P: What stood out was the amphi performance.

I: Ja?

P: But then, uhm, I, I learnt a lot of things (scratching cheek bone), cause uhm, from my personal view of improvising I just thought that people just go there blobloelbobeboeboble (imitating a trumpet playing a lot of fast notes), the whole time.

I: Ja?

P: but then again I, I, I saw that as, as, as we went to every session that this goes with rhythm and everything.

I: Mm?

P: So, o ja at first when, when, when you wrote the things on the board and we were still warming up and pack, unpacking our instruments I’d go like “oh” (nervous face expression) “am I gonna get this or what’s gonna happen?”
I: ja?

P: But then, when you explained everything and when we did the things, and sometimes I’d just feel like “ah, I can’t do it,” but seeing my fellow uh, uh, uh, students doing it and failing but just still having fun, I’d say “who cares. If I’m wrong, I’m wrong (clapping hands and stomping feet imitating exercises in the class) if I’m right, I’m right.”

I: Ja

P: And then, I, I, I learnt to also (coughing) like, for me, every time I would get a scale for, for, let’s say, uh, for my practical

I: Ja?

P: I would, I would play it and it would be difficult but since I started jazz I would learn to play with the, with the different notes form the 3rd to the 7th

I: Mm?

P: to the 8th to the what and for me still now I, I, I think if I get a scale today and I can improvise on it that means I know the scale

I: ja

P: it gives me confidence that I, I went this way and I was actually given that way so it means if I can go the left and I was appointed to the right that means I can do both.

I: Ja

P: So it has been very easy for, for, it was, it has been a thing that, that makes it easy for, for, for us
I: ja?

P: to learn, ok for me to learn.

I: Ja

P: And then again I, I think, uhm, uhm, it, it, it actually intrigued, uhm, a part of me that I didn't understand. I just wanted to be a gospel musician and what what

I: Ja?

P: but then I, I started inquiring information and I, and I heard that there was gospel according to jazz that made it, you know.

I: Ja?

P: it's both things that I love, and I, ok I grew up with gospel but now I can put some jazz and make it feel nice.

I: Ja

P: And then I, I've checked from uh, the improvement of my improvisation of the videos of last year before I came here and uh, this year in March when we were still starting with the jazz and the thing.

I: ja?

P: I mean it's a, it's a, it's a shocking gap that I've opened from then till now.

I: Ja

P: So it gave me that thing even if I'd, I'd rather be late than
don’t come at all to jazz, ja.

I: Ja, ja. Ok I’m very happy to hear that. And, but out, from the, when we did the ses, on the Monday afternoon sessions now. Were there, was there anything that stood out from your experiences there? From the learning?

P: (chewing nails) Ja, as I said, uhm, especially the, the, the, the improvisation thing,

I: Mm?

P: I, I, I, I, I learnt that you can do it on different rhythms.

I: Mm?

P: and then again, uhm, you introduced the locrian and the mixo, mixolydian and what what,

I: (laughter) the what, what.

P: So the big names were like, whoooo. “What’s gonna happen, now I hear mixolydian and what”, but when, when you started putting the, the things well and, and, and, and, and, eh, and putting the circles (indicating putting circles on the floor)

I: Yes?

P: I learnt to, to see with, with a different eh, view I mean

I: Mm?

P: Every, everything was indicated in a different colour for me so, ok, now I see, ok, the red, the two reds are the semitones and the what what

I: Yes
P: so it was a bit easy for me to actually identify, ok, “ah, if he said this happens this way, then it should be this way”

I: Mm

P: And then I'll, I went on the internet and I checked how, how they improvised using that.

I: ja?

P: And it was like, it was really, it was really cool (scratching side of nose) to, to…

I: ja?

P: To get that this person is teaching me something that I've been watching on you tube

I: Ja

P: But I didn’t, I didn’t actually understand what I was, what it did, what it was

I: ja

P: it was just jazz, nice feeling, oh he’s improvising good (lifting hands in a praising manner)

I: (laughter) Ja, ja

P: But then now, I get what, what he’s doing and, and how, how he’s doing it and why he’s doing it

I: Ja?

P: he, he changed, (scratching top lip) they changed things because they don’t wanna have the same line, or maybe the
identical lines, (indicating lines with right hand on table) of improvisation every time

I: Mm, mm, mm

P: Ja, and I, I’ve learned again to, to, to build up to what I have like say I’d get uhm, [Maestro] as a, as a, as a employ, eh, (making click sound with tongue indicating a mistake in word choice while scratching forehead), co-improviser in the jazz band

I: Mm

P: I, I, I was scared at first, I was like, “yoh, did, does Hattingh know what he’s doing?”

I: huh (in a laughing manner)

P: “yoh, how can he mix me with such a bull, it’s just like taking a goat and, and letting it fight with a bull’

I: Ja?

P: “He’s just gonna crush me” but then as, as time went, you, you, you would, you would actually make me feel open, if, if I don’t feel like improvising today you make it skip, but then you’d always remind me, it’s not that he’s perfect or everything…

I: Ja?

P: It’s just that you, we have to learn to, to, even if you see ok, this obstacle is big…

I: Ja?
P: But, try if you can’t get over it just move it away.

I: Ja?

P: and then I moved my fear and I was able to perform and now I would actually say ok, I seen, I’ve seen the weak points and the good points and I’ve learnt to, to, to work on the weak points (tapping right hand with fingers together on palm of left hand)

I: Ja?

P: Of my opponent so that I can get stronger where he’s weak

I: yes

P: and, and a bit stronger where I’m strong

I: ja

P; so that’s what eh, eh these lessons have actually taught me, ja.

I: Ok. But how, now that you talk about the other p, students, uhm, do you, how do you think the interactive part of the lessons have contributed to what you’ve learnt?

P: Uh, the interactive meaning?

I: Inter, interaction between you and the other students where you’ve, if you had to do, do something where you talk to one another, where you work something out together, where you play against each other, the call-and-response you know?

P: uhm, it, it...

I: That kind of interaction.

P: At first it was, it, it was more of a verbal thing, like, “what are
gonna do? Ok, let’s do this and do that.” But now that we were
exposed to these eh, afternoon classes on Monday

I: Mm?

P: We, there was a point, there was a point where you’d
give us a task and you wouldn’t even say a thing. Ok, he’ll play
what he thinks is right, he will play what he thinks is right and
then we mix it then we talk after, “do we want it to be this
way?”

I: Ja, ja, ja

P: Ja, so it, it, it was now much more easier for us to
communicate without even talking.

I: Ja

P: And if you don’t like something we didn’t oppress you, “ok,
now this is the best way, we stick to this” (pressing with finger
tips on key holder on the table), no we would all hear each
other’s views and come out of there without a scratch.

I: Ja

P: And everything would be done in time.

I: ja

P: So, I think it also helped, this was a jazz thing but it, it also
helped Pioneer Brass.

I: Ja?

P: In ways that I knew in the, in the, in the Pioneer brass there
were like seven trumpets (indicating seven with hands)
I: Mm?

P: seven trumpeters of which two (pointing to two fingers on left hand) where the shining improvisers (making quotation marks with hands) oh, oh, this person this, this, there’s no way I’m gonna get a piece to, to improvise on if they are this good.

I: Ja

P: but then after some time (placing hand on their side on the table) we learnt that ok, ok let’s give each other eh, eh, uh, what you call this eh?

I: Opportunity?

P: Chances, ja

I: Ja

P: and though, there was a point at the amphi-theatre where I got about six to seven eh, s, songs that I had to improvise on. So it came as shock to me because it, in the beginning of the year I was like no I, no I’m never gonna improvise in front of these guys

I: (little laughter)

P: I know solfa and they have their grade 8’s and grade 9’s and what what so I, I was, I was more of a, of an ant

I: ja?

P: around a stampede of eliphants.

I: ja?

P: So I was gonna get crushed any time but now I see that I now have the confidence when they say “ok here’s a new
song. Do you, who wants to improvise?" I'll raise my hand (raising left hand) anytime.

I: Ja

P: Because I've seen it's, it's not a matter of going wrong, it's a matter of expressing your feelings.

I: Mm?

P: in the, in the correct way but there's actually no correct way that's where we say "music does not actually have a right or a wrong, a true or false"

I: Ja?

P: that's what I learnt in this eh, in these Monday lessons.

I: Mm?

P: Because I have both eh, Monday lessons I mean I have eh, the ten o'clock in the day, during the day

I: Mm?

P: and then I have the six, so Monday's are always, ok they are blue but

I: (laughter)

P: Because there's jazz im like, " haai, I'm gonna wake up anyways"

I: Ja, ja, ja

P: I'll be late but 'm gonna wake up anyway, because,
I: ja

P: you get that on Monday we like, the classes end late and then after English we use to ok leave, go home, do whatever you do, but now we know that after English, ok though it is late, but then after English, at least you happy to, to, to go there, he tea, you teach us, eh, things for like 30 to 45 minutes, then the rest we spend improvising. It's good because you, you, even if, ok you see we, we, we see you on Monday.

