

MIDDLE SCHOOL BAND STUDENTS' PREFERENCES FOR FAMILIAR AND
UNFAMILIAR BLUES/SWING STYLE MELODIES WHEN PERFORMED WITH AND
WITHOUT IMPROVISATION AFTER LEARNING TO PLAY *CAGE FULL O' BLUES*

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ABSTRACT

The purpose of this study was to examine whether middle school band students ($N = 30$) who learned to thoroughly perform a simple swing/blues-style melody would indicate a preference for familiar and unfamiliar melodies performed with and without improvisation. Twelve participants learned to play *Cage Full O' Blues* in 12 keys without accompaniment over a 24-day treatment period. Twenty-four scripted lessons based on teacher-led imitation were used to gradually guide the students toward mastery. A second group of 18 students functioned as a comparison group. After the treatment group completed the lessons, participants listened to computer generated swing/blues-style performances of *Twinkle, Twinkle, Little Star*; *Cage Full O' Blues* (*CFOB*); and *Mack the Knife* with a simple jazz combo accompaniment and simultaneously manipulated a Continuous Response Digital Interface to indicate degree of preference and overall familiarity. Results revealed that students in both groups indicated a preference for listening to familiar melodies when presented without improvisation. The group that learned to play *CFOB* recognized the non-improvised performance of *CFOB* and indicated significantly higher preferences than the comparison group. Both groups recognized and preferred listening to *Twinkle, Twinkle, Little Star* without improvisation. Neither group preferred or recognized the unfamiliar *Mack the Knife* melody. Generally, improvised versions of any of the three melodies used in the study were not preferred or recognized by either group regardless of treatment.

LIST OF ABBREVIATIONS AND SYMBOLS

CFOB	Cage Full O' Blues: Swing-style melody based on a 12-bar blues.
CRDI	Continuous Response Digital Interface: Measuring device used to record participants' responses.
df	Degrees of freedom: number of values free to vary after certain restrictions have been placed on the data
F	Fisher's F ratio: A ratio of two variances
η^2	Eta-squared: Measure of effect size for use in ANOVA
N	Number of participants
n	Number of sub-group participants
p	Probability associated with the occurrence under the null hypothesis of a value as extreme as or more extreme than the observed value
<	Less than
=	Equal to

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CHAPTER 1

INTRODUCTION

One of the aims of music education is to help people become more knowledgeable in music, with a possible outcome being an appreciation for various musical styles and genres and an overt willingness to listen to unfamiliar music (Haack, 1997). However, within most instrumental music curricula, students are exposed to a limited array of genres. For example, middle school band classes rarely include an in-depth study of jazz music. Introducing jazz to middle school musicians can be a daunting task for one who has not studied jazz, especially if he or she has only a casual experience with or exposure to music performed in jazz styles.

Understanding how music listening preferences develop has long been of interest to researchers within the field of music education and a series of research studies centered around the work of LeBlanc (e.g., 1979, 1981, 1983, 1988, 1996) systematically investigated a theory of how music preferences develop for children and adults. LeBlanc's theory can be visualized as a decision grid comprised of thirty items divided among eight levels (see Figure 1).

Boyle, Hosterman, and Ramsey (1981) describe LeBlanc's model as follows:

Level eight of LeBlanc's model of sources of variation in musical taste represents influential variables that can be broken down into two categories. First are *physical properties of stimulus, complexity of stimulus, referential meaning of stimulus, and performance quality*, which all refer to the musical stimulus itself. Second are *media, peer group, family, educators and authority figures, and incidental conditioning*, which all refer to cultural effects on listeners' musical preferences. Levels seven through five (*physiological conditions, basic attention, and current affective state*) act as *filters* that

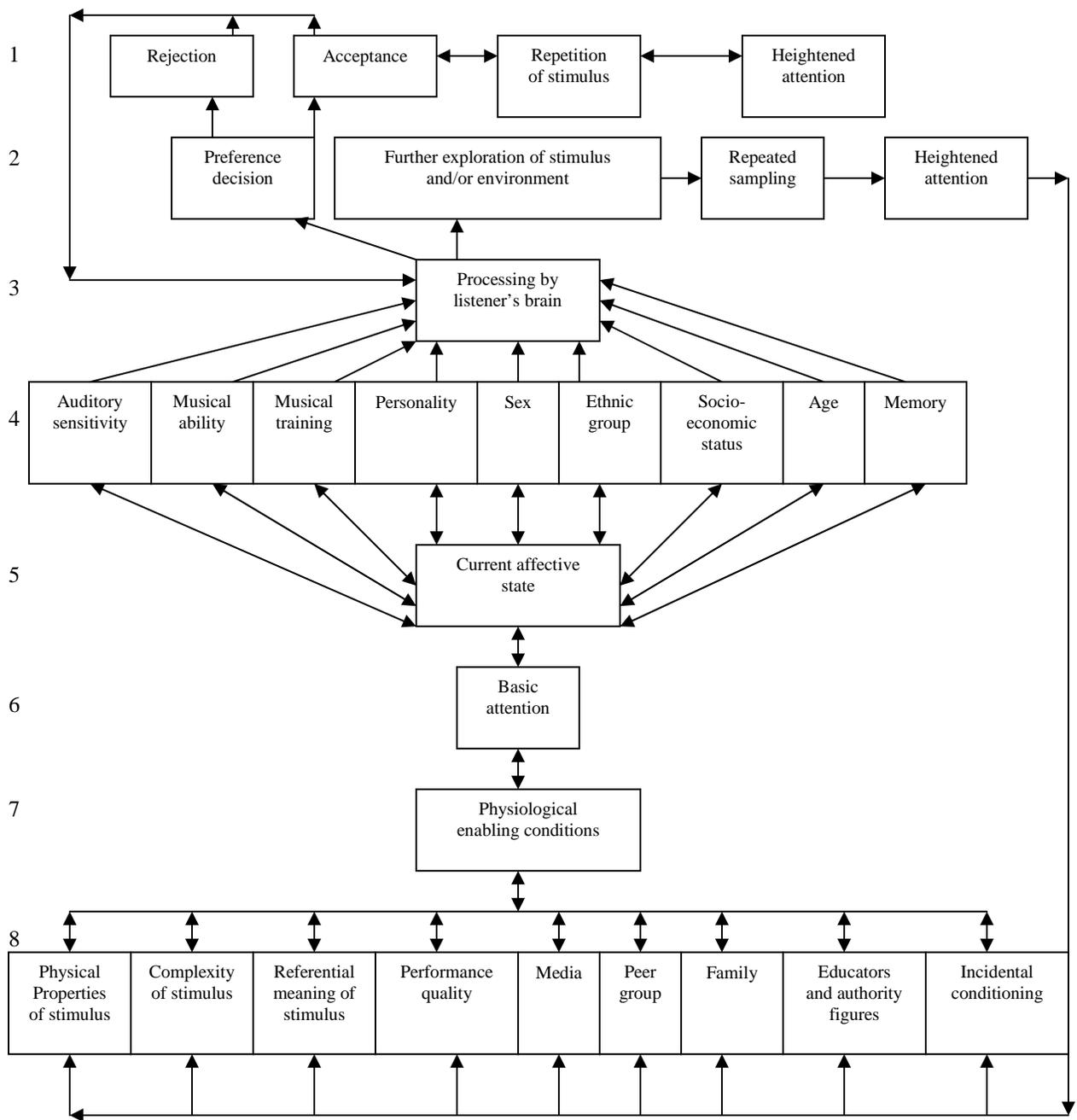


Figure 1. Sources of variation in musical taste (LeBlanc, 1979).

further influence listeners' preferences. Level four introduces personal characteristics that influence individual preferences. Those characteristics include *auditory sensitivity, musical ability, musical training, personality, sex, ethnic group, socioeconomic status, age, and memory*. At level three (*processing by listener's brain*), the listener begins to cognitively process all of the information included in the preceding levels before entering level two (*preference decision, further exploration of stimulus and/or environment, repeated sampling, and heightened attention*). Within level two the listener decides whether or not to listen to the stimulus again before making a final decision or judgment about the selection. At this point the listener enters level one (*rejection, acceptance, repetition of stimulus, and heightened attention*) by one of two pathways. If he or she rejects the musical stimulus, the entire process is complete. Acceptance of the stimulus establishes the need for repetition and heightened attention by which previous levels of the model may be repeated (p. 48).

Research based on LeBlanc's theories begins to show how these elements may influence an individual's preference for a particular piece, style, or genre of music. For example, LeBlanc (1979) found that fifth-grade students preferred music with an easily discernible beat, music of faster tempi, and easy-listening pop over other genres. In a similar study, fifth-grade students' preference for pop/rock over classical music seems to be explained by style and tempo (LeBlanc, 1981). Similarly, fifth and sixth-grade students were found to prefer faster tempi, as well as instrumental arrangements over vocal arrangements (LeBlanc & Cote, 1983). Furthermore, it seems that preference scores increase among fifth and sixth-grade students as tempi get faster (LeBlanc & McCrary, 1983). Using subjects ranging from third grade to college, LeBlanc found similar results as preference scores rose consistently when tempi accelerated among musical

examples (LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988). Further still, subjects ranging from 6 to 91 years old yielded similar results. Rock music was the most preferred genre overall, while classical music was the most preferred genre for 5th, 9th-11th graders and college students. Jazz was the least preferred genre for all grade/age levels, though it received significantly higher responses from college students (LeBlanc, Sims, Siivola & Obert, 1996). Given the low preferences for jazz music, one would expect music education researchers to conduct studies aimed at understanding this low preference for jazz and the development of methods to increase preferences for jazz music. However, after an extensive search, only two studies were found. One study was an investigation of the possible effects that experience with jazz may have on students' listening preferences for jazz music (Parisi, 2002). The other was an examination of whether or not experience in jazz contributes to one's preference for complex jazz music (Coggiola, 2004).

Other studies with implications for developing a preference for jazz focused on listeners' general preference for genres such as rock, pop, easy-listening and country over the jazz genre (May, 1985; Hargreaves, 1984; LeBlanc, 1979; LeBlanc, 1981; LeBlanc & Cote, 1983; LeBlanc, Sims, Siivola, & Obert, 1996). Additional studies examined jazz with results revealing the benefits of students learning jazz improvisation, such as being stronger sight-readers, being able to play by ear, improved performance of difficult rhythms, and more expressive performances (McPherson, Bailey, & Sinclair, 1997; Azzara, 1993; May, 2003; Wehr-Flowers, 2006; Guibault, 2004; Brophy, 2005). Still, other research examined high school and college musicians' participation in jazz ensembles, with results demonstrating specific extra-musical benefits. For example, students reported a high level of personal satisfaction within their respective music programs, and the directors of these ensembles reported the development of high levels of

leadership skills and abilities among the jazz students under their direction in comparison to musicians who did not study jazz (McPherson, 1995; Goodrich, 2007; McKeage, 2004). Finally, two studies investigated the prevalence of jazz education in K-12 schools with reference to the National Standards of Music Education. Results of these studies focused on improvisation—a prominent feature of jazz music and one of the nine National Standards for Music Education. Results indicated that improvisation is rarely implemented within the music classroom, especially when compared to the implementation of the other standards (Byo, 1999; Orman, 2002).

The dearth of jazz instruction, especially improvisation, in K-12 schools is disconcerting, especially considering the importance of music in the national music curriculum. In 1994, a consortium of arts organizations published the *National Standards for Arts Education* and later MENC released *The School Music Program: A New Vision* to highlight the standards specific to music education (The National Association for Music Education, 1994). These standards were adopted by most states and local school districts across the United States. The music standards are:

- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music
- Improvising melodies, variations, and accompaniments
- Composing and arranging music within specified guidelines
- Reading and notating music
- Listening to, analyzing, and describing music
- Evaluating music and music performances
- Understanding relationships between music, the other arts, and disciplines outside the arts

- Understanding music in relation to history and culture

The goal of establishing national standards was to create a unified model of achievement within music by which music educators could focus instruction. This not only aided educators and school administrators in the process of monitoring student development, but also solidified music as an academic part of the curriculum. If improvisation is not systematically taught in music classrooms, one has to wonder how students and teachers are achieving the national standards in music education. It is evident that the implementation of the national standards into K-12 music curricula faces several obstacles.

Ubiquitous implementation of the national standards related to jazz music is hardly the case in U.S. schools, as indicated by the low importance music educators place on the execution of these skills in their classrooms. In a 1999 study by Byo, elementary music and non-music teachers completed a questionnaire asking how teacher training, interest, ability, sense of responsibility, resources, assistance, and perception of available time influenced their implementation of the national standards. Unsurprisingly, results revealed that music specialists were more positive toward the implementation of the nine national standards than non-music teachers. However, ratings for the national standards most closely related to jazz—improvisation and composition—received the *lowest* ratings from *both groups*. Orman (2002) measured the amount of time spent on the national standards in music classrooms. She observed that while most elementary music specialists' class time was spent reading and/or notating music, improvisation was observed only 5% of the time.

Another explanation for the dearth of time spent on improvisation may be that music teachers are uncomfortable teaching jazz and improvisation due to a lack of training and familiarity, making it difficult to implement jazz in their classrooms. On the other hand, the high

demands of public performance which require music teachers to devote instructional time to other styles such as marching band and concert band music may relegate jazz and improvisation to an elective status within the music classroom. Regardless, determined teachers often seem to find a way to implement their values and what they think is important in their classrooms despite other challenges (Madsen & Madsen, 1988). Indeed, interest in jazz among school band programs does not seem to be at the forefront of music educators' minds, as even those in the research community have spent little time investigating jazz improvisation pedagogy in schools. The lack of research in this field is reflected by the limited number of publications in major research journals covering the topic. This is somewhat surprising considering that jazz is among "America's most significant contributions to the world of music;" financial support for jazz education in public schools from the U.S. Department of Education and the National Endowment for the Arts is on the rise (The Thelonious Monk Institute of Jazz, 2000); and specialized training institutes designed to help music teachers learn to teach jazz are plentiful. It seems that part of the issue lies with music teachers being *unfamiliar* with jazz education methods during teacher training (Caffey, Lindemann, Montgomery, Sher, & Garcia, 1999). It is the general consensus that only those interested in jazz actually consider training in jazz and thus make it a priority to improve jazz teaching techniques. Regardless, there have been several studies examining the effects of exposure to jazz music.

For example, Coggiola (2004) found that the complexity of a jazz selection delineated the aesthetic responses of jazz musicians and non-jazz musicians, inferring that greater levels of experience with jazz may increase one's appreciation of varying repertoire. Other research has revealed that the perceived levels of tension recorded when listening to jazz selections were

higher among non-musicians than musicians (Fredrickson & Coggiola, 2003), suggesting that experience with jazz affect one's perception of specific aspects of a jazz performance.