I: Mm?

P: But trust me the whole week (pointing to all five fingers of the left hand that is open and facing up) the, the four, the four to five days that are left,

I: Ja?

P: people will always go to the eh, eh, eh computer lab, go to, go listen to studio jams,

I: Ja?

P: get new ideas so that next week if you ask us the same thing the we know "ok, I'm gonna do this because last week I learnt this"

I: Mm, mm

P: and I, I then saw this on studio jams, so I'm gonna eh, eh, eh, fusion this with that so that I can impress Hattingh and the ones around me.

I: Ja?

P: so it's it, it, it makes you grow,
I: ja

P: It makes you grow a lot, ja.

I: That's good. I'm glad to hear that. And do, how do you think the movement, like, mm, we briefly touched it, mm, helped with your knowing, the movements we used?

P: The movements have helped a lot because, ja I, I, I'm a player but I was never used to dancing.

I: Ja, ja

P: and I was never used to the thing of rhythm and, and, and, and anticipation and…

I: Ja?

P: Syncopation. So, when you started with that I got clue, clueless, I was like “oh, a xho, you expecting a xhosa guy who never danced to dance, it's just like asking a white guy to dance for, for a, a, a deep house song.

I: Ja?

P: he's gonna do like this, (moving hands in front of face with two fingers open on both hands)

I: (laughing)

P: but then, you, you guys are used to the doe toe, doe toe (stamping feet and clapping hands)

I: Ja?

P: and then, you, I mean it’s just like expecting you to, to
dance bodjoa (?? inaudible).

I: Ja?

P: it’s, it’s gonna be funny at first, but then as time goes, I’m gonna learn ok now, “this is what happens” (clap and stomp).

I: Ja?

P: this is what happens (clap and stomp again) so I, I, I’ve also learnt to, to, to, to use the same rhythms even if sometimes I’d not put them exactly as I was taught.

I: Mm, mm.

P: Then again, this is jazz, if you learn it you can do it in, in a million ways.

I: Ja, ja, ja.

P: so, it, it has actually helped me to get, if I get a solo I know I’m not gonna start from the beginning diglidgidigidigidigig (imitating a trumpeter), I get those moments now, now I just wanna listen to everything that’s happening.

I: ja

P: feel it.

I: ja

P: so, the moment you feel it is the moment you remember, ok, while I’m playing, (with eyes closed as if playing the trumpet) “Hatingh said I must not play the whole thing so, stop, do this, do that.” And I’ll get, like, eh, eh, eh, eh comments from my friends like, “yooooh bra (putting hand in front of mouth in awe) you really knocked it off”.
I: Ja

P: “what did you smoke? What did you drink??

I: (laughter)

P: I’m like “neh, nothing it was just one of the, those moments where you just become one with your instrument”

I: Ja

P: ja

I: ok

P: so, that’s actually what I’ve learnt. I’ve learnt to appreciate eh, eh, eh, eh, eh the music and the instrument because then again at the end of the day it’s, it’s, it’s not just you it’s, it’s, it’s how, how close you get with your instrument.

I: mm

P: And this, this jazz thing just made me get even more time eh, eh with my instrument because I’ll go upstairs and practice and I’ll actually forget that I had to practice my pieces and I have a lesson tomorrow. I’ll spend the whole hour improvising cause I hear [Mavis] next door (indicating to the right) is also improvising.

I: ja

P: and [Rodger] next door (showing to the other side) is also improvising

I: ja

P: so we would actually be competing with each other without even telling each other. I’ll hear toektoektoekotoeketoeketoeko (indicating from the right) and
I: (laughing)

P: I’m improvising also (picking hand up as if playing the trumpet). Then tomorrow morning we’re like “bra, we didn’t practice yesterday. What happened? Ha, it’s you. You started improvising.” Ja so it’s, it’s something that, that, that has, has been happening like that and we, we love it. We, we would actually be glad if it goes on even more.

I: Ja, absolutely.

P: Because we, we, we, we understand now that, the, the, the, the growth and, and, and the process that it, that it took to get us where we are right now.

I: Mm, mm.

P: and we appreciate each and everything. That’s why you’d get that every time I, I walk out of the, the, the, the, the practice room I would say “Hattingh, thank you.” You’d ask “why?” I’ll just say “nah, thank you.”

I: ja.

P: ja, it’s because I appreciate what, what you, what, what you did. It was not like “ok guys I’m, I’m, I’m, I’m gonna have a new jazz what what. So you guys give me 900 each” (pulling face in a confused reaction). You know?

I: Ja

P: we, we would think “haai lo dagiwe lo.900?”
I: Ja?

P: “Joh, hai, hai hai hai. I’d rather stick to not knowing this.”

I: Ja?

P: You see? But you, you, you were able to sacrifice time and, and, and the strength and then again I would be the one who comes and says “ah, Hattingh I didn’t practice your music” and you’d go like (with big eyes) “you know, you?” but you wouldn’t be that, that, that eh, angry or whatever. You’d say “ok now you gonna learn it in here.”

I: Ja?

P: So it showed me that you have patience and you really like what you’re doing.

I: Ja, ja, ja

P: and also pushes you at a time to, even if I do not practice it from the sheet.

I: Mm?

P: yes, i most of the time I lie, I say I practiced it but I actually listened to it.

I: ja.

P: so…

I: But that’s also a form of practicing?

P: Ja it, it, it, it, it, it, it has went to a place where I would even if I don’t practice it, go the eh, eh, computer like download it, listen to it, come back, play it and then learn… you see?
I: Yes, yes

P: and you’ll get that whatever I did, if the next guy practice it from sheet, I would get an advantage of knowing it better and faster because I listened

I: Ja

P: And he is still looking “oh f-sharp, f what what.” I just get there, listen to it. If I press the wrong button I know I’ll start again and press the right button.

I: ja, ja

P: it has teached me to widen my, my, my listening eh, eh, eh, a lot.

I: Ok. I’m glad that, that has helped. So you say, you saying the movements, or I’m asking if, did the movements also then help with your jazz understanding?

P: Yes. It did, it did.

I: And, in, in what way? And to what extent?

P: In, in a way that, if, if, if you did it in a formal way and said, ok, this this this (writing on a imaginary board)

I: Ja?

P: This this that. And then you sit down, “ok guys you must go and practice these things."

I: Ja?

P: it, it, it would have been, pshh, “ok, yes sir we’re gonna pratice it” and then we come the next week, you say “ok, I’m
gonna have a video here, let's just check what you've learned." You'll get that we don't know anything.

I: Ja

P: But then the, the way you did it, we were also able to, to go back home, even if we're not formally practicing it. While we're going back home we like, uh te te, uh te te, uh te (clapping hand and stomping feet, imitating exercises from the class)

I: ja

P: And, automatically it gets instilled in, installed in you.

I: Mm

P: and when you also improvise you, you learn to, even if you don't clap your hands while you're doing it...

I: ja, ja, ja

P: but you go (stomping feet) dibidipdipdibi uhm ts ts (imitating improvising)

I: Ja, ja, ja

P: So it helps you a lot.

I: I'm glad to hear that.

P: that it gets in you.

I: and, uhm, any other thoughts or comments or experiences that, that stood out for you that you?

P: Uhm, the experiences was (coughing) was when we were at the amphi.
I: Ja?

P: Uhm, (cleaning throat) I, I, I, I saw that, uhm, mos at that time we, we were not exposed to the other groups that were playing.

I: o ja

P: But I, I, I learnt, I saw that we, we, if you teach a person in the formal way, ok, if you eat grass then you eat it this way.

I: Ja?

P: you don't eat it that way. A person starts to, you know, I eat grass this way and I don't eat it that way, but then the way you have, have helped us.

I: Ja?

P: it, it, it, it was in a way that, you, you, I, I, I could put it like this. You taught us, you taught us how, you taught us how to be men or better people in five minutes. Let me just put it that way.

I: Mm, ja?

P: ja. Like, I don't know if, if I'm speaking riddles or whatever, it, it, you took a big task and you made it a small, a, a, a small game.

I: Ja?

P: and I, I, I was shocked when I saw [Mavis] playing the bass guitar cause he just said it, a, a few months ago and I was like, "mwhh (lip sound) I know him, he always says I wanna learn saxophone but he never does it."
I: Ja?

P: So, when I saw it I was like "whooo, now Hattingh is really serious about this."

I: Ja

P: because he, he learnt it in such a short period of time and the guys learnt to improvise in such a period, short period of time.

I: ja?