Research examining listeners' aesthetic responses to music has been the focus of a variety of studies, although not directly applied to music of the jazz genre. For example, Madsen (1997) found that timbre and melody significantly affected listeners' aesthetic responses to a classical performance of *La Boheme*. Fredrickson (1993) compared musicians and non-musicians aesthetic and tension responses when listening to Haydn's *Symphony No. 104* and found that the musicians' aesthetic responses were more varied, while non-musicians' responses were generally more positive. While listening to the same piece, young students in Fredrickson's 1997 study perceived greater levels of tension than did older students.

Familiarity with jazz music is an important consideration when examining music preferences, and is arguably an important component of a music education that aims to develop an understanding and appreciation for all music (Madsen, 1999). Whether or not students of music are familiar with what they are listening to has been examined. Using twenty-five songs considered to be known standards among adults and adolescents, Prickett and Bridges (1998) discovered that university music majors were able to identify significantly more songs than were university elementary majors. More disheartening is the fact that fewer than half of the college students within this study were able to identify songs classified by music educators as being important for children to learn. Similar results have been noted in previous research where songs known by Americans were not consistent with those that should be known, according to music professionals (McGuire, 2000). In a separate study, McGuire (2002) discovered that third graders who frequently watched the television show *Barney & Friends* were not able to recognize the songs when they were played within the study. These results infer that children

and adults do not retain much of the music they hear, as they were not able to recognize songs played for them.

When studying the effects of tempo, musical experience, and listening modes on tempo modulation, Sheldon (1994) found a significant difference between the increase and decrease of tempi. The subjects responded more quickly to tempo accelerations than decelerations. Within all three listening conditions, music majors responded significantly more accurately than did non-music majors for tempo accelerations, but no significant differences were found for decelerations.

Williams (2005) sought to investigate the relationship between music training and musical complexity and focus of attention to melody or harmony. Significant differences were found between groups as jazz majors and other music majors reported significantly higher means for focus of attention to melody or harmony than did junior high instrumentalists. Furthermore, significant interactions were found between music training and focus of attention to melodic complexity. Also, a significant interaction was seen between music training and focus of attention to harmonic complexity. Overall, university jazz majors tended to focus on melody, while university music majors tended to focus on harmony.

Improvisation is a vital component of the jazz genre and is typically studied only by those who practice and perform jazz music. The challenge that many music educators face is how to teach improvisation, and some even argue that not every musician can improvise. McPherson, Bailey, and Sinclair (1997) found playing from memory, playing by ear, improvising, singing, composing, and mentally rehearsing music to be significantly correlated with the ability to play by ear and to improvise. Also, the variables found to influence one's ability to improvise, from greatest to least, were the ability to play by ear, the ability to sight-read, enriching activities,

length of study, early exposure, and quality of study. Furthermore, the variables found to influence subjects' ability to play by ear were enriching activities and early exposure.

Azzara (1993) found that students who received improvisation as part of their music curriculum scored significantly higher on their performances of two selected etudes than students whose music instruction did not include an improvisation emphasis. When studying factors and abilities influencing achievement in instrumental jazz improvisation, May (2003) found significant differences between students' year in school on improvisation tasks, and by their instrument on the aural imitation instrument. Also, upperclassmen scored significantly higher than freshmen and sophomores, but not at a statistically significant level, and trumpet players scored significantly higher than woodwind players on aural imitation. In another study, male students of all ages reported significantly higher means than females in the areas of confidence, anxiety, and attitude toward learning jazz improvisation (Wehr-Flowers, 2006).

Guilbault (2004) studied the effect of harmonic accompaniment on tonal achievement and tonal improvisations of children in kindergarten and first grade and found a significant difference between grade levels for major, minor, and tonal achievement scores. Statistically significant differences were also seen for the effects of treatment and grade level. Those in the experimental group scored significantly higher improvisation ratings, and mean scores of first graders were significantly higher than those of kindergarten students. In a similar study, Brophy (2005) found a significant difference in improvisation scores between second, third, and fourth graders. Significant improvisation effects found among age levels were largely due to repeated melodic motives, pulse adherence, repeated rhythmic motives, and antecedent/consequent phrases. Significant differences occurred between the ages of 7 and 8 for repeated melodic motives, pulse adherence, repeated rhythmic motives, and antecedent/consequent phrases.

Significant differences were also found between 7 and 9 year olds for antecedent/consequent phrases, repeated rhythmic motives, and pulse adherence.

Madura (1996) found a statistically significant difference between vocal jazz students' improvisatory performances on a blues progression and a ii-V₇-I progression. The students achieved higher improvisation scores on the blues progression. For the blues progression, results revealed that jazz theory knowledge was the greatest predictor of improvisation achievement, followed by jazz experience, and finally imitative ability. For the ii-V₇-I progression, results revealed that imitative ability was the greatest predictor of improvisation achievement, followed by jazz theory knowledge, and finally jazz experience.

In a 2008 study, Ward-Steinman found significant correlations between the rhythmic, tonal, and creative/expressive dimensions and improvisation tasks (F-blues, D-flat changes, *Summertime*, and free improvisation) of university vocal students. A statistically significant difference was seen between the first three improvisation tasks and free improvisation, with subjects scoring higher on the free improvisation task. Furthermore, significant correlations were found between subjects' musical experience (jazz voice lessons, jazz improvisation lessons) and improvisation achievement.

Parisi (2002) studied music listeners' affective responses, along with their ability to discriminate between melody and improvisation. Fourth and fifth grade music students were taught to play and/or sing the melody of *Cage Full O' Blues*. The first group of subjects learned to sing the melody by using simple syllables and scat syllables. A second group learned to sing the melody in the same fashion, but was also taught to play the melody on recorders. The third group served as the control, and only received instruction within the normal music curriculum. After the students learned to sing and/or play the *Cage Full O' Blues* melody, Parisi used the

Continuous Response Digital Interface (CRDI) to measure their preference ratings of three musical excerpts. The selections were *Happy Birthday*, *Original Tune*, and *Cage Full O' Blues*. Each excerpt had a melodic section and an improvisatory section. Along with preference levels, the CRDI recorded students' familiarity with the melodic and improvisatory sections of each excerpt. Individual student responses varied; however those who learned to play and/or sing the melody of *Cage Full O' Blues* were able to discriminate between the melody and improvisation of the stimulus recordings more accurately than those within the control group.

Purpose of the Study

The purpose of the present study was to determine if middle school band students' preferences for melodies performed in a blues/swing-style can be altered by a four-week instructional period in which they learned by rote to thoroughly play an unfamiliar blues/swing-style melody (*Cage Full O' Blues*).

Research Questions

Specifically, the following research questions were addressed. Do students who have thoroughly learned to perform the 12-bar blues melody *Cage Full O' Blues (CFOB)* recognize/prefer: *CFOB* when it is performed by a jazz combo with and without improvisation in a blues/swing style, a very familiar melody (*Twinkle, Twinkle, Little Star*) performed by a jazz combo in a blues/swing style with and without improvisation, or an unfamiliar standard jazz melody (*Mack the Knife*) in a blues/swing style by a jazz combo with and without improvisation?

CHAPTER 2

REVIEW OF LITERATURE

Introduction

The purpose of the literature review was to provide a foundation of resources applicable to the present study. Thirteen articles on aesthetic responses to music were examined. Along with the present study, these articles include preference for and familiarity with music as reported by a variety of listeners. This concept was further reinforced from previous research represented in seventeen articles on listening preferences. Similarly, auditory discrimination was discussed in three articles reviewed by the researcher. A series of articles on musical performance, relevant to the present study, were also included within the literature review. These articles were categorized as follows: performance skills (2 articles); improvisation (8 articles); ability to play by ear (2 articles); imitation (2 articles); vocal accuracy (2 articles); sight-reading (4 articles); practice techniques (3 articles); composition (3 articles); and performance evaluation (7 articles). The following section of the literature review includes four articles on student achievement motivation, reporting students' individual motivational factors within a musical ensemble, student perceptions of the causes of success and failure in music, the motivational influence of musical contests, and students' self-reported reasons for quitting a musical ensemble. Next are eight articles specific to instrumental music. Five articles on beginning instrumental music and three articles on instrument assignment/choice are important to the present study in that the authors discuss elements of the first year of instrumental study in which students learn and develop basic skills and abilities necessary for a quality education in music. Three articles on sociological aspects of music were then discussed. These studies report

factors outside of the classroom that affect and influence students' preference for and familiarity with music. Concerning the implementation of musical concepts within the classroom, six articles on teaching behaviors/methods were discussed. They include reports on teachers' use of instructional time, the effectiveness of modeling, and rote versus note presentations. Finally, two articles on the nine national standards report the amount of instructional time spent on each standard, along with music educators' and non-music educators' self-reported implementation of the national standards.

Aesthetic Responses to Music

Individual's emotional responses to music are often referred to as aesthetic responses. Music often evokes feelings within the listener that cannot necessarily be put into words. Music can sometimes cause an individual to cry, laugh, or have other emotional responses based on what they are listening to. Each listener responds differently to what he or she hears, and various musical elements affect listeners in an assortment of ways. Researchers have studied the aesthetic responses to music based on musical complexity (Coggiola, 2004), method of presentation (Geringer, Cassidy, & Byo, 1997), musical experience and home environment (Fredrickson, 1993; Fredrickson & Coggiola, 2003; Giomo, 1993; Lychner, 1998), musical elements (Sloboda, 1985, 1991; Zenatti, 1981), and age (Fredrickson, 1997; Terwogt, 1991). These studies explore the various elements that affect aesthetic responses to music among a variety of subjects.

Coggiola (2004) measured college musicians' aesthetic responses to four jazz selections using a *Continuous Response Digital Interface* (CRDI). Subjects within this study were jazz musicians and non-jazz musicians. Coggiola found that the responses of jazz musicians and non-jazz musicians differed when listening to the most complex musical selection, inferring that

greater levels of experience in jazz ensembles may increase one's appreciation of complex jazz repertoire. Geringer, Cassidy, and Byo (1997) compared the effects of visual stimuli and music stimuli on non-music students' responses to cognitive and affective questions about music. Subjects were instructed to describe (in one sentence) what aspect of the music held their attention and were instructed to include any comments they wished to make. They also answered multiple choice questions based on "common" descriptive terms about the music (louder, faster, softer, slower, etc.). Subjects had consistently higher means for liking than for the categories: involvement, think/feel, and emotion. The results of this study are important for music educators as they seek to select musical stimuli that will interest students of varying levels of musicianship. Students' perceived mood in music was measured and compared in a 1993 study by Giomo. She found that students who received no musical instruction outside of school, had no parent or sibling receiving musical instruction, and had no musical instrument at home scored significantly higher on *Wedin's Three Musical Mood Dimensions Test* (1972) than students who received musical instruction outside of school. The three musical mood dimensions were: 1) *softness vs. intensity*, 2) *unpleasantness vs. pleasantness*, and 3) *triviality vs. solemnity*.

Sloboda (1991) isolated ten broad musical elements that evoked a physical response. Physical responses were: shivers, laughter, lump in throat, and tears. Musical elements were: 1) harmony descending cycle of fifths to tonic, 2) melodic appoggiaturas, 3) melodic or harmonic sequence, 4) enharmonic change, 5) harmonic or melodic acceleration to cadence, 6) delay of final cadence, 7) new or unprepared harmony, 8) sudden dynamic or textural change, 9) repeated syncopation, and 10) prominent event earlier than prepared for. Tears were most commonly brought on by melodic appoggiaturas and less so by sequences and harmonic movements

through the cycle of fifths to the tonic. Shivers were most commonly brought on by relatively sudden changes in harmony, and a racing heart was most commonly brought on by acceleration and syncopation. All human beings are capable of these physical responses when listening to music, but not all can determine what specific musical elements seem related to these responses.

Terwogt (1991) found that age had an effect on emotional responses, educational level did not, and sex seemed to vary somewhat as females appeared more discerning with musical excerpts evoking “fear.” Young subjects within this study yielded very general statements describing their emotional responses to the musical excerpts played, while older subjects were able to specifically describe their felt emotional responses to the excerpts. The researcher also concluded that “anger” and “fear” were often confused with one another, especially by the younger subjects.

In similar studies by Sloboda (1985) and Zenatti (1981) concerning music structure and emotional responses, differences were found for tonal, cadential, unified framework, and consonant items. Subjects within both studies completed a questionnaire, reporting physical reactions they had experienced while listening to music. They were also asked to select up to three songs, along with the specific musical elements of each song that caused any physical reactions. Similar results were found from each study as more accurate choices were made among older subjects. Under the category of tonal melody, Sloboda's percentages of correct answers ranged from 53% at age 5, to 97% among adults. Within the same category, two studies by Zenatti resulted in a range of 51% and 54% accuracy among 5 year olds and 74% and 77% accuracy among adults. Interestingly, in Zenatti's study 10 year olds were significantly more accurate than adults. Under the category of tonal harmony, Sloboda's percentages of correct answers ranged from 47% at age 5 and 97% among adults. Within the same category, Zenatti

reported a range of 60% among 6 year olds and 89% among 9 year olds. Under the category of consonant harmony, Sloboda's percentages of correct answers from two studies ranged from 46% and 61% among 5 year olds and 88% and 100% among adults. Within the same category, Zenatti reported a range of 58% among 5 year olds and 71% and 83% among adults.

Lychner (1998) studied the CRDI responses of 265 undergraduate and graduate students (128 music majors and 128 non-musicians). All of the subjects were randomly assigned to one of three experimental groups and one control group (32 in each). Group 1 manipulated a CRDI dial based on their aesthetic response to the music, group 2 manipulated a CRDI dial based on their emotional response to the music, group 3 manipulated a CRDI dial based on their perceived tension in the music, and group 4 (control) manipulated a CRDI dial however they chose. Results indicated that aesthetic responses were higher than tension responses, which were different than the aesthetic, emotional, and free response in that the overall magnitude was less, while the peaks and valleys of the CRDI reading were more pronounced. In other words, group 3 subjects (tension) produced lower overall ratings than the other three, but their responses were also more varied. In another study, Fredrickson (1997) found that younger students expressed more varied levels of tension while listening to Haydn's Symphony No. 104, while older subjects' tension responses remained consistent. Other research has revealed that levels of tension were higher, when listening to jazz selections, among non-musicians than musicians (Fredrickson & Coggiola, 2003).

Linguistic Background

Today's classrooms are filled with students of different cultures and linguistic backgrounds. In order to provide adequate instruction to each student, it is important to be aware of this, and to have a plan for teaching students who have limited English speaking abilities.

Abril and Flowers (2007) studied the attention, preference, and identity in music listening by middle school students of different linguistic backgrounds. Specific research questions were: 1) What is the effect of linguistic background and song language/no language on number of self-reported distractions during a music listening task; 2) What is the nature of these distractions; 3) What is the effect of linguistic background and song language/no language on preference; 4) What reasons are reported for preference decisions; and 5) What is the effect of linguistic background and song language/no language on self-reported identity? Three different versions of a song were played for the subjects: instrumental version, version with English lyrics, and version with Spanish lyrics. Participants were instructed to tap a touchpad on a computer each time a thought entered their mind that was unrelated to the music. After tapping the touchpad, they were instructed to immediately focus their attention back to the music. After each version, the students described their distracting thoughts and rated the music on a scale from 1 to 10, based on their liking of the version and their ability to identify with the song. After hearing all three versions and rating each one, the students ranked them in order of preference and explained why they chose their favorite piece. English-only speaking students preferred instrumental music over two other versions with English lyrics and Spanish lyrics. Bilingual students rated the song with Spanish lyrics the highest. Furthermore, the students' identification with the different song versions was similar to their preferences. With diverse student populations in today's schools, it is important to observe the listening preferences of students with varying linguistic backgrounds.

Age

Age can be an important factor when looking at musicians or subjects within a musical study. Educators face varying challenges specific to the age or grade level they teach. These

challenges might include behavioral problems and expectations, academic expectations, and cognitive development. Researchers have studied the affect of age on musical genre preference (Gregory, 1994; Hargreaves, 1984) and tempo (LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988). The results of these studies can provide important information for educators who teach students of varying ages.

In a 1994 study by Gregory, short excerpts from six musical categories were played for undergraduate college music majors, high school musicians, and 6th grade students. Those six musical categories were: *Hindemith*, *Stravinsky*, *Mozart*, *Eclectic*, *Silver Burdett/Ginn*, and *Crossover Jazz*. Differences were seen between the preference ratings of 6th graders, high school musicians, and university music majors for selections within the classical categories. Results varied with the age of the subjects. However, 6th grade students preferred the jazz selections more so than did the high school and university musicians. Byrnes (1997) studied different-age and mentally handicapped listeners' responses for liking western art music, using a pictographic CRDI. Musical selections included: excerpts from *La Boheme* by Puccini, *Symphony No. 104* by Haydn, *Vesperae Solennes* by Mozart, and *First Suite in E-flat* by Holst. Instrumental selections yielded higher preference ratings than vocal selections among all age groups and louder dynamics and faster tempi yielded higher preference ratings than softer and slower sections. Overall, second grade students preferred the musical excerpts more so than did the 5th, 8th, 11th, and 12th grade students. Hargreaves (1984) played an easy-listening piece, an avant-garde jazz piece, and a pop piece for adult education students and undergraduate students. Using Likert-type scales, the subjects rated each selection for liking and familiarity. Results showed that the easy listening piece was more familiar and better liked by the adult education students than by the undergraduate students.

LeBlanc and Cote (1983) measured fifth and sixth-grade students' preferences for traditional jazz music of varying tempi. Higher preference ratings were seen among fifth-graders than sixth-graders in general for traditional jazz music. Using the same traditional jazz selections, LeBlanc and McCrary (1983) found that fifth and sixth-grade students liked moderately slow, moderately fast, and fast pieces more so than slow pieces. Using traditional jazz selections, LeBlanc, Colman, McCrary, Sherrill, and Malin (1988) studied the tempo preferences of 926 students ranging from third grade to college. The age group with the highest overall preference ratings for liking the jazz examples was third grade, and the age group with the lowest overall preference ratings for liking the jazz examples was seventh grade. Studies focused on age are interesting to note as music educators seek to teach music to a variety of students from early adolescence to adulthood.

Genre

Musical genres are numerous and diverse, and the study of genre preferences among various listeners has been of interest to researchers for years. Studies included have addressed the musical genre preferences of a variety of listeners (LeBlanc, 1979, 1981; LeBlanc, Sims, Siivola, & Obert, 1996; Hargreaves, 1984), and preferences of music with varying tempi (LeBlanc & Cote, 1983; LeBlanc, Sims, Siivola, & Obert, 1996).

In a 1979 study by LeBlanc, easy-listening pop music yielded higher ratings overall than other musical styles and the lowest rated styles were sacred choral and folk music. In a separate study (1981), LeBlanc found that fifth-grade students preferred pop/rock music over country, band, newer jazz, and classical music. LeBlanc and Cote (1983) measured fifth and sixth-grade students' preferences of varying tempi of traditional jazz music. From a set of open-ended

responses, 53% of the students discussing style did not like jazz, stating that this style of music was “old-fashioned.”

In a later study, LeBlanc, Sims, Siivola, and Obert (1996) used two slow, two moderate, and two fast examples of classical music, jazz, and rock to measure the preference ratings of 2,262 subjects, ranging in age from six to ninety-one. Rock music was the most preferred genre for students in grades 1-4, 6-8, 12 and adults. Classical music was the most preferred genre for students in grades 5, 9-11, and college students. Jazz was the least preferred genre for all grade/age levels, though it did receive significantly higher preference ratings from the college students. The findings presented from these studies are interesting to note when considering the incorporation of jazz within the present study.

Race

Listening preferences can be based upon one’s home environment and the culture in which one is raised. Just as classrooms include students of different races, they also include students with different musical listening preferences, and the relationship between the two has been examined in previous research. Researchers have studied and compared the listening preferences of black and white students (May, 1985; Morrison, 1998).

May (1985) used Gordon's *Primary Measures of Music Audiation* (1979) to measure students' aural discrimination skill from tonal and rhythm subtests. The *Music Preference Reaction Index*, designed by May, was also used to measure students' music preference. This instrument required the students to listen to musical excerpts while marking their preference for each, using a Likert-type pictographic scale anchored by “dislike” and “like.” Results from the study revealed that rock, easy listening pop, children's music, and country and western were liked by the students, while classical and jazz genres were generally disliked. May also found

that students seemed to prefer music performed and/or sung by performers perceived to be of their own racial category. In general, children's/vocal, easy listening/pop/vocal, and rock/reggae/vocal were preferred more by students identifying themselves as black, while classical/modern/instrumental, classical/romantic/vocal, jazz/easy listening/instrumental, folk/vocal, and country & western/modern/vocal were preferred more by students classified as white. Morrison (1998) found that white and black students produced higher preference ratings for musical selections by white artists when the race of the artists was unknown. These results show that race can be a factor in the expressed listening preferences of white and black students.

Tempo

Effects of tempo have been observed in numerous studies, especially those involving younger musicians. Researchers have studied whether or not tempo affects subjects' listening preferences (LeBlanc, 1979, 1981; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988; LeBlanc, Sims, Siivola, & Obert, 1996). In a 1979 study by LeBlanc, fifth-grade students produced the highest preference ratings for musical selections with an easily discernible beat, and musical excerpts yielding the lowest ratings all had slow tempi. LeBlanc (1981) found a significant three-way interaction of style, tempo, and medium and concluded that educators who wish to introduce jazz and classical music to young listeners should begin first with faster examples before progressing to slower ones.

LeBlanc and Cote (1983) measured fifth and sixth-grade students' preferences for traditional jazz music of varying tempi. Preference ratings for fast tempo selections were higher than for moderate tempo selections, and moderate pieces were rated higher than slow tempo pieces. Using the same traditional jazz selections, LeBlanc and McCrary (1983) found that fifth

and sixth-grade students rated moderately slow, moderately fast, and fast pieces higher than slow pieces.

LeBlanc, Colman, McCrary, Sherrill, and Malin (1988) studied the tempo preferences of 926 students ranging from third grade to college. Using the same traditional jazz selections as those in previous studies, they found that with each increase in tempo, there was also an overall increase of preference levels, with the largest increase of preference ratings occurring between moderately slow and moderately fast examples. Spearman correlations revealed strong, positive, and statistically significant correlations between increasingly faster tempi and increasingly higher preference ratings.

Music Complexity

A great deal of jazz is musically complex in nature and may be challenging for younger musicians to learn. For the purpose of this study, it was important to consider listeners' preferences for music of varying levels of complexity. Studies have addressed how music complexity affects subjects' listening preferences (Brittin, 1996; Orr & Ohlsson, 2001).

In a 1996 study by Brittin, music majors, non-music majors, and junior high school musicians listened to five musical excerpts. One third of each group used a 10-point Likert-type scale to rate their preference for each selection. One third of each group used a CRDI to rate their preference for each selection, and the remaining subjects used two CRDI dials to rate their preference for and their perceived complexity of each selection. Brittin found that students using CRDI dials to rate musical preference and complexity rated the musical excerpts significantly higher than students using 10-point Likert-type scales. Also, the subjects in all three groups did not generally prefer the more complex musical excerpts. Orr and Ohlsson (2001) sought to examine the relationship between musical complexity and liking in jazz and bluegrass music,

two genres that are based largely on improvisation. Two professional jazz musicians and two professional bluegrass musicians each created twenty short improvised excerpts. These excerpts were carefully performed in order to fall into one of three categories: low complexity, average complexity, or high complexity. Undergraduate students listened to two examples of jazz improvisation and two examples of bluegrass improvisation. Using a 7-point Likert-type scale, the subjects rated each improvisation for liking and complexity. An ANOVA revealed a main effect for performer complexity for bluegrass and jazz improvisations on listeners' ratings of musical complexity.

Exposure

Exposure to various musical genres has been of interest to researchers within the field of music education. Interesting to examine is whether or not repeated exposure can affect an individual's preferences for particular genres or styles of music. Researchers have examined how exposure to various genres affects subjects' listening preferences (Peery & Peery, 1986; Hargreaves, 1984).

Peery and Peery (1986) evaluated the musical preferences of forty-five preschool children. Six classical pieces and two popular pieces were played at the beginning of the study. Using a pictographic Likert-type scale, all of the subjects reported that they liked all eight selections. Half of the students then participated in one 45-minute lesson each week for ten months. During this experimental period, the children listened to classical music, sang songs, played musical games, and learned the names of the instruments of the orchestra. At the conclusion of the 10-month trial period, a post-test was performed to measure the children's preferences for the same eight selections used within the pre-test. The post-test revealed that the children within the experimental group who were exposed to classical music over the 10-month

period liked the classical selections significantly more so than did the children in the control group. These findings suggest that repeated exposure to music may increase one's level of preference for music.

Auditory Discrimination by Training

The ability to accurately discriminate elements of musical performances is an important skill for music educators and professional musicians to possess. With experience, students of music learn to do this as their musicianship develops and improves over time. How listeners perceive and discriminate between musical stimuli has been examined in previous research. Studies have addressed the effect of various musical elements on subjects' ability to discriminate between tempo changes (Sheldon, 1994). Researchers have also compared music majors' and non-music majors' perceived levels of musical intensity (Brittin & Duke, 1997), and whether jazz majors and other music majors focus on melody or harmony when listening to music (Williams, 2005).

Music versus non-music majors. Sheldon (1994) studied the effects of tempo, musical experience, and listening modes on tempo modulation. Music majors and non-music majors manipulated a CRDI in order to record their perceived level of tempo change within musical examples. Six examples of an excerpt from *Country Gardens* by Percy Grainger were recorded by a brass sextet to demonstrate differing tempo changes. Two examples included accelerations, two included decelerations, and two remained steady. A significant difference between increase and decrease of tempo was found as the subjects responded more quickly to tempo accelerations than decelerations. Within all three listening conditions, music majors responded significantly more accurately than did non-music majors for tempo accelerations, but no significant differences were found for decelerations.

Brittin and Duke (1997) described musical intensity as “an affective perception of music that conveys strong, ardent, or concentrated emotion.” They studied continuous versus summative evaluations of musical intensity, and found that non-music majors produced overall higher intensity ratings for nine orchestral excerpts than did music majors. Responses from both music majors and non-music majors were similar for the excerpts that maintained an overall high level of intensity, but larger differences were found for pieces with varying levels of intensity.

Jazz majors and other music majors. Williams (2005) sought to investigate the relationships between music training and musical complexity and focus of attention to melody or harmony. Subjects within this study were university jazz majors, university non-jazz music majors, high school instrumentalists, and junior high instrumentalists. The participants listened to examples of a 12-bar blues composition played on piano that represented varying levels of complexity and was either primarily melodic or primarily harmonic in nature. Using a 10-point Likert-type scale, subjects rated whether their focus was entirely on melodic elements, harmonic elements, or any combination of the two. Significant differences were found between groups as higher means for focus of attention to melody or harmony were seen among jazz majors and other music majors than among junior high instrumentalists. Furthermore, significant interactions were found between music training and focus of attention to melodic complexity. Also, a significant interaction was seen between music training and focus of attention to harmonic complexity. Overall, university jazz majors tended to focus on melody, while university music majors tended to focus on harmony. Auditory discrimination will vary among individual listeners. Important to consider within any study are levels of musical experience and subjects’ ability to discriminate between musical stimuli.

Achievement Predicted by Specific Statistics

Researchers have sought to determine what factors influence musical achievement among a variety of subjects. Understanding what encourages and/or predicts success among students can certainly be beneficial to music educators. Previous studies have examined the effect of model recordings on students' level of musical performance (Hewitt, 2001), students' ability to play by ear and to improvise (McPherson, Bailey, & Sinclair, 1997), how various jazz progressions affect jazz students' improvisatory performances (Ward-Steinman, 2008; Madura, 1996), and the effect of improvisation instruction on students' quality of performance (Azzara, 1993).

Improvisation. Hewitt (2001) studied the effect of listening to model recordings on junior high band students' level of performance. The performance scores of students provided with model recordings over a 9-week experimental period increased at a higher rate than those of students who were not provided with model recordings. McPherson, Bailey, and Sinclair (1997) administered the *Watkins-Farnum Performance Scale*, the *Test of Ability to Play by Ear*, the *Test of Ability to Play from Memory*, the *Test of Ability to Improvise*, and a questionnaire to 101 high school clarinetists and trumpeters in order to determine the relationship of those five tests. A practice example and four test items were used to measure the students' ability to play from memory, as they were required to perform short excerpts without seeing notated music. To measure one's ability to play by ear, two practice examples and six tests were used. Two of the six test items were well-known songs that the students were required to perform in two different keys without music. The remaining four items required the students to perform short excerpts immediately after hearing them played four times from a pre-recorded performance. The ability to improvise was measured by seven items requiring the students to: perform two call-and-

response excerpts, improvise a melody within a given key and using designated rhythms, improvise a melody based on an introductory phrase, improvise a melody to “capture the style of a recorded piano accompaniment,” and improvise a longer solo of any style or mood. Results indicate that the variables found to influence one's ability to improvise, from greatest to least, were: the ability to play by ear, the ability to sight-read, length of study, early exposure, and quality of study. Furthermore, the variable found to most influence participants' ability to play by ear was *early exposure*.

Madura (1996) found a statistically significant difference between vocal jazz students' improvisatory performance on a blues progression and their performance on a ii-V7-I progression. The students achieved higher improvisation scores on the blues progression. Results showed that jazz theory knowledge was the greatest predictor of improvisation achievement, followed by jazz experience, and finally imitative ability. For the ii-V7-I progression, the results revealed that imitative ability was the greatest predictor, followed by jazz theory knowledge, and finally jazz experience.