P: So I, I, I was shocked and I, I was grateful that we, we, we like our, our, our growth has, has expanded that fast ja.

I: Ja, that...

P: That's what I experienced.

I: Thanks, and that's a very nice, a, nice thoughts. Uhm, ja, anything else that, what did it mean to you but you said quite a lot so its...

P: ja, I'm a, I'm a really, (laughing) good speaker. I talk a lot, but then, uhm, I'm still gonna put an emphasis on this. Jazz should be a formal module here.

I: ja, we will get there. We'll hopefully get there soon.

P: Ja

I: ja. Thanks. I won't mention your name.

P: Hahaha (laughing) But they are gonna see me.
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>It is a good thing that I have learned a song with new names without even recognising the other thing it does. I have learned how the blues scale is made of, how it can be used on the ensemble singing. These scales in songs helped a lot in making the songs.</td>
<td>If put a smile on my face and happiness to enjoy what else in class.</td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>Doing the scales help how I show balance and respect one another</td>
<td>It helps to communicate with the other ensemble member.</td>
</tr>
</tbody>
</table>

- Fun
- Happiness
- Understand Better
- Musical communication
- Personal attributes
- Respect one another
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>The 12 bar blues</td>
<td>Invoking Movement in my music every time I practice or perform helps me make it easier to memorise myself with with the different chords.</td>
</tr>
<tr>
<td>Different chord names</td>
<td></td>
</tr>
<tr>
<td>Also learnt how to workout chords prescribed on a song</td>
<td></td>
</tr>
<tr>
<td>How scales work when improvising</td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>I love jazz actually, how fall for it. Please let's make it grow!</td>
<td>Meeting other musicians like myself. Fun to work with you loud and clean when you teaching keep it up!</td>
</tr>
</tbody>
</table>

- Feeling facilitates understanding
- While practicing
- Easier learning
- Understand Better
- Fun
- Understanding others better
<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge of Solfa</td>
<td>Learning through movement</td>
</tr>
<tr>
<td>Knowledge of note names</td>
<td>Coordination</td>
</tr>
<tr>
<td>Pitch</td>
<td>Audiation:</td>
</tr>
<tr>
<td>12 Bar Blues structure</td>
<td></td>
</tr>
<tr>
<td>7th Chords</td>
<td></td>
</tr>
<tr>
<td>rests</td>
<td></td>
</tr>
<tr>
<td>accents</td>
<td></td>
</tr>
<tr>
<td>beat</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing the chords on note names con the right notes of keeping time &amp; animating certain beats was challenging, but a very good exercise.</td>
<td>Participation</td>
</tr>
<tr>
<td></td>
<td>Time keeping in a group</td>
</tr>
<tr>
<td></td>
<td>Listening to others</td>
</tr>
<tr>
<td></td>
<td>Interaction</td>
</tr>
</tbody>
</table>

- Feeling facilitates understanding
- Unite as one group
- Educational
- Group learning
- Interaction
- Listen to others
- Challenging but stimulating activities
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>Ne trained our self how to build up a 12 bars blues structure using different keys</td>
<td>Body movements to differentiate between keys and different cards</td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>I have learned how to be creative in a short period of time</td>
<td>Interacting with other students during the activities that have been done in class</td>
</tr>
</tbody>
</table>

- Feeling facilitates understanding
- Improvisation: Creativity
- Understand Better
- Inter
## Analysis of the lesson

<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 bar blues structure</td>
<td></td>
</tr>
<tr>
<td>different sounds</td>
<td></td>
</tr>
<tr>
<td>improvisation</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>How to work within a group, listening to one another</td>
</tr>
</tbody>
</table>

- Group learning
- Listen to others
## Analysis of the lesson

<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Chord Progression of Hymn Scales</td>
<td>- Use our body to show the Chord Changes</td>
</tr>
<tr>
<td>- Singing Chords in solfege and Note Names</td>
<td>- Voice and Grasping Harmony of the Correct Pitch of Notes (Listening)</td>
</tr>
<tr>
<td>- Aural Training</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Effective Communication with the Ensemble.</td>
</tr>
<tr>
<td></td>
<td>- Work as team and listen to each other.</td>
</tr>
</tbody>
</table>
## Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th>Physical movement in showing the chords like showing by movement what is the tonic and subdominant and dominant chord...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td></td>
</tr>
<tr>
<td>Intervals</td>
<td></td>
</tr>
<tr>
<td>Singing tonic chords in major and minor.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>learned a basic chord structure of an 12 bar blues.</td>
<td></td>
</tr>
<tr>
<td>The easiest chord structure is jazz!</td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td></td>
</tr>
<tr>
<td>learned how to sing in intervals and identified the flat seventh and how to work out on my improvement.</td>
<td></td>
</tr>
<tr>
<td><strong>Social</strong></td>
<td></td>
</tr>
<tr>
<td>Interact with my fellow students by Benson movement.</td>
<td></td>
</tr>
<tr>
<td>Musical</td>
<td>Physical</td>
</tr>
<tr>
<td>----------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>- Learned chord changes and how they change in the 12 bar structure</td>
<td>- We learned how to recognise the changes through the body, which helps to notice the changes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>- I kind of feel the idea of chords sinking into me and realising the scales to use when improvising and as the chords change.</td>
<td></td>
</tr>
</tbody>
</table>
## Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>Jazz scales, the theoretical side of improvisation as a way to better our understanding, we can incorporate into our jazz playing. (Iبت-lets 7)</td>
<td>Movement according to visual structures.</td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>Through singing we were able to get a feel where we create emotions 'b6'. Type of vocal 'feel'.</td>
<td>Interaction between the other students. &quot;One can smell with our eyes,&quot; how student have a water grip of jazz.</td>
</tr>
</tbody>
</table>

- Understand Better
- Show with body
- Interaction
- Feel the music
- Musical communication
- Understanding others better
<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teanlere</td>
<td>Krome (hands clap)</td>
</tr>
<tr>
<td>Touch the</td>
<td>12-month Blues greens</td>
</tr>
<tr>
<td>12-month blues</td>
<td>met blues</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leg invad by teamleader</td>
<td>Swim passing as group</td>
</tr>
<tr>
<td>(small role step)</td>
<td>Groupie &amp; 2 swamplork</td>
</tr>
<tr>
<td>Interasim</td>
<td></td>
</tr>
<tr>
<td>Eyes ok beinging self</td>
<td></td>
</tr>
<tr>
<td>12-month blues</td>
<td></td>
</tr>
<tr>
<td>invader.</td>
<td></td>
</tr>
</tbody>
</table>
### Analysis of the lesson

| What did we train? |  
|-------------------|---
| **Musical** | **Physical**  
| Blues scale: how to sing, write & recognise | Recognise rhythms, clap  
| **Personal** | **Social**  
| Learn to trust what you know about progressions & apply it. | Work with the group but do the exercise yourself. Figure it out first. |
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>Two Little Birds (sing)</td>
<td>Pème Chand Klop</td>
</tr>
<tr>
<td>Tomi Serious (sing)</td>
<td></td>
</tr>
<tr>
<td>12 Bar Blues</td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>We om okkunde met hulle sewende te sing.</td>
<td>Samaar om okkunde te kyreni own</td>
</tr>
<tr>
<td>Hoe dit kopte hoe gedurende 'n korrelige ritme?</td>
<td></td>
</tr>
</tbody>
</table>
## Analysis of the lesson

### What did we train?

<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Aural training</td>
<td>- Anticipating what to come when we sing or clap during different musical activities (i.e. anticipating physically)</td>
</tr>
<tr>
<td>- Ensemble playing</td>
<td></td>
</tr>
<tr>
<td>- 7th Chords (Bb7, F7 &amp; C7)</td>
<td></td>
</tr>
<tr>
<td>- Arpeggios</td>
<td></td>
</tr>
<tr>
<td>- F Blues scale</td>
<td></td>
</tr>
<tr>
<td>- 12 Blues</td>
<td></td>
</tr>
</tbody>
</table>

### Personal

- Some will catch on faster than the other

### Social
## Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td>To listen with the body</td>
</tr>
<tr>
<td>Different cord structures</td>
<td></td>
</tr>
<tr>
<td>Jazz structure</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>Patience</td>
<td>Listening to the group if you are wrong</td>
</tr>
</tbody>
</table>

- Listen with the body
- Listen to others
- Personal attributes
### Analysis of the lesson

<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>I learned about chord changes today and the 12 bar blues, in 3 different keys.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>I personally think, it’s going to help me improve and get better when I improvise.</td>
<td></td>
</tr>
</tbody>
</table>

- Improves musicality and improvisation
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>to listen to the chord production</td>
<td>movements according to the chord changes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Personal</strong></th>
<th><strong>Social</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>I learnt a few weeks on which lines to base in which scales.</td>
<td>interacting with others and getting to know their views.</td>
</tr>
</tbody>
</table>
**Analysis of the lesson**