In a 2008 study, Ward-Steinman found significant correlations between the music dimensions of rhythmic, tonal, and creative/expressive and improvisation tasks comprised of F-blues, D-flat changes, *Summertime*, and free improvisation among university vocal students. A significant difference was seen between the first three improvisation tasks and the free improvisation, with subjects scoring higher on the free improvisation. According to the researcher, this is due to the lack of stylistic or structural parameters evident within the free improvisation. Azzara (1993) found that students who received improvisation instruction as part of their music curriculum scored significantly higher on their performances than students whose

music instruction did not include an improvisation emphasis. Performance assessments were based on the tonal, rhythmic, and expressive performance characteristics.

Ability to Play by Ear

The ability to play by ear is a very important component of jazz improvisation. Very often, those who are accomplished improvisers are also those who have the ability to play by ear, and are comfortable doing so. Researchers have studied how different musical elements affect musicians' ability to play by ear (Delzell, Rohwer, & Ballard, 1999), along with predictors of ear-playing ability (Luce, 1965).

Delzell, Rohwer, and Ballard (1999) found that descending melodic patterns and minor tonalities were more difficult for students to play by ear than ascending patterns and major tonalities. This study found no significant differences between 7th and 10th grade students and brass and woodwind musicians' ability to play by ear. In a similar study, Luce (1965) found the greatest predictors of ear-playing ability to be total private instructional hours and mental age. When combining students' sight-reading and ear-playing scores, Luce found the greatest predictors to be mental age for boys and leadership status for girls. Some may argue that the ability to play by ear is a natural skill that cannot be taught. However, results from Luce's study report that private instruction is a predictor of ear-playing ability, and that perhaps playing by ear can be taught.

Imitation Ability

A large component of jazz improvisation is imitation. A form of playing by ear, imitation ability is a skill that accomplished improvisers possess. Those who are able to accurately imitate rhythms and melodies will most likely be accomplished improvisers as well. Studies have addressed students' ability to imitate rhythms (Gardner, 1971), the effect of a

student's instrument on his or her ability to imitate a melodic pattern (Hellman, 2002), and the effect of various models on students' ability to match pitch (Green, 1990).

In a study by Gardner in 1971, first, third, and sixth-grade students imitated rhythms by tapping a pencil. Significant differences were found between the three age groups, with the first-graders producing the lowest recorded means and the sixth-graders producing the highest. There were no significant differences between male and female students. When studying the effect of instructor's major/instrument on students' melodic imitation scores and tone quality, Hellman (2002) found that students who played the same instrument as their director produced significantly higher means on the combined effects of an intermediate ear to hand test (measuring students' ability to echo a short melodic pattern) and for tone quality than students playing other instruments.

Green (1990) found a significant difference between elementary students' pitch-matching accuracy after using three different vocal models. Students who were provided with a vocal model of a child produced the highest number of correct responses, followed by the students provided with a female vocal model. Those students who were provided with a male vocal model produced the fewest correct responses. Evident within this study is the effect of the model being used. This should be considered when modeling musical examples for students to imitate within the classroom. Melodic and rhythmic imitation is a major component of the jazz genre. Results from these studies may aid music educators in implementing imitation strategies within their curricula.

Sight-Reading

Sight-reading is a major element within any musical ensemble. For the performance aspect of this study, it was important to look at sight-reading and its relationship to students'

other musical abilities. Researchers have examined the relationship between rhythm-reading ability and sight-reading ability (Elliott, 1982), predictors of sight-reading performance (Gromko, 2004), and the effect of age on students' sight-reading scores (McPherson, 1994).

A study by Elliott (1982) indicated a strong positive relationship between rhythm-reading ability and sight-reading ability. Other significant relationships were seen between students' sight-reading scores and their music theory grade point averages. Furthermore, significant relationships were found between students' cumulative grade point averages and their music theory grade point averages. Elliott also found that rhythm-reading ability and performance jury scores were found to be the largest predictors of sight-reading performance. A similar study by Gromko (2004) revealed reading comprehension, rhythmic audiation, field articulation, and spatial orientation to be the strongest predictors of music sight-reading.

McPherson (1994) found steady improvement in sight-reading ability as students' grade levels rose, along with a correlation between sight-reading scores and performance examination scores. Furthermore, this study revealed that the majority of sight-reading errors were based on rhythm, similar to the results found by Elliott (1982). If rhythm-reading ability is closely associated with sight-reading ability, music educators would be wise to stress rhythm in the early stages of their curricula.

Practice Techniques

Because practice is such an important element of jazz and improvisation, it was important within this study to look at research focused on the practice techniques of musicians. Successful musicians are those who utilize specific practice techniques in order to improve their level of performance. Studies have addressed different methods and techniques of musical practice (Coffman, 1990; Rohwer & Polk, 2006; Anderson, 1981).

Coffman (1990) used college music students to study the effects of three different methods of piano practice (mental, physical, and a combination of mental and physical) on students' knowledge of results on piano performance. There was a statistically significant correlation between the students' piano experience and their number of pitch errors. Coffman also found a significant difference between the students' performance results based on their method of practice, but all three experimental groups were significantly different than the control group. Furthermore, the physical practice and physical/mental practice groups achieved significantly greater results than the mental practice group.

Rohwer and Polk (2006) found that eighth-grade instrumentalists who isolated problems during individual practice sessions achieved greater performance results than students who took a more holistic approach by simply repeating entire pieces. A positive relationship was also found between performance improvement and the number of verbalized practice techniques for those students who isolated specific problems within their practice sessions. Anderson (1981) found that the use of tape-recorded aural models by students in individual practice sessions helped to improve pitch-reading and rhythm-reading skills significantly. Individual practice is a vital component of any musical organization.

Composition

Composition is not only an element of improvisation, but it is also a vital component of music curricula within itself. Much like improvisation, composition is enhanced by creative thinking and sound theoretical knowledge. Researchers have examined the effect of instrument on the time students spend exploring composition (Kratus, 2001), and the effect of students' assessed academic creativity on their compositional creativity (Priest, 2001).

Using two groups of fourth-grade students as subjects, Kratus (2001) found a significant difference in the time used for compositional exploration. Students who were provided with 10-bar xylophones spent considerably more time exploring than students who were provided with 5-bar xylophones, but the students using 5-bar xylophones for composition were able to memorize significantly larger amounts of their compositions than students using 10-bar xylophones.

Priest (2001) found statistically significant differences between composition students' creativity scores, which he attributed to the temporal factors responses by students in the high creativity group, and the use of metaphors or similes by students in the low creativity group. Temporal factors responses referred to change over time, such as beginnings, transitions, endings, repetition, development, and contrasts. As seen here, composition can be introduced to younger students. Much like improvisation, composition can be successfully incorporated into music curricula in order to expose students to the various elements of the jazz genre.

Performance Evaluation

Accurate evaluation of musical performances is an important skill that every music educator and successful musician must possess. No matter the genre, self-evaluation plays a key role in one's musicality. This is especially evident with improvisation, as jazz musicians seek to develop and hone their improvisatory skills. Studies have addressed the effect of age on students' level of performance (McPherson, 1995; Morrison, Montemayor, & Wiltshire, 2004; Hewitt, 2005), the effect of gender on students' self-evaluations (Schmidt, 1995), and have compared the performance evaluations of educators and students (Bergee, 1993, 1997; Kostka, 1997).

In a 1995 study by McPherson, high school instrumentalists reported higher levels of performing music from memory, playing by ear, improvising, singing, composing, and mentally

rehearsing music than did middle school instrumentalists. High correlations were also found between the ability to sight-read and improvise, and the ability to sight-read and perform rehearsed music. In another study comparing middle school and high school band students, Morrison, Montemayor, and Wiltshire (2004) found that the performance levels of high school and middle school instrumentalists achieved during a five-week rehearsal period were not significantly different between musical selections that included a model recording and selections that did not include a model recording. The high school students rated their performances of the no-model pieces consistently higher than their performances of the model pieces. From open-ended questions, middle school and high school students offered more responses for the model piece than they did for the no-model piece. Furthermore, the middle school students demonstrated a stronger preference for the model pieces.

When comparing faculty, peer, and self-evaluations of applied brass juries, Bergee (1993) found that the overall scoring was very close between faculty, peer, and self evaluations. However, a separate study by Bergee (1997) found self-evaluations to correlate poorly and sometimes negatively with faculty and student evaluations. In a similar study, Kostka (1997) studied undergraduate piano students and found that students' self-assessment scores were consistently lower than teacher assessments within the skill categories of musicality, hand position, technique, fingering, and sight-reading.

In a similar study, Hewitt (2005) measured self-evaluation accuracy among high school and middle school instrumentalists. Overall, the middle school students assessed themselves more critically and rated themselves lower than did the high school students. The self-evaluations of middle and high school students were most accurate, when compared to experts, in the sub area of melody and least accurate in the sub area of technique/articulation.

Furthermore, the middle school students showed a larger degree of improvement from the first evaluation to the third.

Gender proved to be the only significant effect in a study by Schmidt (1995) in which high school choral students' ideas of success and failure in music and students' views of approval and disapproval by teachers were studied. Within approval categories, female subjects' ratings were significantly higher than males. Males, on the other hand, rated the instructor's disapprovals significantly higher than females. It is important that students within any musical program can accurately evaluate musical performances.

Student Achievement Motivation

Student motivation is a point of interest to many music educators. Successful musicianship requires motivation, and this is especially true in jazz. Because jazz is not as common as some genres performed within music curricula, and is a complex musical genre, motivation to succeed can often be observed within jazz musicians. Researchers have examined students' beliefs about success and failure in music (Asmus, 1986), the effect of contests on students' motivation levels (Austin, 1988), factors that motivate students within a high school band program (Schmidt, 2005), and differences between students who dropped out of an instrumental program and those who remained (Hallam, 1998).

Asmus (1986) studied achievement motivation based on students' beliefs about the causes of success and failure in music. He found that most students attributed the success and failure of others in music to effort, but attributed their own success and failure to task difficulty. Most of the students' responses concerning success and failure in music were based on ability, while the lowest numbers of responses were based on student effort.

In a similar study by Austin (1988), fifth and sixth grade band students were divided into two groups, one receiving a contest rating and written comments for individual performance, and the other receiving comments only. Each student completed the *Music Achievement Test* (MAT) and the *Self-Concept in Music Scale* (SCIM) as pre-test and post-test measures. After an experimental period in which the students prepared a solo for adjudication, the results of the post-test showed that the students in the ratings group improved significantly on the MAT and the SCIM, while the comments only group improved only on the SCIM. Austin also found that students' pretest scores from the MAT served as the best predictor of performance ratings. An open-ended survey revealed that a majority of the students felt that those who performed for ratings worked harder and felt better about themselves.

Schmidt (2005) studied the relationships among motivation, performance achievement, and music experience variables in secondary instrumental music students. His survey, completed by 3,007 band students, found that the highest reported student responses for motivation were in the area of mastery and cooperative orientations. The reported motivation variables from highest to lowest were: commitment to band, self-concept in music, mastery of instrument, intrinsic motivation, individual motivation, cooperation, competition, ego, to achieve success, and to avoid failure.

When evaluating differences between students who dropped out of an instrumental program and those who remained, Hallam (1998) found that individual students' intention to practice, attitude to practice, and the combined attitude and influence of their teacher were significantly different between the two groups. For those who dropped out, the influence of friends and family was not significant, but the individual child's attitude and the influence of his or her teacher were significant. While motivating factors cannot be generalized to all students,

the results found within these studies can benefit educators seeking to understand how some students are motivated.

Middle School Bands

Issues concerning middle school band programs were explored to provide a context for the present study. Research in this area includes studies focused on the right year to start beginning band instruction (Hartley, 1996), predictors of success in beginning band (Hufstader, 1974), student retention (Klinedinst, 1991; Young, 1971), differences in students' music aptitude (Young, 1971), instructional difference based on concentrated music units (Delzell, 1989), and factors influencing instrument choice (Fortney, Boyle, & DeCarbo, 1993; Johnson & Stewart, 2004, 2005). Generally, these studies illustrate the dynamic and complex nature of what happens during the early years of instruction in middle school band programs and the factors that middle school band directors must consider when designing instructional materials.

Hartley (1996) studied the influence of starting grade on enrollment and retention in beginning instrumental music, and found no advantage to starting instrumental music instruction in either the 5th or 6th grade. Hufstader (1974) found that the largest predictors of the success of beginning instrumental music students were intelligence, musical aptitude, and academic achievement. Students classified as being either "successful" or "less successful" by their band directors achieved significantly different results within these parameters. In a similar study, Klinedinst (1991) found that the most significant predictors of student retention among fifth-grade beginning instrumental students were socioeconomic status, self-concept in music, reading achievement, scholastic ability, and math achievement.

Among students enrolled in fifth-grade beginning instrumental programs, Young (1971) found that students who dropped out of their respective programs had lower musical aptitude

scores than the students who remained. There was also a significant difference between the academic achievement scores of the two groups as students who remained in their instrumental programs scored significantly higher than students who dropped out. Also looking at 5th grade beginning band students, Delzell (1989) found no significant differences between the rhythm scores of a control group and an experimental group who participated in an 18-week experimental study. Significant differences were found however between the melody scores of these two groups. Regardless of the grade level at which instrumental study begins, the first year of study will include fundamental knowledge and skills that students will need for more advanced levels within the musical curriculum.

Fortney, Boyle, and DeCarbo (1993) found significant differences between the selections made by males and females when choosing an instrument in beginning instrumental music programs. Males were more influenced by television while females were more influenced by the size of the instrument. Overall, females in the study preferred to play flute or clarinet, while the males preferred to play a brass or percussion instrument.

In a study by Johnson and Stewart (2004), band directors were asked to assign an instrument to a student based solely on a picture of his or her face or mouth. There was a significant difference for only one of the eight students' pictures as both the "full face" and "mouth only" groups heavily assigned the trombone for this particular student. Among the remaining seven students, a significant gender difference was found as male band directors heavily assigned trumpet to one particular student. Again in 2005, Johnson and Stewart sought to examine the effect of sex and race identification on instrument assignment by music educators. The only significant differences found in this study were gender based, as instrument assignments were significantly different between male and female subjects for two of the

students. As seen here, gender can be a factor in instrument assignment/choice. Depending on the instrument assigned or chosen, certain students may not be able to participate in specialized ensembles such as a jazz band.

Sociological Aspects of Music Education

One of the concerns when working with band students is the myriad sociological influences in the classroom that may not be directly connected to the subject matter. This seems especially true when band directors are considering teaching unfamiliar music styles that are affiliated with specific cultures. Sociological studies have examined the social climate found in band rooms (Adderley, Kennedy, & Berz, 2003), predominance of peer mentoring when practicing music in a specific genre (Goodrich, 2007), and the role of gender in students' participation in jazz ensembles (McKeage, 2004).

In a qualitative study by Adderley, Kennedy, and Berz (2003), high school band students offered many responses based on the social climate of their music classroom. Many of the students expressed their choice to spend extra time in the rehearsal room, sometimes during lunch, or before and after school. A saxophonist stated that his jazz music was “a lot of fun,” and that he tried to come to the band room to practice whenever he could. A few students used terms such as “family” to describe their ensemble peers and “home away from home” to describe their particular rehearsal facility. These results support previous research studies, finding that students benefit intellectually, psychologically, emotionally, socially, and musically within performing ensembles.