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>The qualities of an</td>
<td>To move to the different phrases</td>
</tr>
<tr>
<td><em>improviser</em></td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>I've grown to learn</td>
<td>The ability to interact with other musicians despite our difference</td>
</tr>
<tr>
<td>the different chord</td>
<td></td>
</tr>
<tr>
<td><em>progressions</em></td>
<td></td>
</tr>
</tbody>
</table>
## Analysis of the lesson

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</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>Improvisation</td>
<td>Being creative</td>
</tr>
<tr>
<td>+ Good communication when playing in an ensemble</td>
<td></td>
</tr>
<tr>
<td>+ Listening to one another</td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>+ Know scales by heart</td>
<td></td>
</tr>
<tr>
<td>+ Expressing real feelings through improvisation</td>
<td></td>
</tr>
<tr>
<td>+ Interaction and composing on the spot (50)</td>
<td></td>
</tr>
</tbody>
</table>

### Remarks
- Improvisation: Creativity
- Listen to others
- Develop musical expression
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>Filling Empty Spaces</td>
<td>Using My body to Copy Rhythms More.</td>
</tr>
<tr>
<td>Empty Spares</td>
<td>Improvisation</td>
</tr>
<tr>
<td>Learning More about Improvisation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>I have realised that my interest in jazz is growing and am yearning for more.</td>
<td>Communication with classmates and fellow band members</td>
</tr>
</tbody>
</table>

- Feel the beats & rhythms inside
- Show with body
- Musical communication
## Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>Creating a melody using only 2 notes</td>
<td>Interacting with other students/members of the Jazz group/ensemble</td>
</tr>
<tr>
<td>Call and response</td>
<td></td>
</tr>
<tr>
<td>Filling up the gaps with different rhythms and melodies</td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>Knowing qualities of being a professional jazz player and ways of improvisation</td>
<td>Knowing each other better everyday</td>
</tr>
<tr>
<td></td>
<td>Sharing of ideas</td>
</tr>
</tbody>
</table>

- [ ] **Interact physically**
- [ ] **Interaction**
- [ ] Understanding others better
- [ ] Develop ideas from others
### Analysis of the lesson

#### What did we train?

<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvisation on 2 notes</td>
<td></td>
</tr>
<tr>
<td>How to accompany someone when he/she is playing</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>Confidence</td>
<td>Communication with one another in a group</td>
</tr>
</tbody>
</table>

- Confidence
- Musical communication
- Unite as one group
<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Trying to stay in the meter while playing what your neighbour has played.</td>
<td>- Interpreting the rhythms played on piano through hands and feet.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal</td>
<td>Social</td>
</tr>
<tr>
<td>- Qualities of improvising and the responsibilities of a musician in order to improvising.</td>
<td>-</td>
</tr>
</tbody>
</table>
## Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td>- Increasing engagement and movement to stimuli</td>
</tr>
<tr>
<td></td>
<td>- Better understanding</td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td>- Musical listening for oneself in jazz improvisation</td>
</tr>
<tr>
<td></td>
<td>- Very creative</td>
</tr>
<tr>
<td><strong>Social</strong></td>
<td>- Interaction not only enough speaking but also a sense of instrumental interplay</td>
</tr>
</tbody>
</table>

- Develop ideas from others
- Listen to others
- Understand Better
- Musical communication
- Interaction
- Improvisation: Creativity
<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical</td>
<td>Physical</td>
</tr>
<tr>
<td>Develop accuracy</td>
<td>The qualities that is have and that needs to be developed.</td>
</tr>
<tr>
<td>To be accurate on scales and improvisation.</td>
<td></td>
</tr>
<tr>
<td>Musical communication</td>
<td>Creates personal awareness</td>
</tr>
<tr>
<td>To be able to manage my score and height awareness to the.</td>
<td>Playing and getting up fast with making the communication with my team players.</td>
</tr>
</tbody>
</table>
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical</td>
<td>Physical</td>
</tr>
<tr>
<td><em>Listen to</em></td>
<td><em>Communication</em></td>
</tr>
<tr>
<td>Personal</td>
<td>Social</td>
</tr>
<tr>
<td><em>Balance</em></td>
<td><em>To be part</em></td>
</tr>
</tbody>
</table>

- **Musical communication**
- **Listen with the body**
- **Personal attributes**
- **Sense of belonging**
- **Unite as one group**
### Analysis of the lesson

<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td>Applying rhythms</td>
</tr>
<tr>
<td>Playing various melodies</td>
<td>Clapping/stamping</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>To listen more critically</td>
<td>Playing in a large ensemble, listening to others</td>
</tr>
</tbody>
</table>

- **Listen with the body**
- **Listen to others**
### Analysis of the lesson

<table>
<thead>
<tr>
<th>Musical</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Follow before you can lead</td>
<td>-</td>
</tr>
<tr>
<td>- Dissassimilation</td>
<td>- An intro to craftsmanship</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal</th>
<th>Social</th>
</tr>
</thead>
</table>
|          | - Sometimes you just have to wait for your part to come.
|          | - Hear what others have to say (musically). |

- Follow others
- Listen to others
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>* How to be Creative</td>
<td>* How to improve Groove skills</td>
</tr>
<tr>
<td>* How to improve Groove skills</td>
<td>* Communication</td>
</tr>
<tr>
<td>* Outcomes of being a Musician</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Personal</strong></th>
<th><strong>Social</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>* Techniques i can use to be a good improviser</td>
<td></td>
</tr>
</tbody>
</table>
### Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical</strong></td>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td>Gallows lift</td>
<td>Movement of stamping feet youtube</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Personal</strong></td>
<td><strong>Social</strong></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Musical communication**

**Show with body**

**Interaction**
Analysis of the lesson

<table>
<thead>
<tr>
<th>What did we train?</th>
<th>Improvisation - listening skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical</td>
<td>Physical</td>
</tr>
<tr>
<td>Listening to each other</td>
<td>Applying rhythm and</td>
</tr>
<tr>
<td></td>
<td>listening.</td>
</tr>
<tr>
<td></td>
<td>Clapping, stamping, etc.</td>
</tr>
<tr>
<td></td>
<td>in rhythm after listening.</td>
</tr>
<tr>
<td>Personal</td>
<td>Social</td>
</tr>
<tr>
<td>Learning to listen carefully and apply what you hear.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Group work is vital.</td>
</tr>
<tr>
<td></td>
<td>If you don't listen,</td>
</tr>
<tr>
<td></td>
<td>it won't sound like</td>
</tr>
<tr>
<td></td>
<td>a team working together.</td>
</tr>
</tbody>
</table>
25 August 2014

1. What did we train today?

Musically

Physically

Personally

Socially

2. How did you experience the session?

3. How can you incorporate what you learnt today into your playing or in the ensemble?

Feel the beats & rhythms inside

Interaction

Concentration
25 August 2014

1. What did we train today?

Musically
Rhythm, improvisation

Physically
Feeling, clapping rhythms

Personally
Went to combine different rhythms

Socially

2. How did you experience the session?

I found that the session helped my understanding of different rhythms worked together. It gave a way to practice various rhythms by hearing.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

When you practice the rhythms on, I have some complex rhythms in some of the music. Then, you might play both of the ensemble to work on rhythms for improvisation, and keeping up the style. Staying alert for other members in the ensemble.
25 August 2014

1. What did we train today?

Musically

Physically

Personally

Socially

- Interacting with others members of the jazz ensemble

2. How did you experience the session?

- It was very interesting, especially when we used as a group to analyze and the political context such as playing

3. How can you incorporate what you learnt today into your playing or in the ensemble?

- I can use this stuff for improvising
25 August 2014

1. What did we train today?
   Musically
   
   Physically
   
   Personally
   
   Socially
   

2. How did you experience the session?
   Full of discoveries. I listened to the other players more than myself and as a result it enhanced my playing because I could feel them as if they were playing very hard to explain what I mean.
   

3. How can you incorporate what you learnt today into your playing or in the ensemble?
   I can play around with different types of rhythm combination to support while others improvise as well as in my improvisation, it in the ensemble and solo.
25 August 2014

1. What did we train today?

Musically
- I am to feel the beats to play accurately within the improvisation.

Physically
- We are to work the subdivisions simple to clap them walking on the beat of the music.

Personally
- We now hear the beats to help with the musicality of improvisation.

Socially
- We interact with each other musicians to create a balance between two children playing.

2. How did you experience the session?

It was interesting, nothing experienced before. I hope this type of activity can be done often because it brings understanding between one another.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

To interact physically with the others improvisation by suggesting them they bear notes and in their rhythm to make them stand out more.
25 August 2014

1. What did we train today?
   Musically: Did develop skill and do listen to other people.
   Physically: To do a fast rhythm and it is difficult and if we play it on a double bass head will not be good for our ear.
   Personally: It is nice to learn some other new skills and interesting how you can do music simple.
   Socially: Inhaling is really strange helps a lot.

2. How did you experience the session?

3. How can you incorporate what you learnt today into your playing or in the ensemble?
25 August 2014

1. What did we train today?

Musically
- Useful listening to one another.

Physically
- Doing forward and backward jumps
- We were going up and down steps.

Personally
- Conversation with teacher going against each other

Socially
- Interviews with more unique activities

2. How did you experience the session?

This session was different from the others, being able to
see new physical movements and for being on my
secret test.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

Every note in tune and part of the ensemble equally;
- Effective when playing against notes or sound
- Remember your fellow ensemble playing.
25 August 2014

1. What did we train today?

Musically
- To keep meter while playing on different
  divisions.
- To add your own accent in a song
  keeping to the metric.

Physically
- To multitask the brain.

Personally

Socially

2. How did you experience the session?

Fun, informative, helpful and educational.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

To add different accents to a song while
still keeping to tempo and rhythm and metric of
the song.
25 August 2014

1. What did we train today?

Musically: How to count.

Physically: Being about to divide the boots.

Personally: This session was based on count skills, and we have improved.

Socially: To be able to work with each other.

2. How did you experience the session?

I learnt a lot and it was fun.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

It helped my counting style.
25 August 2014

1. What did we train today?
   Musically
   Keeping our beat even more than I did.
   Physically
   Playing together in groups.
   Personally
   
   Socially
   Working with others.

2. How did you experience the session?
   Evolving and fun. I made fun and learned at the same time.
   
3. How can you incorporate what you learnt today into your playing or in the ensemble?
   When improvising, I must know when and how to enter other ones to get a solo.
25 August 2014

1. What did we train today?

Musically
Blends in and listen to one another

Physically

Personally

Socially

2. How did you experience the session?

The session was great and helped me to
improve my playing.

3. How can you incorporate what you learnt today into your playing or in the ensemble?

By practicing and applying what I have learned
through my own efforts.
25 August 2014

1. What did we train today?

Musically

Different rhythm exercise

Physically


Personally


Socially


2. How did you experience the session?

It was interesting and helpful at the same time in terms of reengaging different old trying to be creative and

Improvising them


3. How can you incorporate what you learnt today into your playing or in the ensemble?

This practice with what I learnt everyday and try to

Improvisation it
25 August 2014

1. What did we train today?
Musically: Subdividing

Physically: Feeling the back while subdividing

Personally: Training myself on how to figure out rhythm

Socially: Trying to stick to one pulse as a group

2. How did you experience the session?
It was very interesting, especially subdividing 12 beats that was very intense.

3. How can you incorporate what you learnt today into your playing or in the ensemble?
Improving using different rhythms and making them to incorporate
### P 6: Reflection 1st September.pdf

**Path:** Managed in My Library -> C:\Users\oob\Desktop\Skri...\Reflection 1st September.pdf  
**Media:** PDF

**Printed:** 2014-11-13T08:33:56  
**By:** Super

**From HU:** Improvisation through Dalcroze inspired activities 13 November without videos etc.  
**HU-Path:** [...\Improvisation through Dalcroze inspired activities 13 November wi...]

**Codes:** 22

**Memos:** 0

**Quotations:** 53

**Families:** <none>

**Comment:** <none>
Reflection on session 01 September 2014

What did we work on today?

1. Feel the beats & rhythms inside
2. Discoveries
3. Fun
4. Interaction
5. Musical communication
6. Musical communication

What did you learn?

Musically: To listen to the other musicians and...

Physically: To feel beats...

Personally: To enjoy the music once the notes/frames have been discovered.

Socially: To interact/communicate with the other musicians while improved...

Do you think today's session can contribute to your improvisation? Yes/No and please motivate: Yes, to keep on open ear and eye, to keep learning and playing...
Reflection on session 01 September 2014

What did we work on today?
- Learned a blue scale
- Division of beats while walking the main

What did you learn?
Musically
- Learned a forgotten blue scale mainly G blues scale
Physically
- I can use my body to practice my music
Personally
- Jazz is not easy especially improvising
  - with certain given instruction
  - or being linked to a specific instruction
Socially

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate. Yes, we use different rhythms when improvising to make music interesting
reflection on session 01 September 2014

What did we work on today?

Musically:

Rhythms - important to me.

Physically:

Rhythms - important.

Personally:

Enjoyed.

Socially:

Different rhythms played against each other.

What did you learn?

Musically:

I learned more.

Physically:

Rhythms.

Personally:

Improved.

Socially:

Different rhythms played against each other.

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.

Yes. It’s nice to be in a larger group also with different rhythms and hearing what others are playing and build on that.

Feel the beats & rhythms inside

Musical communication

Group learning

Improvisation: Rhythms and b

Develop ideas from others
Reflection on session 01 September 2014

What did we work on today?
Listening and rhythm

What did you learn?

Musically:
Improvising and listening to each other how to improve using our rhythm patterns.

Physically:

Personally:

Socially:

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.
Yes it can contribute towards my improvisation because we were able to use and listen to different patterns while playing.
Reflection on session 01 September 2014

What did we work on today?

Learn how to make use of syncopated rhythms in music and how to apply them in improvising.

What did you learn?

Musically: Syncopated Rhythms

Physically: Feeling the beats inside

Personally: I managed to feel the rhythms inside at last.

Socially: Feeling the beat inside and trying to do everything without counting.

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate. YES!!!!!!

It can help internalize phrasing and making comprehensive solos.
Reflection on session 01 September 2014

What did we work on today?

How to improve using different substitutions: 12, 6, 4, 8, 2

What did you learn?

Musically

* Improving using different substitutions

* Melodic scale

Physically

Personally

Socially

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.

Yes, being creative in form of improvising not only with what is there but also new, being different substitutions.

Improvisation: Creativity
Reflection on session 01 September 2014

What did we work on today?
- Singing and how to improve on different rhythms

What did you learn?
- Musically: How to deal with rhythmic changes
- Physically: Learning to count using the your feet
- Personally: To improve in different rhythms
- Socially: Learn to ask and not when you feel your strength

Do you think today's session can contribute to your improvisation? Yes/No and please motivate. It was a bit difficult.
Reflection on session 01 September 2014

What did we work on today?
- Repetition
- Communicating with our Sorry rhythm
- Sub division on 2 bar phrases

What did you learn?
Musically

Physically

Personally

Socially

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.
Yes. Because of the sub division, we have a feel and way to play around with different rhythm combinations. Using the 1/2 bar blues structure also was a good start.
Reflection on session 01 September 2014

What did we work on today?
- We worked on the bar metre pattern and the different times in the bar subdivision.

What did you learn?

Musically:
- Sense.

Physically:
- How to walk in the metre and beat by slipping and changing feet.

Personally:
- How to improve my different subdivision in a note.

Socially:
- Interaction.

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.
- Yes; by using different subdivisions and only in the scale that you playing on.
Reflection on session 01 September 2014

What did we work on today?
Different division

What did you learn?
Musically
Improvisation on different sections

Physically

Personally
I have learned a blues scale and know that it will be benefical in my improvisation

Socially

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.
Scales are very important if you do not know your scale you cannot play or improve
Reflection on session  
01 September 2014

What did we work on today?
Submission & lesson

What did you learn?

Musically
Listen & play together, drumming without singing.

Physically
Gesture, stomping & clapping

Personally
Contradiction in counting & clapping isn't okay.

Socially
Working as a group but also apart, you can do it. Have several listening to the others or yourself.

Do you think today's session can contribute to your improvisation? Yes/No and please motivate.

Yes.
Improvisation helps in improvisation, helps you find more creative ways of expressing what you believe.

- Musical communication
- Feel the beats & rhythms inside
- Feeling facilitates understanding
- Listen to others
- Group learning
- Interaction
- Improvisation: Creativity
Reflection on session 01 September 2014

What did we work on today?
- Feel the beats & rhythms inside
- Concentration
- Develop ideas from others
- Interaction
- Listen to others
- Improvisation: Makes it interesting
- Confidence

What did you learn?

Musically
- Feel the beats & rhythms inside

Physically
- Improvisation: Makes it interesting

Personally
- Develop ideas from others
- Interaction
- Listen to others
- Improvisation: Makes it interesting
- Confidence

Socially

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.

Yes, it would help make my improvisation more interesting. In bands we feel more excited about my improvisation.
Reflection on session 01 September 2014

What did we work on today?
Keep improving and expanding our score.

What did you learn?

Musically
Improvisation and phrasing.