In another qualitative study by Goodrich (2007), peer mentoring in a high school jazz ensemble was observed. It was found that some of the students spent time together at each others' homes transcribing jazz solos or listening to jazz recordings. Several of the students

attended jazz concerts together, and two students participated in local jazz combos at a community college and at the local university. Social mentoring was also observed as older student leaders assisted the director in maintaining discipline within the group. Three student leaders, also drum majors for the marching band, exhibited leadership qualities that the younger students admired and respected.

McKeage (2004) found significant gender differences when studying participation in high school and college instrumental jazz ensembles. Twenty-eight percent of the women and 72% of the men in the study indicated that their primary instrument was a “jazz” instrument (saxophone, trumpet, trombone, percussion, bass, guitar, and keyboards). Forty-three percent of the women and 55% of the men also indicated that their secondary instrument was a jazz instrument. Other interesting gender differences revealed by McKeage's study were: 1) male students were influenced to play jazz by their role models more so than female students; 2) male students had more time within their schedule for participation in a jazz ensemble than did females; 3) male students were more comfortable playing jazz than were females; and 4) male students felt that they had the pedagogical needs to participate in a jazz ensemble, whereas many of the females felt they did not. Perhaps often overlooked, sociological aspects can be critical factors in determining the success of individual students of music.

Teaching Behaviors/Methods

In order to provide quality jazz instruction and to design lessons that are engaging to students unfamiliar with the genre, it seems important to examine research describing successful teaching behaviors and methods. Studies in this review focused on directors' use of rehearsal time (Blocher, Greenwood, & Shellahamer, 1997), use of imitation, especially verbal and nonverbal modeling (Dickey, 1991), presentation styles (Peynircioglu, 2007; Persellin, 1992;

Shehan, 1987), imitation effectiveness (Woody, 1999), attitudes toward incorporating the national standards in instruction (Byo, 1999) and time spent teaching to the standards (Orman, 2002). In general, these studies stressed the role teachers play in providing effective instruction through modeling and reinforced the need for instruction in improvisation, one of the least taught national standards in music.

Blocher, Greenwood, and Shellahamer (1997) observed nine middle school and nine high school band directors within their rehearsal settings in order to study the teaching behaviors of each director. Significant differences were seen between the directors as the high school band directors demonstrated almost four times more nonverbal instruction than the middle school directors. Also interesting was the observation that middle school band directors spent 34% of their rehearsal time on non-interactive listening, while high school directors spent only 9.9% of their rehearsal time on non-interactive listening. Furthermore, five of the directors (four middle schools and one high school) demonstrated no conceptual teaching at all.

Dickey (1991) concluded in his study of verbal instruction and nonverbal teacher-student modeling in instrumental ensembles that the use of teacher demonstration and/or student imitation significantly contributes to students' ear-to-hand coordination skills. Furthermore, rhythmic modeling activities significantly contribute to students' kinesthetic response to music skills. Using twenty adults (10 musicians and 10 non-musicians) as subjects, Korenman and Peynircioglu (2007) studied individual differences in learning and remembering music, comparing auditory and visual presentation. There were significant interactions between mode of presentation, preference of learning style, melodies, and sentences. Those subjects classified as visual learners were able to recall the musical examples and sentences presented visually faster than those who were classified as auditory learners. Likewise, the subjects who were

classified as auditory learners were able to recall the musical examples and sentences presented auditorily faster than those who were classified as visual learners. Also, significant effects were found for length and meaningfulness as shorter and more meaningful examples were learned faster than longer and less meaningful ones across both presentation methods. The author classified meaningful examples as those that followed conventional methods and fulfilled listeners' expectations. The musicians in the study learned the meaningful music significantly faster than the non-musicians. Conversely, the non-musicians learned the less meaningful music significantly faster than the musicians.

In a similar study using elementary school children as subjects, Persellin (1992) asked students to memorize and clap six different rhythm patterns increasing in difficulty. The rhythms were demonstrated visually, auditorily (played on a resonator bell), kinesthetically (patting the child's hand), or with a combination of these. Scores were significantly lower when the rhythms were only presented visually. Fifth grade students' responses were significantly more accurate than third grade students' responses, which were significantly more accurate than first graders' responses. A consistent pattern has not been found among the different methods to suggest that one particular method is better than the others.

Shehan (1987) studied the effects of rote versus note presentations on rhythm learning and retention of fifth and sixth grade students. A significant difference was found between aural modes and visual modes, and within aural modes themselves. Overall, more attempts by the students were necessary for the modes presented aurally than those presented visually. The most effective modes of presentation, in order from "best" to "worst," for both groups were: 1) audio-rhythm; 2) audio-mnemonics; 3) visual-rhythm; and 4) visual mnemonics. Significant

differences were also found between grade levels as the older students required significantly fewer attempts to perform the rhythms accurately.

Twenty-four university students and staff with advanced piano performance skills formed the subject group for a study by Woody (1999). A professional pianist recorded two versions of musical excerpts. The first recording was considered to be a “normal musical” performance, and the second included crescendos, decrescendos, and accents. Each subject individually sat down at a piano and viewed the notated excerpts, which did not include any written expressive markings. The subjects listened to the recordings, verbally indicated the expressive qualities noticed within the excerpts, and were instructed to imitate the recorded performance of each excerpt. Imitation accuracy was high in three of the four models, with model 2A being the exception. While the subjects' imitations of 2A produced a significant positive correlation, it was considerably more difficult to imitate than the other models. Model 2A concluded with an increase in volume, while the other examples ended with a tapered phrase. The subjects were also very accurate in identifying the expressive qualities heard on the recorded models, with 216 correct and 29 incorrect responses. Also, those who were able to clearly identify the expressive components of the model recordings were more effective in producing expressive and accurate imitations of each example. Varying behaviors and methods exhibited by educators may indeed have a direct impact on the students within their music programs. Because of this, methods used by educators when observing student performance must be evaluated.

National Standards

The National Standards were developed in order to create a unified model of achievement within music by which music educators could focus instruction. For the purpose of this study, it was important to look at the National Standards, specifically the incorporation of improvisation

into the classroom. Researchers have examined the implementation of the national standards within the classroom (Byo, 1999; Orman, 2002).

In a study by Byo (1999), classroom teachers and music specialists completed a questionnaire, revealing a significant difference between the overall ratings of music specialists and generalists, with the specialists' responses being significantly more positive toward the implementation of the nine national standards. Furthermore, significant differences were seen between each of the national standards, with improvising and composing receiving the least favorable ratings from both groups of teachers. In a similar study, Orman (2002) observed that the largest percentage of elementary music specialists' class time was spent reading and/or notating music and the least amount of time was spent evaluating music and musical performances. Also interesting to note within this study is the fact that improvisation was observed within grades one through three, but not in grades four through six. Improvisation is a vital component of the jazz genre. It is truly unfortunate to find that improvisation and composition were observed the least within the classes involved with these studies.

Summary

Listening preferences have been addressed in great detail, particularly in the work of LeBlanc, but a need exists for research on the effect of a specially designed instructional period on students' listening preferences. Also noted within the literature review is the need for jazz instruction within K-12 music classrooms. Within the present study, the author seeks to examine how the incorporation of an instructional unit on learning to play a simple swing/blues-style melody may effect students' preference for and familiarity with three swing/blues-style performances. Specifically, the present study sought to determine if middle school band students' preferences for melodies performed in a blues/swing-style can be altered by a four-week

instructional period in which they learned by rote to thoroughly play an unfamiliar blues/swing-style melody (*Cage Full O' Blues*). As stated earlier, the following research questions were addressed. Do students who have thoroughly learned to perform the 12-bar blues melody *Cage Full O' Blues* (*CFOB*) recognize/prefer: *CFOB* when it is performed by a jazz combo with and without improvisation in a blues/swing style, a very familiar melody (*Twinkle, Twinkle, Little Star*) performed by a jazz combo in a blues/swing style with and without improvisation, or an unfamiliar standard jazz melody (*Mack the Knife*) in a blues/swing style by a jazz combo with and without improvisation?

CHAPTER 3

METHODOLOGY

Pilot Study

Purpose. The purpose of the pilot study was to refine and develop the protocols for the main study and to determine if a researcher-designed template affixed to the Continuous Response Digital Interface (CRDI) could be used to measure familiarity and preferences of middle school band students. Of primary concern was to determine if middle school band students could quickly learn to perform a swing/blues-style melody using a teacher-led imitation procedure.

Participants. Twenty-one volunteer middle school band students enrolled in a summer music camp at a Southern university served as participants. All participants had completed two to three years of instruction in a band program located in the southeast.

Treatment. As a group, participants learned to play the swing/blues-style melody *Cage Full O' Blues* in G-minor during a 45-minute class session taught by the researcher. The following general steps were used.

1. The teacher asked the students to listen carefully and played the *CFOB* melody on a trumpet.
2. The teacher displayed the letter names of the notes used to play the melody on a dry erase board; pitches were transposed by instrument group so everyone would sound the same notes regardless of instrument.
3. Students listened to the teacher perform the *first phrase* of the *CFOB* melody.
4. In groups, students imitated the teacher's example by playing the first phrase together.

5. The teacher provided feedback and instruction to shape the students' performance.
6. This process was repeated for each instrument group until the entire group could accurately play the first phrase.
7. Students listened as the teacher performed the second phrase of *CFOB*.
8. In groups, the students imitated the teacher by playing the second phrase together.
9. The teacher provided feedback and instruction to shape the students' performance.
10. This process was repeated for each instrument group until the entire group could accurately play the second phrase.
11. Students listened as the teacher modeled the entire melody for the full ensemble.
12. Students played the entire melody along *with* the teacher.
13. The teacher provided feedback and instruction to shape the students' performance of the *entire CFOB* melody.
14. The teacher ended the lesson when the students accurately played the melody as a full ensemble four times without missing any of the pitches or rhythms.

Stimuli creation. Three melodies (*Twinkle, Twinkle, Little Star*; *Cage Full O' Blues*; and *Mack the Knife*) served as base stimuli. Criteria for inclusion included familiarity to middle school musicians and non-musicians with and without experience performing jazz, swing, and blues music. The three selected melodies were transcribed using *Finale 2007* and arranged into a three-chorus form (improvised-original-improvised) as seen in Table 1. Each arrangement was imported into the computer program *Band-in-a-Box* (2005) and a synthesized jazz trumpet performance of each arrangement was created in a swing/blues-style with piano, bass guitar, and drum accompaniment. The synthesized performances were exported to *iTunes* and burned onto a compact disc.

Table 1

Stimulus Recording Design and Timing

Condition	Melody	Version	Time ¹	
			Start	End
A	<i>Twinkle, Twinkle, Little Star</i>	Improvised	0:04	0:27
B	<i>Twinkle, Twinkle, Little Star</i>	Original	0:28	0:51
C	<i>Twinkle, Twinkle, Little Star</i>	Improvised	0:52	1:20
D	<i>Cage Full O' Blues</i>	Improvised	1:24	1:47
E	<i>Cage Full O' Blues</i>	Original	1:48	2:11
F	<i>Cage Full O' Blues</i>	Improvised	2:12	2:35
G	<i>Mack the Knife</i>	Improvised	2:39	3:10
H	<i>Mack the Knife</i>	Original	3:11	3:42
I	<i>Mack the Knife</i>	Improvised	3:43	4:14

Note: ¹minutes:seconds

Improvised solo selection. Performances generated by *Band-in-a-Box* (2005) permitted experimentation with a variety of improvisatory trumpet styles and gave the researcher an unusual degree of control for factors that may obfuscate appreciation for jazz music by amateur musicians (Coggiola, 2004). A series of solos based on the improvisatory styles of accomplished professional jazz trumpeters (e.g., Miles Davis, Freddie Hubbard, Wynton Marsalis, etc.) were examined and two improvised solos per melody were selected for the stimulus recording.

Melody selection. The first melody selected was *Twinkle, Twinkle, Little Star* which was determined to be one of the most recognized melodies in the American culture (McGuire, 2002) and is commonly found in many beginning band method books. It was assumed that participants were familiar with the melody and would be able to recognize it even when performed in a swing/blues-style.

The second melody, *Cage Full O' Blues* by M. C. Handel, was selected to replicate previous research (Parisi, 2002) and was assumed to be familiar to students who learned to play the melody. Moreover, the *CFOB* melody was approachable to young musicians as it used: four notes, a range of a minor 6th, small intervals (e.g., minor 3rd, a major 2nd; see Figures 2-5), and simple and repetitive rhythms found in book 1 and 2 of the *Essential Elements 2000* method series. The *CFOB* melody also utilized a 12-bar blues form, an important starting point for jazz musicians learning to improvise (Aebersold, 1967).

The third melody, *Mack the Knife* by Kurt Weill, was selected because it is familiar to jazz musicians (Dunscumb & Hill, 2002), utilizes an expanded blues form (16-bars), does not seem to require experience with jazz to be appreciated (Coggiola, 2004), and is playable by young musicians. This melody was chosen to see if participation in the treatment group resulted

The musical score is presented in four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (G minor), and the time signature is 4/4. The melody is marked with a '7' at the beginning of the second staff, indicating a seventh fret position. The piece concludes with a double bar line.

Figure 2. Cage Full O' Blues melody for C instruments.

in a transfer of preference from the performance of a familiar (i.e., learned) blues/swing-style melody to a performance of an unfamiliar blues/swing-style melody.

Data capture. Pilot study participants' responses to the stimuli were captured with the *Continuous Response Digital Interface (CRDI)*. A CRDI template based on previous research (Parisi, 2002) was designed to measure participants' preference and familiarity responses to the recorded performances on the stimulus CD (see Figure 3). This was accomplished by dividing the CRDI arc into three sections. The center section of the dial was labeled "Neutral" and participants were instructed to place the dial pointer in this section at the start of each performance. The left side of the dial was labeled "I Don't Know It" and participants were instructed to use this side of the dial if they were not familiar with the melody. The right side of the dial was labeled "I Know It" and participants were instructed to use this side of the dial if they were familiar with the melody. On both sides of the dial were ascending sets of numbers (1 to 8). Number 1 was labeled "I Don't Like It" and number 8 was labeled "I Like It." Participants were instructed to place the dial pointer to indicate their preference for the performance they were listening to.

Pilot study administration and data collection. A single CRDI station connected to a computer was set up in an office of the School of Music within the university hosting the summer music camp. Partitions were arranged on both sides of the CRDI dial station so that the participants would not be visually distracted by their surroundings. A second computer connected to a pair of speakers was used to play the stimulus recording.