Physically

Personally

Socially
Not much change as a group and individually.

Do you think today’s session can contribute to your improvisation? Yes/No and please motivate.
Yes, it has shown all my strengths.
Reflection – 08 September 2014

1. What did you learn today?
   Different types of blues styles and how to use them short form or long form.

2. Why do you think it (what you have learned today) is important?
   Learning how to use the elements that are being used in music and how they work together.
   It's just part of the course.

3. Do you think the use of movement is helpful for learning improvisation? Why?
   Yes, it is because you feel what you are about to apply in the piece of music.

4. Did you enjoy the session?
   Yes, I am looking forward to the next one.
Reflection – 08 September 2014

1. What did you learn today?
   - Develop musical expression
   - Easier learning
   - Understand Better
   - Challenging but stimulating activity
   - Fun

2. Why do you it (what you have learned today) is important?
   - It helps with improvisation and soloing to play or know
   - Needs to play jazz music better

3. Do you think the use of movement is helpful for learning improvisation? Why?
   - Yes, if you can lip read before playing
   - It helps the rhythm in your music
   - If your body and arms know the rhythm, it’s easy to play it.

4. Did you enjoy the session?
   - Yes. It was challenging but fun. Brain gymnastics.
Reflection – 08 September 2014

1. What did you learn today?
   - Develop accuracy
   - Feel the beats & rhythms inside
   - Develop accuracy

2. Why do you it (what you have learned today) is important?
   - Develop accuracy
   - Feel the beats & rhythms inside

3. Do you think the use of movement is helpful for learning improvisation? Why?
   - Yes, it helps to feel the beats and place the accent on the correct note.

4. Did you enjoy the session?
   - Yes, it was very helpful for improving improvisation.
Reflection – 08 September 2014

1. What did you learn today?

Different rhythm (jazz rhythms) that I can use in future.

2. Why do you it (what you have learned today) is important?

It improve my jazz play skills and creativity.

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes. It helps in terms of knowing different time signatures and identifying different rhythms.

4. Did you enjoy the session?

Yes. It was interesting and fun.
Reflection - 08 September 2014

1. What did you learn today?
   - Begin range for improvising
     - Learn on how to improve movement.
   - Impressed - I were through every single.

2. Why do you keep (what you have learned today) is important?
   - Helps use get to grips of what we expected to
     do in certain styles of music, especially swing.

3. Do you think the use of movement is helpful for learning improvisation? Why?
   - Yes, we can practice together against an ensemble.

4. Did you enjoy the session?
   - YES! very fun and essential as well - Interesting.
Reflection - 08 September 2014

1. What did you learn today?
   See many books of morning and one feel

2. Why do you it (what you have learned today) is important?
   See completely take the clinical role again
   and creates a more feel of music in the field feel

3. Do you think the use of movement is helpful for learning improvisation? Why?
   Yes, it keeps tempo and also helps feels like off beat in the jazz music.

4. Did you enjoy the session?
   Yes, it is helped with the jazz feeling of good and improve.
Reflection – 08 September 2014

1. What did you learn today?
   New different confusing but playable rhythms
   (swing)

2. Why do you think (what you have learned today) is important?
   for improving in different rhythms

3. Do you think the use of movement is helpful for learning improvisation? Why?
   The rhythm gets physically instilled in

4. Did you enjoy the session?
   Yes but we should improve more.
   Please please please

- Challenging but stimulating activities
- Feel the beats & rhythms inside
Reflection - 08 September 2014

1. What did you learn today?
   Jazz rhythms finding out what swing is and how it is created.

2. Why do you think it (what you have learned today) is important?
   It can be used in improvising at anytime.

3. Do you think the use of movement is helpful for learning improvisation? Why?
   Yes it is important. It can be helpful to internalize the rhythms if you practice the movements.

4. Did you enjoy the session?
   I enjoyed very much. I enjoy every session because I learn something new everyday.
Reflection – 08 September 2014

1. What did you learn today?

Improvising and using jazz rhythms on the spot, using accents when I improvise in jazz.

2. Why do you think (what you have learned today) is important?

I learned how to improvise, and jazz rhythms. I think it’s important to use jazz rhythms when you improvise, but add color to your solo.

3. Do you think the use of movement is helpful for learning improvisation? Why?

Yes it is, because sometimes I play and hear improvement on my solos, even though it’s hard.

4. Did you enjoy the session?

Of course I did.
Reflection – 08 September 2014

1. What did you learn today?
   We learned about sound and the physical aspect of
   making the sounds and articulating them rather a
   way.

2. Why do you think (what you have learned today) is important?
   Because it gives us way of improving with the
   correct way of articulating when we play
   a song or as well as for making our improvisation
   interesting in general.

3. Do you think the use of movement is helpful for learning improvisation? Why?
   Yes! Through movement we can connect emotions with
   what is being taught in the music.

4. Did you enjoy the session?
   Yes! It was hard but yes I did learn a lot
   in the end.
Reflection – 08 September 2014

1. What did you learn today?

2. Why do you think what you learned today is important?

3. Do you think the use of movement is helpful for learning improvisation? Why?

4. Did you enjoy the session?
Reflection – 08 September 2014

1. What did you learn today?
   Different types of rhythms and their combinations.

2. Why do you think this (what you have learned today) is important?
   To create harmony correctly.

3. Do you think the use of movement is helpful for learning improvisation? Why?
   Yes, it helps to visualise the notes and makes it easier to play the notes.

4. Did you enjoy the session?
   Yes, I did!
Reflection 15 September 2014

1. What did you experience in the session today?
   - Increasing using the 12 bars chord

2. How did the movement contribute towards your understanding of the content?
   - Moving and keeping the beat

3. What did you learn? What did you train?
   
<table>
<thead>
<tr>
<th>MUSICALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>learn to count and</td>
</tr>
<tr>
<td>keep the beat</td>
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<table>
<thead>
<tr>
<th>PHYSICALLY</th>
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<tbody>
<tr>
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<table>
<thead>
<tr>
<th>PERSONALLY</th>
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<tbody>
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<td></td>
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</table>

<table>
<thead>
<tr>
<th>SOCIALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>working out, others</td>
</tr>
</tbody>
</table>

   - Unite as one group

NAME: [REDACTED]
SECRRT NAME: [For use in thesis]
Reflection 15 September 2014

1. What did you experience in the session today?
   Integrated rhythm and embodying them.

2. How did the movement contribute towards your understanding of the content?
   Different rhythms felt combined, as well as how harmonies move with one to another.

3. What did you learn/what did you train?

   **MUSICALLY**
   - Phrasing
   - Formulas
   - Recognizing harmonies

   **PERSONALLY**
   - Integrating harmonies (when solo) and rhythms into my practice

   **PHYSICALLY**
   - Embodiment rhythms
   - Embodiment harmonies

   **SOCIALLY**
   - Playing rhythms in class
   - Listening to the world around

NAME: [Redacted]
SECRET NAME: [Redacted]
Reflection 15 September 2014

1. What did you experience in the session today?
   - New insights about the 12 bar blues structure.

2. How did the movement contribute towards your understanding of the content?
   - Helps in comprehension.

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Articulation</td>
<td></td>
</tr>
<tr>
<td>How to spice up</td>
<td></td>
</tr>
<tr>
<td>12 bar blues</td>
<td></td>
</tr>
<tr>
<td>Structure</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIALLY</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

NAME: [Redacted]
SECRET NAME: [For use in thesis] — [Redacted]
Reflection 15 September 2014

1. What did you experience in the session today?
   I experience the session to think about what you really playing and to get any success of players.

2. How did the movement contribute towards your understanding of the content?
   Helped us to keep counting.

3. What did you learn/what did you train?
<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chords, nice blues</td>
<td>Interaction</td>
</tr>
<tr>
<td>Solo, singing out</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement on beats</td>
<td>Interaction with peers</td>
</tr>
</tbody>
</table>

NAME: [Redacted]
SECRET NAME: (For use in thesis) Mavis
Reflection 15 September 2014

1. What did you experience in the session today?
   Structure in blue isn't just visual but different colour

2. How did the movement contribute towards your understanding of the content?
   Helped me to remember better

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic aspects</td>
<td>Difference in colours in blues structure.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feel the beat/rhythm</td>
<td>To listen</td>
</tr>
</tbody>
</table>

NAME: [Redacted]
SECRET NAME: (For use in thesis) Sugar
Reflection 15 September 2014

1. What did you experience in the session today?
   - playing blues scale, understanding chord structure

2. How did the movement contribute towards your understanding of the content?
   - Helps with memorising chord structure

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I forget some other stuff but repetition of this session helps a lot</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIALY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication between each other listening to each other while playing</td>
<td></td>
</tr>
</tbody>
</table>

NAME: [Redacted]
SECRET NAME: (For use in thesis)
Reflection 15 September 2014

1. What did you experience in the session today?
   - The importance of using the 3rd and 7th to improve in jazz lines and the usage for pop rhythms.