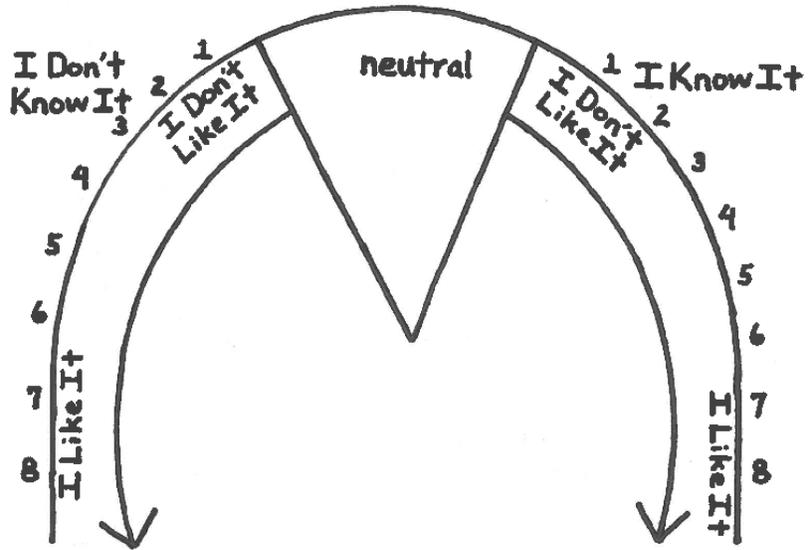


Figure 3. Pilot study CRDI dial face.

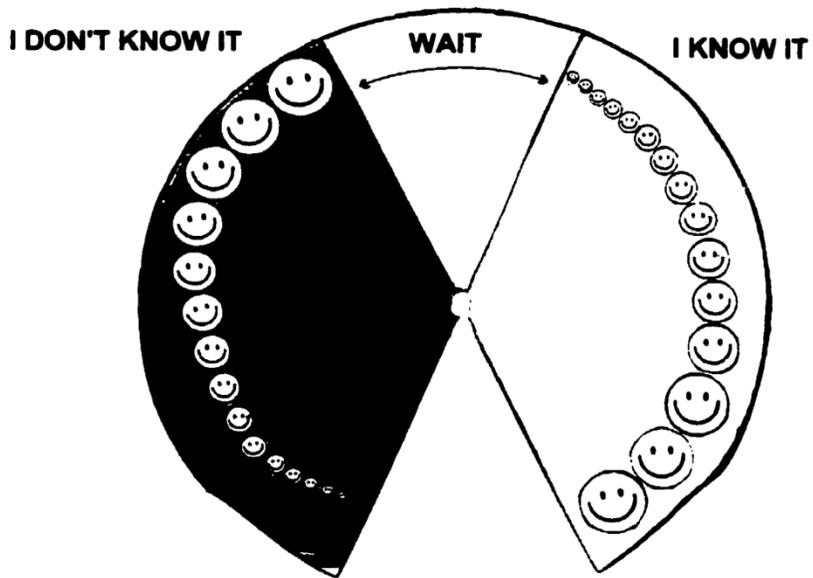


Figure 4. CRDI dial face (Parisi, 2004).

Ten students were randomly selected to participate in the study *before* learning to play *CFOB*. The remaining students participated in the study *after* learning to play *CFOB*. All participants were scheduled to leave a regularly scheduled summer camp rehearsal at 10-minute increments so that they could enter the office for individual testing. When participants entered the office they were instructed to sit down in front of the CRDI station and the subsequent script was followed:

Researcher: Hello, my name is Mr. Spann. You have been asked to participate in a project that I am doing. You will be listening to three short pieces of music and you will identify whether or not you recognize them, and how much you like them. There are no right or wrong answers, and you are encouraged to respond honestly and openly.

The dial in front of you measures how much you like what you hear, and whether or not you are familiar with it. Turning the dial to the left tells me that you do not know the piece, the center means you are not sure, and turning the dial to the right tells me that you know the piece of music. Whether or not you know the piece, you will still measure how much you like it based on how far you turn the dial to the left or right. Turning the dial to the far left or to the far right means that you really like the song.

We will begin with the dial in the center. Once the music begins, you are free to move the dial as much as you would like based on what you hear. If your feelings of familiarity or preference change in the middle of the song, then please move the dial accordingly.

Let's do an example first. Show me where you would place the dial if you know the song and you really like it. What if you know it, but don't like the song at all? Now show me where you would place the dial if you do not know the song, but you really like it. What if you do not know the song and don't like it?

Do you have any questions? (questions answered as needed)

Now we are ready to begin. Please make sure the dial is in the center. As soon as you hear the music begin, you are free to move the dial based on what you hear. Are you ready? Here is example one.

Play example one.

Please place the dial back to the center. Here is example two.

Play example two.

Please place the dial back to the center. Here is example three.

Play example three.

That concludes the study. Thank you for your participation.

Results and Recommendations for the Main Study

Participants' CRDI responses were informally converted into a graph and compared by group (pre vs. post instruction). In general, the graph indicated that students in the post-instruction group yielded higher mean CRDI scores when compared to the students in the pre-instruction group. All participants only recognized the *Twinkle, Twinkle, Little Star* melody without improvisation (Condition B). The post-instruction group maintained a higher preference and recognition score for Condition C after being exposed to Condition B. The post instruction group generally had higher preference scores for all of the performances (B, C, E, F, G, H, I).

The pilot study elicited a collection of ideas for improving the main study. First and foremost, it seemed that additional time was needed to thoroughly teach the *CFOB* melody to order to help middle school band students recognize the melody and develop a preference for hearing the "tune". Results indicated that the students did not recognize the *CFOB* melody even after learning to play it in a highly reinforcing environment. As such it was decided that students in the main study would learn to play the *CFOB* melody by rote in all 12 keys to ensure that they were thoroughly familiar with the melody. Playing by "ear" was determined to be an important attribute of playing jazz music based on the history of the genre and perhaps serves as an initial step toward appreciating jazz improvisation (Aebersold, 1969). In addition, it seems important that students have ample time to practice playing in a swing/blues-style in order to acclimate themselves to the genre and possibly to generate a sense of familiarity that may cause a

transferable preference to other swing/blues-style melodies. These two changes would help to ensure that students were familiar with the melody of *Cage Full O' Blues*. The final modification made for the main study was to redesign the CRDI dial face to eliminate the numerical preference ratings. Apparently the numbers on the pilot study dial restricted some participants from moving the dial pointer freely as their preferences changed. Moreover, the numbers of the dial may represent a crude version of the data captured by the CRDI and thus sacrificed some data resolution (i.e., 16 degree arc vs. 255 degree arc).

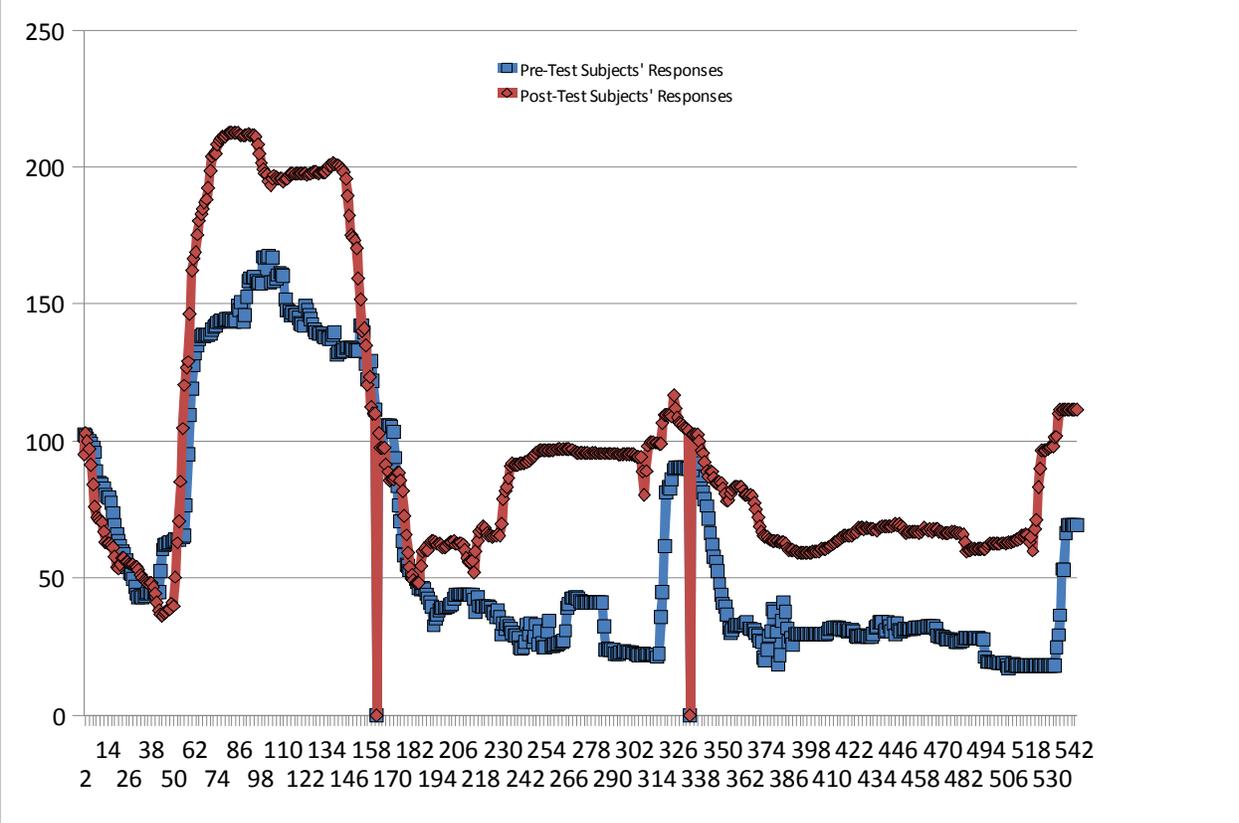


Figure 5. Pilot study subjects' preference for and familiarity with performances.

Main Study

Participants. Participants ($N = 30$) were middle school students enrolled in one of two public school band programs taught by the researcher. Demographic information describing the gender and primary instrument of the participants may be found in Table 2. All students had completed one to two years of study on their instrument with the same band director and achieved a level of musicianship appropriate to state and national standards for students enrolled in grades 7 and 8.

Students were invited to participate by way of a letter of voluntary participation. The letter and research protocol was approved by the University of Alabama, Institutional Review Board (see Appendix A). Band students who transferred into either band program and previously learned to play an instrument in a different band program were not invited to participate in the study. Students who returned the signed consent form by the stated due date were permitted to participate (see Appendix B).

Participants were designated to either a treatment or comparison group based on the school they were enrolled in. The comparison group consisted of students enrolled in grades 7 ($n = 7$) and 8 ($n = 11$) at School A. School A was designated as a low-income school by the U.S. Department of Education (“Low Income Directory,” n.d.) in 2010. The band program at School A regularly performed music on grade level for performance assessments and concerts. The treatment group likewise consisted of students in grades 7 ($n = 8$) and 8 ($n = 4$) at School B. School B was not designated a low-income school according to the USDOE; however, unlike students in School A, only students in grade 7 were able to perform music appropriate to their grade level. Students in grade 8 at School B were able to perform music only at a difficulty level expected for students enrolled in grade 7. Differences between the two

Table 2

Subjects in the Main Study by Gender and Instrument

Instrument	Male	Female
Flute	1	6
Bb Clarinet	2	4
Alto Saxophone	2	1
Trumpet	3	2
Trombone	1	0
Tuba	1	0
Percussion	6	1

groups were noted and carefully deliberated. The researcher determined that while school-wide demographics suggested profound differences between the two band programs, demographics within the two programs were arguably similar. Students in School B were scheduled to meet during the same class period every day, while students in School A met during two different class periods. For convenience, students in School B were chosen to serve as the treatment group since the treatment involved 24 days of consecutive instruction.

Independent variables. Three dichotomous variables were examined: learning to thoroughly play a swing/blues-style melody, melody familiarity (familiar/unfamiliar), and melody presentation (with or without improvisation). Comparisons focused on how learning to perform a simple swing/blues-style melody influenced preferences and recognition of melodies performed in a swing/blues-style.

Instructional period description. Students in the comparison group received standard lessons from the teacher for 20 days. Lessons consisted of playing and learning materials found in the *Essential Elements 2000 Method Book 2* and rehearsals of concert band music. Students did not play or receive instruction on music that could be classified as jazz, swing, or blues. To control for differences in students prior experience with jazz music, a recording of a single big band jazz tune was played at the beginning of every class according to predetermined instructions (see Appendix C). A detailed account of the daily activities of the comparison group may be found in Appendix D.

Students in the treatment group learned to play the swing/blues-style melody *Cage Full O' Blues* by rote in 12 different keys over the course of 24 days. To control for differences in students' prior experience with jazz music, for the first 20 days of the instructional period a recording of a single big band jazz tune was played at the beginning of every class using detailed

instructions. For the entire 24 days, a series of researcher-designed lesson plans were followed to ensure consistent instruction (see Appendix E). A detailed account of the activities may be found in Appendix F.

Immediately following the 24th day of instruction, a *Sony Handycam Camcorder* (model DCR-DVD650 DVD) was used to video record the students playing the *Cage Full O' Blues* melody across 12 keys with a researcher designed accompaniment CD. Students were not provided with any notated music or materials to aid their performance. Music stands were not allowed within the ensemble setup. Students were seated with their backs to the only dry erase board located in the classroom and they faced a blank wall.

Stimuli. Stimuli for the main study were identical to the recording designed for the pilot study.

Dependent measure. Participants' responses to the stimulus recordings were recorded using the *Continuous Response Digital Interface* (CRDI). An overlay was placed on the CRDI dial that allowed the participants to rate their preference for and familiarity with each of the performances (see Figure 6). The overlay displayed degrees of preference, ranging from "I Don't Like It" to "I Like It," and familiarity, "I Don't Know It" and "I Know It." A neutral position in the center of the dial served as the starting point for each participant at the beginning of each performance. This overlay was tested in a pilot study conducted before the main study and differed from the previous design in that it did not include numbers to represent degrees of preference.

Administration. A single CRDI station connected to a *Dell Inspiron Mini Netbook* computer was set up in a practice room of the participating middle schools. In addition, a *Sony* portable CD player (Model CFD-S01) equipped with loudspeakers was used to play the stimulus

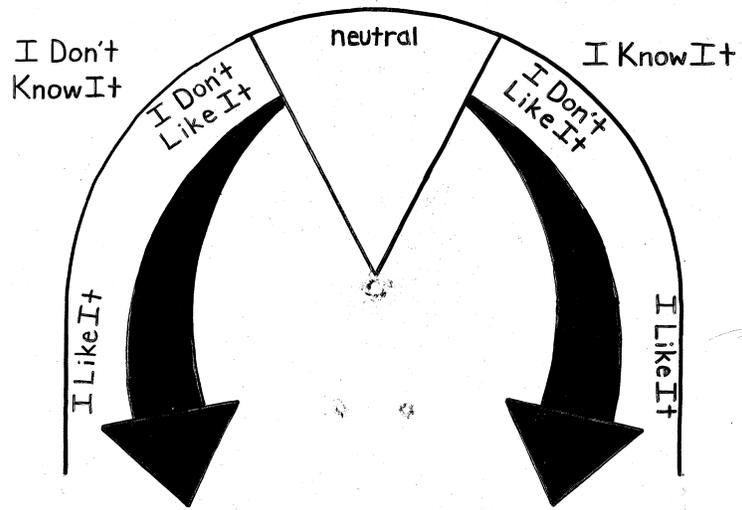


Figure 6. CRDI dial face for the main study.

recording. Participants individually entered the practice room during a regularly scheduled band class at each school. Each student sat at a desk surrounded by three blank walls. Efforts were made to ensure that there were no posters or signs on the walls that could possibly distract the subjects during testing. Furthermore, there were no extraneous distractions during the testing period (e.g. announcements, fire alarm, or other students). In order to ensure consistency with each participant, instruction as how to manipulate the CRDI was given using the following researcher designed script:

Researcher: You have been asked to participate in a project that I am doing. You will be listening to three short pieces of music and you will identify whether or not you recognize them, and how much you like them. There are no right or wrong answers, and you are encouraged to respond honestly and openly.