2. How did the movement contribute towards your understanding of the content?
   - Improvisation: Creativity
   - Improvisation: Makes it interesting
   - Feel the beats & rhythms inside

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>The important beat in jazz is the first and 3rd beats.</td>
<td>[Blank]</td>
</tr>
<tr>
<td>That 3rd and 7th notes flavour and gives colour to your improvisation.</td>
<td>[Blank]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIALY</th>
</tr>
</thead>
<tbody>
<tr>
<td>To learn with my hands and feel to do the 12 beats division.</td>
<td>[Blank]</td>
</tr>
</tbody>
</table>
Reflection 15 September 2014

1. What did you experience in the session today?
   - Way of expressing your feelings using the given chord structure.

2. How did the movement contribute towards your understanding of the content?
   - It helped in understanding the concept of the structure that was given.

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing the blues pattern using the given chord structure.</td>
<td>Knowing how to blend with others by playing the solo's.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIA LY</th>
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<tr>
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</tbody>
</table>

NAME: [Redacted]
SECRET NAME: (For use in thesis) - [Handwritten name]

- Develop musical expression
- Feeling facilitates understanding
Reflection 15 September 2014

1. What did you experience in the session today?
   Different ways to approach the Blues progression, the relation of the change in the chords and the importance of 3rd and 7th.

2. How did the movement contribute towards your understanding of the content?
   It made the blues to be much clear especially on improving. It can now figure out what kind of patterns we can translate to relate the 3rd and 7th.

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning how to sing the change in chords.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NAME: [Redacted]
SECRET NAME: (For use in thesis) MZMANWIK
Reflection 15 September 2014

1. What did you experience in the session today?
   - How does structure work and how can we use it to create and make music fun and interesting.

2. How did the movement contribute towards your understanding of the content?
   - It was difficult to do, but it helped me to understand.

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>How to work out blues structure and how I can use it.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>SOCIALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impossible to use my voice, feet, and hands at the same time.</td>
<td></td>
</tr>
</tbody>
</table>

**NAME:**

**SECRET NAME:** (For use in thesis) Maestro

- Fun
- Interesting
- Challenging but stimulating activity
Reflection 15 September 2014

1. What did you experience in the session today?

2. How did the movement contribute towards your understanding of the content?
   It was fun. Using papers on the floor was useful and is a good way to learn progressions and remember them.

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>To sing on different pitches without the assistance of a piano.</td>
<td>Persistence</td>
<td></td>
</tr>
<tr>
<td>Different rhythms to play with my hands.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th></th>
<th>SOCIALY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flexibility in my hands &amp; fingers.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NAME: [Redacted]
SECRET NAME: (For use in thesis) Strangers
Reflection 15 September 2014

1. What did you experience in the session today?
   - Improvising can be done in a lot of rhythms.

2. How did the movement contribute towards your understanding of the content?
   - It made it easier.

3. What did you learn/what did you train?

<table>
<thead>
<tr>
<th>MUSICALLY</th>
<th>PERSONALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Understanding the different chords</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICALLY</th>
<th>Socially</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand the different rhythms through movement.</td>
<td>Learned to work together</td>
</tr>
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</table>

NAME: [Redacted]
SECRET NAME: (For use in thesis) "NLou"/
Putra
P23: Personal Reflection - Lesson 1
28 July

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By: Super

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Codes: 1
Memos: 0
Quotations: 1
Families: <none>
Comment: <none>
Personal Reflection

Lesson 1 – 28 July 2014

1. What went well?

The warm up worked very well, the students showed an understanding of what they are doing. Some of the students who were not familiar with the exercise got assistance from the other students. There was a good flow.

The whole-tone/half-tone exercise went well.

2. What did not go so well?

The students were familiar with the major scale exercise, therefore there was no challenge.

On the other hand, the mixolydian and dorian scales were perhaps too difficult to grasp so early. Trying to show them how the scales RELATE and COMPARE to one another seems to have confused them a little. Some showed an understanding but not all.

The final exercise also proved to be too hard. They are not accustomed to the respective modes and its applications.

3. Are there alternative solutions?

Work on the individual modes separately and from a different perspective. Let them feel and sing them more before trying to explain it.

4. How can we move on?

Go back to basics and rudiments. They need to have more physical experience before expanding intellectually.
Start of simpler and add a challenge once they clearly understand and execute the given task.
P24: Personal Reflection - Lesson 2
04 August

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Media: RICHTEXT

Printed: 2014-11-13T08:35:40
By: Super

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HU-Path: [...]Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 5
Memos: 0
Quotations: 6
Families: <none>
Comment: <none>
Personal Reflection

Lesson 2 – 04 August 2014

1. What went well?

The clapping drill was a very good start to the lesson. The students clearly enjoyed it and found it challenging. When adding the accents, you could see how the students use their whole body to feel the accents, not just the hands.

Singing the scale in the same manner was also very challenging. At first they did not get it right, but you could see the joy once they got it right. It was a fun exercise. When they played the same exercise on their instruments, they got it right much quicker.

When they repeated the exercise on the mixolydian scale, it took some time again to get used to it. Through this exercise, the students seemed to understand the mixolydian scale better.

Finding the body positions for the 12-bar blues also went well. They got that quickly. They seemed to be very excited to know the structure of a blues. They did not know this before.

2. What did not go so well?

The final exercise once again seemed to be too challenging. To think about the whole scale was too much. The students are not familiar with the use of scales in improvisation.

3. Are there alternative solutions?

Give the students less notes to experiment with, instead of the whole scale.
4. How can we move on?

Perhaps work with the chord tones first, not the whole scale, so that they can get a feel of the chords and harmony instead of thinking in scales. Stick to mixolydian and major for now. Continue with the blues, and incorporate arpeggios or broken chords to highlight the chord tones.
P25: Personal Reflection - Lesson 3
11 August

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By: Super

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HU-Path: [...]Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 2
Memos: 0
Quotations: 2
Families: <none>
Comment: <none>
Personal Reflection

Lesson 3 – 11 August 2014

1. What went well?

The students really seemed to have enjoyed the new challenge to the clapping drill. When they had to sing the scales with the eliminated notes, it seemed like they started to understand what arpeggios/broken chords are. When applying the broken chords to the 12-bar blues, you could see the focus on their faces. It really seems like the students are starting to know the basic 12-bar blues.

2. What did not go so well?

Adding the rests in the feet and the hands was a big challenge. Identifying the 3rds and 7ths were also difficult, perhaps because they do not have a strong theory background.

The voice leading exercise was also slightly difficult. There reading skills are also not that good yet.

3. Are there alternative solutions?

Work on the ear training a bit more.

4. How can we move on?

Perhaps work on phrasing to start creating ideas with the broken chords/arpeggios, and work on different ways of expression: rhythms, phrases, registers, etc.
P26: Personal Reflection - Lesson 4
18 August

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Media: RICHTEXT

By: Super

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 6
Memos: 0
Quotations: 4
Families: <none>
Comment: <none>
# Personal Reflection

## Lesson 4 – 18 August 2014

### 1. What went well?

The warm up exercise was very interesting. The students, at first, were not sure how to interpret, or move to what they hear. From observing each other you could see how they draw from each other’s ideas. From lightly running to heavy stomping, clapping hands and waving arms.

The imitation exercise was also good. At first it was easy, but as I started combining the registers, you could see the joyful struggling, as well as the sense of achievement once they get it right.

Filling the gaps was a very exciting exercise. It was clear how the students indicate to each other, with their bodies, were the remaining gaps were, assisting those who fall in later. It was also wonderful to see how they listen to each other to create a groove.

### 2. What did not go so well?

Imitating each other’s ideas on the instruments proved to be slightly harder due to the big difference in technical skills as well as instrumental range. Although you could see how they assist each other. The percussionists also had a difficult time to stay interested.

### 3. Are there alternative solutions?

Group instrumentalist according to range and timbre. Try incorporating the drummers in some way.

### 4. How can we move on?

Have the drummers provide a groove for some the exercises. Provide the students with ideas of creating...
rhythmic patterns with few notes.
**Personal Reflection**

Lesson 5 – 25 August 2014

1. **What went well?**

   Associating their own names with the various subdivisions of the pulse was very interesting. Singing their names interactively with one another was also fun to observe.

   The exercise with the cross on the floor was very joyful. The students interacted in a playful manner with each other on the floor, creating collaborative rhythms within the bigger group.

   The students who were not able to walk with their instruments could not create their own rhythms; however, it worked well to choose someone to watch while playing.