The dial in front of you measures how much you like what you hear, and whether or not you are familiar with it. Turning the dial to the left tells me that you do not know the piece, the center means you are not sure, and turning the dial to the right tells me that you know the piece of music. Whether or not you know the piece, you will still measure how much you like it based on how far you turn the dial to the left or right. Turning the dial to the far left or to the far right means that you really like the song.

We will begin with the dial in the center. Once the music begins, you are free to move the dial as much as you would like based on what you hear. If your feelings of familiarity or preference change in the middle of the song, then please move the dial accordingly.

Let's do an example first. Show me where you would place the dial if you know the song and you really like it. What if you know it, but don't like the song at all? Now show me where you would place the dial if you do not know the song, but you really like it. What if you do not know the song and don't like it?

Do you have any questions? (questions answered as needed)

Now we are ready to begin. Please make sure the dial is in the center. As soon as you hear the music begin, you are free to move the dial based on what you hear. Are you ready? Here is example one.

Play example one.

Please place the dial back to the center. Here is example two.

Play example two.

Please place the dial back to the center. Here is example three.

Play example three.

That concludes the study. Thank you for your participation.

All data were imported directly from the CRDI into a *Microsoft Excel* file. Line graphs were then created to illustrate participants' CRDI responses to the performances according to treatment group. Statistical and graphic similarities and differences were then examined for the treatment and control groups. In order to ensure reliability of the CRDI data within the study, a post-test was performed on 10 randomly selected participants four weeks after the original CRDI test was administered.

CHAPTER 4

RESULTS

Before data collection, one student in the treatment group left the band program at School B to transfer to a different school. Therefore, all results were calculated to reflect a group of 29 participants. It should be noted that the student participated in *all* music lessons before leaving.

Overall Analysis

Raw data gathered from every participant consisted of 507 CRDI scores ranging in value from 0 to 254. In order to ensure reliability of the CRDI data, 10 randomly selected students were retested four weeks later. Using a Pearson product correlation, overall test-retest reliability was calculated at $r = .62$.

Mean CRDI scores were calculated for each participant, and a one-way ANOVA was used to compare data between students who learned to thoroughly perform the *CFOB* melody and the band students who did not learn to play the song. Results were statistically significant, $F(1, 27) = 12.57, p = .002, \eta^2 = .33$. Students who learned to play *CFOB* had a higher overall score than the students who did not learn to play the melody ($M = 124.5, SD = 18.2; M = 98.4, SD = 19.5$). Eta-squared results indicated a large effect size.

Detailed Results

Nine one-way ANOVAs compared the mean CRDI scores between the group that learned to thoroughly play the *CFOB* melody and the group that did not. Mean scores were created for each melody (*Twinkle, Twinkle, Little Star; Cage Full O' Blues; Mack the Knife*) and playing condition (improvised/un-improvised). Results are documented in Table 3. Generally no differences were found between the two groups for the melodies based on *Twinkle, Twinkle,*

Table 3

Group Comparisons of Mean Preference/Familiarity CRDI Scores for Melody and Improvisation

Melody Condition	Group		<i>F</i>	<i>p</i>	η^2	
	Treatment	Other				
<i>Twinkle, Twinkle, Little Star</i>						
A	Improvised	105.9	117.7	0.81	.38	.03
B	Not improvised	136.8	137.1	0.84	.37	.03
C	Improvised	204.7	203.5	1.13	.30	.04
<i>Cage Full O' Blues</i>						
D	Improvised	110.4	110.6	1.52	.29	.06
E	Not improvised	123.0	77.8	4.70	.04*	.15
F	Improvised	233.9	64.3	138.91	.001***	.84
<i>Mack the Knife</i>						
G	Improvised	93.6	84.0	0.59	.45	.02
H	Not improvised	55.2	38.5	0.75	.39	.03
I	Improvised	53.7	33.8	0.02	.88	.00

* $p < .05$, *** $p < .001$

Little Star and *Mack the Knife*. Moreover, no difference was found between the two groups for the first improvised *CFOB* melody, however the group that learned to thoroughly play *CFOB* recognized and indicated a higher preference for the un-improvised (Condition E) and *second* improvised *CFOB* stimulus (Condition F).

Graphic Analysis

A graph of the mean CRDI scores further illustrates the responses from both groups (see Figure 7). CRDI values ranged from 0 to 254 and were represented by the y-axis in Figure 7. Responses with values from 0 to 88 corresponded to the *unfamiliar* area on the dial face. Responses with values between 89 and 139 corresponded with the *neutral* area on the dial face. And values from 140 to 254 corresponded to the *familiar* dial face area. Participants' preferences were indicated two ways. First, a *decrease* in scores from 88 to 0 indicated an *increase* in preference. At the same time, an *increase* in scores from 140 to 254 indicated an *increase* in preference.

Referring to Figure 7, for Condition A, *Twinkle, Twinkle, Little Star*, improvised, students in both groups indicated that they did not recognize the melody nor did they “prefer” listening to it. When Condition B began, *Twinkle, Twinkle, Little Star*, un-improvised, students in both groups indicated that they were familiar with the melody. However, students in the treatment group indicated a slightly stronger preference for the performance than the students in the other group. Students' responses were relatively unchanged in Condition C, *Twinkle, Twinkle, Little Star*, improvised, second time.

When Condition D began, *Cage Full O' Blues*, improvised, students in both groups indicated that they did not recognize the melody nor did they prefer listening to it. However, when they heard Condition E, *Cage Full O' Blues*, without improvisation, students in the

treatment group quickly indicated that they were familiar with the melody and had a strong preference for the performance. Familiarity and preference scores for the other students remained relatively unchanged. When listening to Condition F, *Cage Full O' Blues*, improvised, second time, indications of familiarity and preference were similar to what both groups recorded earlier in Condition E.

As Condition G began, *Mack the Knife*, improvised, both student groups indicated they were unfamiliar with the melody and they did not prefer the performance. Students' familiarity and preference responses for Condition H, *Mack the Knife*, no improvisation, and Condition I, *Mack the Knife*, improvised, second time, remained unchanged from Condition G.

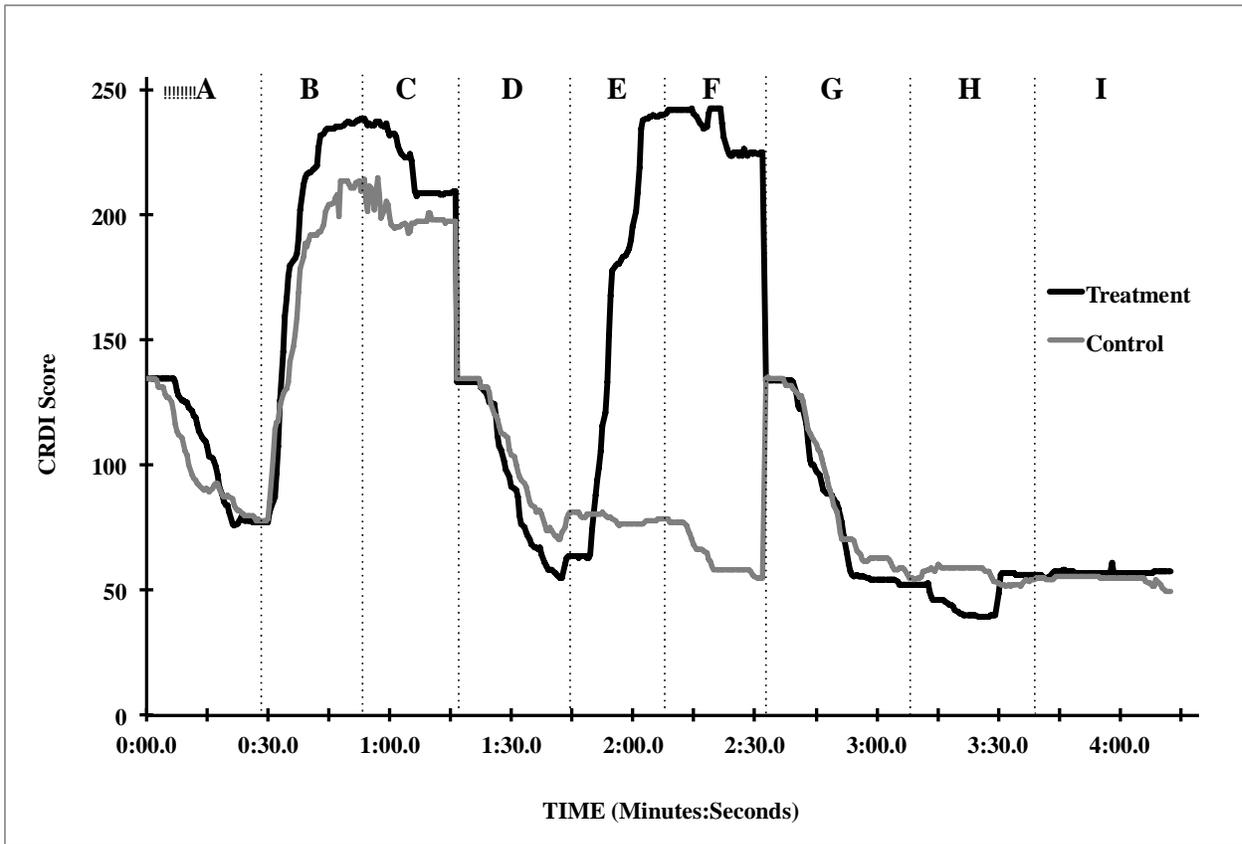


Figure 7. Graph of mean CRDI scores by group for improvised and un-improvised melodies.

CHAPTER 5

DISCUSSION

The purpose of this study was to examine whether middle school band students who learned to thoroughly perform a simple swing/blues-style melody would indicate a preference for familiar and unfamiliar melodies performed with and without improvisation. Results indicated that all of the examined students preferred hearing melodies in a swing/blues-style that were familiar to them, yet they did not prefer melodies that were unfamiliar. For example, the unaltered (i.e., no improvisation) performance of the familiar *Twinkle, Twinkle, Little Star* melody yielded high preference ratings from *both* groups of students. Moreover, students in the treatment group were thoroughly exposed to the *Cage Full O' Blues* melody for 24 days, and when they heard the unaltered version of *CFOB* they indicated a strong preference for the tune. In contrast, when both groups heard the unfamiliar *Mack the Knife* melody, neither group indicated a preference for the piece even though it was performed in a swing/blues-style. At the same time, it seems that slightly altered (i.e., improvised) versions of familiar melodies were not strongly preferred by either group.

The difference between the preference scores of the two groups for the unaltered performance of the *Cage Full O' Blues* melody was not surprising since the treatment group had thoroughly learned to play the tune. These results are consistent with Parisi (2002) who found that students receiving specific instruction responded more favorably to a familiar melody than those who received no instruction. This is a positive finding as it suggests that increased familiarity may influence preferences, supporting LeBlanc's (1983) previously discussed theories. If this is the case, then music educators should consider increasing students time spent

studying and playing swing/blues/jazz music if they are interested in broadening students' music preferences to include these styles or at the very least to give them an opportunity to appreciate unfamiliar music styles.

While students in the treatment group were very familiar with the *CFOB* melody, they were not able to recognize an improvised solo over the same chord progression, nor did they recognize melodic fragments that were similar to the original unaltered melody. This result was interesting because improvisation is such a vital component of performing, and arguably appreciating, jazz music. Professional jazz musicians are extremely knowledgeable of the underlying chord changes, scales, and melodic fragments of standard jazz tunes. It seems that if we teach students to play a melody, they can recognize and play that melody. However, this result cannot automatically be generalized to other situations. If we want students to appreciate improvisations based on a familiar melody, we need to teach them to improvise around the familiar melody. *Mack the Knife* was chosen as the third stimulus to see if preferences for a “learned” swing/blues-style melody would transfer to an unfamiliar, yet *very* approachable jazz melody performed in a similar style. Results showed that preference effects did not transfer, a result similar to previous research (Parisi, 2002). Again, simply learning to enjoy one piece does not open a door to all music performed in a similar style.

Participants in the treatment group were never given instruction or guidance on how to improvise around the *CFOB* melody, nor did they learn to discern between improvised solos and original melodies. However, some improvised solos were heard in the 20 listening examples participants were exposed to prior to class meetings. Future research might include a longer, more in-depth instructional period with opportunities to explore improvisation, especially since

the treatment group demonstrated that middle school band students can quickly learn to perform simple swing/blues-style melodies.

Future research should also incorporate an array of swing/blues-style melodies. *Cage Full O' Blues* was the only piece the students learned to play within this study because the researcher felt it was important for the students to be *thoroughly* familiar with the melody. This was one of the conclusions of a pilot to the main study. Researchers could have students learn several traditional swing/blues-style pieces noting their affect on transfer of preference and familiarity to untaught pieces. Also, future research could look at testing swing/blues-style pieces found in beginning band method books, tunes that students tend to gravitate toward based on the researcher's own observations, and see if improvising around these pieces results in greater transfer of preference.

Within the present study, all of the stimulus recordings were recorded in the same form. Each began with an improvised solo followed by the un-improvised melody, and concluded with another improvised solo. Future studies could incorporate performance of various jazz forms. This could include the more traditional "head—improvised solo—head" form. Other elements of traditional jazz forms could be exposed to subjects as well. These forms might include longer improvised solos, solos from various instruments within the ensemble, and trading fours. Future research might also incorporate various "feels" and styles of jazz. These might include half-time feel, double-time feel, bossa nova, Latin, shuffle, bebop, and funk.

Low preference scores from the participants within this study could be due to a number of factors. Previous research has shown that adolescents prefer music with an easily discernible beat (LeBlanc, 1979) and music with faster tempi (LeBlanc, 1981). Researchers have also found that more complex musical selections often yield lower preference scores among young students

(Brittin, 1996; Coggiola, 2004; Orr & Ohlsson, 2001). Music of a complex nature, such as jazz, may simply be more than adolescents are willing to listen to. This complexity of musical stimuli is found within the first level of LeBlanc's sources of variation in musical taste (1979). It is possible that adolescents simply choose not to listen to more complex musical examples, which could explain students' low preference scores for the unfamiliar piece and improvisation in general. This would correspond with previous research which has observed low preference scores for classical music among adolescents (Gregory, 1994; Peery & Peery, 1986). Future research with a similar methodology conducted with senior high students, college students, and adults may produce higher preference scores for other blues/swing/jazz music.