2. **What did not go so well?**

   The divisions of twelve exercise was difficult at first, especially when they had to do it in canon. Assisting them at the piano worked very well. Then they started to get it right.

   Trying to incorporate it on the instruments also seemed to be very difficult to do.

3. **Are there alternative solutions?**

   I don’t think it has to be done alternatively, with repetition they will get used to it and get it right.

4. **How can we move on?**

   Continue with the divisions of twelve. Maybe try to use it with a song they all know.
P28: Personal Reflection - Lesson 6  
01 September

From HU: Improvisation through Dalcroze inspired activities 13 November without videos etc.
HU-Path: [...]Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 0
Memos: 0
Quotations: 0
Families: <none>
Comment: <none>
Personal Reflection

Lesson 6 – 01 September 2014

1. What went well?

Warming up with the divisions of 12 exercise was good. The students enjoyed it, although they still don’t always get it right. Combining it with a song they all know also worked well. It gave them something to relate the rhythms to.

Learning the blues scale with the platters worked well, most of the students did not know about the scale and its construction. They welcomed this new scale.

2. What did not go so well?

Standing in a circle and walking the respective pulses towards someone else was difficult, it clearly needs some more work.

Singing the blues scale was fine, but on the instruments, the students had a hard time playing it. Some of the students got it right quickly, but others really struggled to find the right notes.

3. Are there alternative solutions?

I think the more we do it and work with these rhythms and subdivisions, the better it will be, the student just need to keep going at it. They like and enjoy it.

4. How can we move on?

Go on to the 12/8 time signature as preparation for the swing feel and incorporate some articulations. Also try to use the blues scale with a 12-bar blues.
P29: Personal Reflection - Lesson 7
08 September

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Codes: 3
Memos: 0
Quotations: 2
Families: <none>
Comment: <none>
**Personal Reflection**

Lesson 7 – 08 September 2014

1. **What went well?**

   Using the 12/8 as preparation for swing worked well, the students quickly grasped the feeling of it. Alternating between the division of two and three, and between straight and swing was a fun exercise. It was visible in their bodies when they change from straight to swing or other way around. They really enjoyed that.

   Reading the rhythms was also good, but it was clear some students relied on what they hear from the other students, because their music reading is not that good.

   Playing the blues and experimenting with the various rhythms worked, it showed that they are developing their ideas and creativity, they are not afraid to try things out, they are not self-conscious any more as they use to be.

2. **What did not go so well?**

   Playing the given rhythm on the instruments was difficult, we had to decrease the tempo and limit the amount of notes to be used.

3. **Are there alternative solutions?**

   When the students are confronted with using a lot of notes for a simple exercise, they don’t get it right, but when I limit the amount of notes to be used to 2/3, the get it right much quicker, therefore limit the notes to be used and encourage them to try various different combinations.

4. **How can we move on?**

   Provide more opportunities for them to try out what they
have learned so far.
P30: Personal Reflection - Lesson 8
15 September

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Codes: 0
Memos: 0
Quotations: 0
Families: <none>
Comment: <none>
Personal Reflection

Lesson 8 – 15 September 2014

1. What went well?

The students really seem to have a good understanding of the various divisions of the pulse, straight and swing feel. Finding body positions for the variation of the 12-bar blues went very well. The students really enjoyed that as well as determining where the progression changed from the previously learnt structure. The students also had some creative ideas for packing the papers on the floor. The students also seemed to enjoy playing while walking the chords on the papers.

2. What did not go so well?

Determining and playing the 3rds and 7ths is still very challenging for most of the students.

3. Are there alternative solutions?

Maybe more time is needed on the rudiments and developing their harmonic sense. Work on the 3rds and 7ths independently.

4. How can we move on?

Work on the 3rds and 7ths independently in combination with a rhythmical exercise, perhaps some articulations.
P31: Personal Reflection - Lesson 9 – 22 September

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By: Super

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HU-Path: [...\Improvisation through Dalcroze inspired activities 13 November wi...]

Codes: 0
Memos: 0
Quotations: 0
Families: <none>
Comment: <none>
Personal Reflection

Lesson 9 – 22 September 2014

1. What went well?

The new warm up exercise was very enjoyable. The students loved the new challenge. Adding the instruments was an even harder challenge. I could see the focus and concentration on their faces. The different placements of the note, relative to the beat, was also very interesting. The students showed great interest and joy in the changes. They expressed how the 1st and 3rd beat guide them to feeling the various placements. Playing the 3rds and 7ths only on the 1st and 3rd beat also helped the students in determining and remembering the 3rds and 7ths.

2. What did not go so well?

The students are still not totally comfortable with the various modes (mixolydian and dorian), and the 3rds and 7ths of each chord in the 12-bar blues.

3. Are there alternative solutions?

Go back to the rudiments.

4. How can we move on?

Don’t try and go too fast. The students need time to grasp the various concepts dealt with. Because they are beginners and have very little theory background, some of these concepts are still hard to conceptualize. With time it will become clearer in their thinking and playing.
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</tr>
<tr>
<td>Comment:</td>
<td>&lt;none&gt;</td>
</tr>
</tbody>
</table>
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   [Yes / No]
   If no, please explain any confusion or misunderstanding:

2. Did I leave something out?
   [Yes / No]
   If yes, please list:

3. Do you want to add something?
   [Yes / No]
   If yes, please list:

4. Is there something you do not agree with?
   [Yes / No]
   If yes, please explain:

   [Understand correctly]
   [Something left out]
   [Add something]
   [Disagree]
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
Yes, I like the way you wrote it. Quoting exactly what was said by each of the participants, it gives that sense of true feeling experienced by them.

2. Did I leave something out?
From what I read I think there is nothing left out.

3. Do you want to add something?
No. If I do think of something I will contact you again.

4. Is there something you do not agree with?
No, I basically think that every word meant is true.

Good luck & keep up the good work
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   Yes, I feel that you have understood me correctly.

2. Did I leave something out?
   No, you have taught enough for the time being. There is still a lot to learn beyond it, and it can't be done overnight. I'm just looking forward to learning more and more next year.

3. Do you want to add something?
   I think that a big book should be opened so that we can also compare with other universities like UCT and them.

4. Is there something you do not agree with?
   I agree with everything except that jazz hasn't been made a module yet.
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

```
Yes, all the new aspects were covered but no organised process.
```

2. Did I leave something out?

```
Help me develop just hypothesis, or no hypothesis at all. I would learn about how been created.
```

3. Do you want to add something?

```
I think we can incorporate some justifying information.
```

4. Is there something you do not agree with?

```
No, if more one day we accept and all questions can be answered.
```

Understand correctly

Something left out

Add something

Disagree
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   Partially understood but mostly correct assumptions. By partly, I mean the notion was fairly
   reached to us.

2. Did I leave something out?
   No, not that I can think of.
   There is one thing that I never understand about approaching the certain
   Jazz techniques and the notation I didn’t understand it correctly every time I approach
   to improvise.

3. Do you want to add something?
   At the moment No.

4. Is there something you do not agree with?
   I agree with everything that was thought to
   me throughout this year. Jazz is nice to
   listen to but for me playing it does not
   fit to my ability. Jazz is nice to learn also.
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   Yes, you did.

2. Did I leave something out?
   No, you did not.

3. Do you want to add something?
   No, everything was said.

4. Is there something you do not agree with?
   No, there is nothing.
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   ![Understand correctly]

2. Did I leave something out?
   ![Something left out]

3. Do you want to add something?
   ![Add something]

4. Is there something you do not agree with?
   ![Disagree]
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
Yes, you understood me correctly. The session boosted my confidence in terms of playing my instrument.

2. Did I leave something out?
No, I think you've mentioned everything.

3. Do you want to add something?
Please make it a module.

4. Is there something you do not agree with?
No.

Understand correctly
Something left out
Add something
Disagree
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

Yes

2. Did I leave something out?

No, you were clear. I didn't notice anything.

3. Do you want to add something?

No

4. Is there something you do not agree with?

No, everything sounds reasonable and I agree with everyone.
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?

2. Did I leave something out?

3. Do you want to add something?

4. Is there something you do not agree with?
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   Yes, but possibly misunderstanding especially this: staff rotated music playing

2. Did I leave something out?
   No

3. Do you want to add something?
   No

4. Is there something you do not agree with?
   No
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   
   ______

2. Did I leave something out?
   
   No.
   
   ______

3. Do you want to add something?
   
   ______

4. Is there something you do not agree with?
   
   ______
Member checking questionnaire 27 October 2014

1. Did I understand you correctly?
   Perfectly.

2. Did I leave something out?
   Not really. Everything seems to be met throughout the recent sessions.

3. Do you want to add something?
   A very helpful initiative, big up to all in the sessions. They were helpful.

4. Is there something you do not agree with?
   Not at this stage.