As suggested earlier, perhaps another reason for the low preference scores was the participants' lack of familiarity with improvisation. The ability of high school musicians to improvise is largely associated with early exposure to improvisation (McPherson, 1995). If students are not exposed to elements of jazz at an early age, it is very possible that they will not enjoy listening to jazz during middle school. Future research might replicate the same methodology with students who have previously studied jazz and/or improvisation.

Similarly, children often adopt musical preferences and tastes based on the environment in which they were raised. Children are exposed to music within the home from the beginning of their lives, and the music preferences of parents often transfer to their children. So as adolescents hear music within the home, they may become accustomed to the genres or styles preferred by their parents. Or in other cases, adolescents may choose to listen to more contemporary styles of music that are popular among their peers. This may be based on personal and individualized musical preferences, or may simply be a matter of adolescent rebellion against parental preferences. A questionnaire gathering information on subjects' musical

preferences and prior musical experiences could answer some of these questions and provide information important to music education.

Another possible explanation for the low preference scores for jazz seen among adolescents is the age at which jazz is introduced to young people. Similar to other academic fields of study, music is presented sequentially from the most basic of musical components to the most complex. As stated in previous research, jazz is considered to be a complex musical style (Brittin, 1996; Orr & Ohlsson, 2001). Perhaps middle school instrumentalists are not prepared to process all that is involved with music of the jazz genre. As previously stated, this includes improvisation. Perhaps middle school band students have not mastered enough musical skills or reached a level of musicianship at which they can mentally process jazz music. If this were the case, educators would seek to determine which components provide students with this ability and would accurately assess middle school band students and band programs in order to establish the effectiveness of current methodologies and curricula.

Conversely, it may be that middle school band students have not been exposed to jazz music soon enough. Perhaps adolescents have determined their musical preferences at this age and are not easily swayed or influenced by new and unfamiliar musical styles. If this were the case, educators would seek to examine exposure to music within the elementary school. Perhaps toddlers and elementary school students develop musical preferences that transfer into adolescence. It is possible that young boys and girls at this age establish preferences for and even boundaries against music to which they have been exposed. All of these possibilities are worthy of consideration as researchers of music continue to study the listening preferences of a variety of subjects.

Educators are often called on to choose representative literature to stir students' curiosity about a composer, genre, time period, author, etc. Apparently just learning to play a single melody by rote is not enough to influence preferences for an entire genre of music. However, it may plant the "seed of curiosity" in some students, leading them to explore other music as suggested by LeBlanc's (1983) theory of music preference. This study was but a first step in one teachers' journey to help foster a love for swing/blues-style music among middle school band musicians. Intact classes were used at two different schools, which placed severe limits on generalization to larger groups. Yet, the importance of teachers applying research methods to the classroom cannot be underemphasized. Indeed, an entire genre of research has emerged that condones research in the classroom conducted by the teachers themselves (e.g., action research). This study informed the researcher/teacher about what can be accomplished in the middle school band classroom beyond preparation for the next concert and thus truly represents the beginning of a new journey for the students and the teacher.

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APPENDIX A

INSTITUTIONAL REVIEW BOARD APPROVAL

----- Forwarded message -----

From: <jgraham@fa.ua.edu>
Date: Thu, Jan 21, 2010 at 1:18 PM
Subject: Protocol approved, Josseph Spann 1069
To: jtspann1@bama.ua.edu

The following human subjects protocol application has been approved by the IRB, effective 01/22/2010. In order to view the approval letter, along with the approved consent documents or other approved documents, as applicable, open the protocol and view attachments. If you have problems viewing the IRB Approval document, please call the Office for Research Compliance at 205.348.5152.

Protocol Principal Investigator: Josseph Spann

Protocol Title: The effect of jazz instruction on middle school instrumentalists' likability and familiarity ratings of the jazz selection Cage Full O' Blues.

Protocol Number: 1069

Submission include IRB Certificate of Completion, parental consent, Spann 10-OR-019, Special Population Form For Children, University Place Assent Form, Westlawn Assent Form, Phone and Email Script, Musical Environment Survey

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Joseph T. Spann, Ed.S.
Director of Bands
Rock Quarry Middle School
Southview Middle School
Tuscaloosa, AL

APPENDIX B
INSTITUTIONAL REVIEW BOARD APPLICATION
UNIVERSITY OF ALABAMA
HUMAN RESEARCH PROTECTION PROGRAM

Informed Consent for a Non-Medical Study

Study title: *The effect of learning to play a jazz melody in 12 different keys by teacher-led imitation on middle school band students' preferences for familiar and unfamiliar melodies in a blues/swing style.*

Joseph T. Spann, Graduate Student

You are being asked to give permission for your child to take part in a research study.

This study is called "The effect of learning to play a jazz melody in 12 different keys by teacher-led imitation on middle school band students' preferences for familiar and unfamiliar melodies in a blues/swing style." The study is being done by Joseph T. Spann, who is a graduate student at the University of Alabama. Mr. Spann is being supervised by Dr. Carl Hancock who is a professor of music education at the University of Alabama.

Is the researcher being paid for this study?

The researcher is not being paid for this study.

Is this research developing a product that will be sold, and if so, will the investigator profit from it?

This research is not developing a product that will be sold.

Does the investigator have any conflict of interest in this study?

The investigator does not have any conflict of interest in this study.

What is this study about? What is the investigator trying to learn?

This study is being done to find out if instruction in jazz affects students' preference and familiarity scores of music in a blues/swing style. Specifically, the investigator is trying to answer the following questions:

1. Are students' preference scores of jazz melodies affected after learning to play the melodies on their instruments within their regularly scheduled band class;
2. Are students' preference scores of jazz improvised melodies affected after learning to play the melodies on their instruments within their regularly scheduled band class;
3. Are students' familiarity ratings of jazz melodies affected after learning to play the melodies on their instruments within their regularly scheduled band class; and
4. Are students' familiarity ratings of jazz improvised melodies affected after learning to play the melodies on their instruments within their regularly scheduled band class?

Why is this study important or useful?

This knowledge is important and useful because the results of this study will help music educators understand better ways to help middle school band students learn jazz music.

Why has my child been asked to be in this study?

Your child has been asked to be in this study because he or she has completed at least one year of band and is currently enrolled in a middle school band program taught by Mr. Spann.

How many people will be in this study?

About 30 other people will be in this study.

What will my child be asked to do in this study?

If your child meets the criteria and agrees to be in this study, he or she will be asked to do these things:

1. Listen to one jazz selection each day in class for a 20-day period.
2. Learn to play a jazz song by ear.
3. Use a computerized dial to rate his or her preference for and familiarity with three jazz recordings.

How much time will my child spend being in this study?

Listening to the jazz selections and learning to play by ear will take about 4 weeks. The entire study will take about 5 weeks of your child's time during their regularly scheduled band class.

Will being in this study cost me or my child anything?

The only cost to being in this study is your child's time.

Will I or my child be compensated for being in this study?

Neither you nor your child will be compensated for being in this study.

Can the investigator take my child out of this study?

The investigator may take your child out of the study if he feels that the study is upsetting your child, or something happens that means your child no longer meets the study requirements.

What are the risks (dangers or harms) to my child if he or she is in this study?

No risk is foreseen to the students involved in this study.

What are the benefits (good things) that may happen if my child is in this study?

Your child may enjoy listening to jazz music and learning to play by ear.

What are the benefits to science or society?

This study will help music educators to be more helpful to middle school instrumentalists.

How will my child's privacy be protected?

Your child's identity will not be known at any time during this study. His or her name will never be used. Also, s/he does not have to answer any questions s/he does not want to.

How will my child's confidentiality be protected?

All of the results from this study will be labeled by number. All data collected from this study will be locked in a fire-proof safe in the music education department within the Moody music building at the University of Alabama. After three years, this data will be destroyed. Also, the investigator and his advisor will be the only people with access to these materials.

What are the alternatives to being in this study? Does my child have other choices?

The alternative to being in this study is not to participate.

What are my child's rights as a participant in this study?

Taking part in this study is voluntary. It is you and your child's free choice. You or your child can refuse to be in it at all. If your child starts the study, s/he can stop at any time. There will be no effect on your relations with the University of Alabama. There will be no effect on your child's relations with the Tuscaloosa City School system.

Who do I call if I have questions or problems?

If you have questions about this study right now, please ask them. If you have questions, concerns, or complaints about the study later on, please call the investigator Joseph T. Spann at 205-759-3673.

If you have questions about you or your child’s rights as a person in a research study, call Ms. Tanta Myles, the Research Compliance Officer of the University, at 205-348-8461 or toll-free at 1-877-820-3066.

You may also ask questions, make suggestions, or file complaints and concerns through the IRB Outreach website at http://osp.ua.edu/site/PRCO_Welcome.html or email us at participantoutreach@bama.ua.edu.

After your child participates, you are encouraged to complete the survey for research participants that is online at the outreach website or you may ask the investigator for a copy of it and mail to the University Office for Research Compliance, Box 870104, 152 Rose Administration Building, Tuscaloosa, AL 35487-0104.

Your child will be videotaped playing jazz music. The tapes will be kept in a fire-proof safe in the music education department within the Moody music building at the University of Alabama. After three years, these tapes will be destroyed. Only the investigator and his advisor will have access to these videotapes. Agreement to videotaping is necessary for your child to participate in this study.

I have read this consent form.

I have had a chance to ask questions.

I agree to allow my child to take part in it.

I will receive a copy of this consent form to keep.

Signature of Research Participant’s Parent or Legal Guardian

Date

Signature of Investigator

Date

APPENDIX C
CONTROL GROUP LESSON PLANS

Lesson Plan #1

Materials

CD player

CD-*Satin Doll* by Duke Ellington

Goals/Objectives

1. After listening to *Satin Doll*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Satin Doll*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #2

Materials

CD player

CD-*Little Brown Jug* by Glenn Miller

Goals/Objectives

1. After listening to *Little Brown Jug*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Little Brown Jug*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #3

Materials

CD player

CD-*Opus One* by Tommy Dorsey

Goals/Objectives

1. After listening to *Opus One*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Opus One*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #4

Materials

CD player

CD-*Begin the Beguine* by Jimmy Dorsey

Goals/Objectives

1. After listening to *Begin the Beguine*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Begin the Beguine*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #5

Materials

CD player

CD-*One O' Clock Jump* by Benny Goodman

Goals/Objectives

1. After listening to *One O' Clock Jump*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *One O' Clock Jump*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #6

Materials

CD player

CD-*Chicago* by Tony Bennett

Goals/Objectives

1. After listening to *Chicago*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Chicago*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #7

Materials

CD player

CD-*Jumpin' at the Woodside* by Count Basie

Goals/Objectives

1. After listening to *Jumpin' at the Woodside*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Jumpin' at the Woodside*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #8

Materials

CD player

CD-*A Foggy Day* by Artie Shaw

Goals/Objectives

1. After listening to *A Foggy Day*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *A Foggy Day*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #9

Materials

CD player

CD-*Take the A-Train* by Duke Ellington

Goals/Objectives

1. After listening to *Take the A-Train*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Take the A-Train*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #10

Materials

CD player

CD-*Chattanooga Choo Choo* by Glenn Miller

Goals/Objectives

1. After listening to *Chattanooga Choo Choo*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Chattanooga Choo Choo*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #11

Materials

CD player

CD-*Swanee River* by Tommy Dorsey

Goals/Objectives

1. After listening to *Swanee River*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Swanee River*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #12

Materials

CD player

CD-*Fools Rush In* by Jimmy Dorsey

Goals/Objectives

1. After listening to *Fools Rush In*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Fools Rush In*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #13

Materials

CD player

CD-*Jersey Bounce* by Benny Goodman

Goals/Objectives

1. After listening to *Jersey Bounce*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Jersey Bounce*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #14

Materials

CD player

CD-*With Plenty of Money & You* by Tony Bennett

Goals/Objectives

1. After listening to *With Plenty of Money & You*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *With Plenty of Money & You*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #15

Materials

CD player

CD-*Lester Leaps In* by Count Basie

Goals/Objectives

1. After listening to *Lester Leaps In*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Lester Leaps In*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #16

Materials

CD player

CD-*Stardust* by Artie Shaw

Goals/Objectives

1. After listening to *Stardust*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Stardust*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #17

Materials

CD player

CD-*Tuxedo Junction* by Glenn Miller

Goals/Objectives

1. After listening to *Tuxedo Junction*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Tuxedo Junction*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #18

Materials

CD player

CD-*Evening Star* by Tommy Dorsey

Goals/Objectives

1. After listening to *Evening Star*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Evening Star*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #19

Materials

CD player

CD-*Frankie and Johnny* by Benny Goodman

Goals/Objectives

1. After listening to *Frankie and Johnny*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Frankie and Johnny*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

Lesson Plan #20

Materials

CD player

CD-*Moonglow* by Artie Shaw

Goals/Objectives

1. After listening to *Moonglow*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components.

Activities

1. The instructor will introduce and play a recording of *Moonglow*.
2. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. The instructor will also answer any questions the students have about the recording.

Assessment

1. The success of the lesson will be based on students' understanding of the various jazz components heard from the recording and discussed in class.

Future Planning

1. Future lessons will include recordings of other standard pieces from the jazz genre.

APPENDIX D

DESCRIPTION OF 20-DAY PERIOD FOR CONTROL GROUP

Day 1 17 out of 17 students present

1. The instructor played a recording of *Satin Doll* by Duke Ellington.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 2 17 out of 17 students present

1. The instructor played a recording of *Little Brown Jug* by Glenn Miller.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 3 17 out of 17 students present

1. The instructor played a recording of *Opus One* by Tommy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 4

17 out of 17 students present

1. The instructor played a recording of *Begin the Beguine* by Jimmy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 5

17 out of 17 students present

1. The instructor played a recording of *One O'Clock Jump* by Benny Goodman.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. One student asked if the tuba was part of the jazz band. I explained that it was not normally used, and then wrote the typical jazz band instrumentation on the board.
4. The students then resumed their regular band rehearsal.

Day 6

17 out of 17 students present

1. The instructor played a recording of *Chicago* by Tony Bennett.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 7

16 out of 17 students present

1. The instructor played a recording of *Jumping At The Woodside* by Count Basie.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.

3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 8

17 out of 17 students present

1. The instructor played a recording of *A Foggy Day* by Artie Shaw.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 9

16 out of 17 students present

1. The instructor played a recording of *Take The A-Train* by Duke Ellington.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 10

16 out of 17 students present

1. The instructor played a recording of *Chattanooga Choo Choo* by Glenn Miller.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 11

17 out of 17 students present

1. The instructor played a recording of *Swanee River* by Tommy Dorsey.

2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 12

17 out of 17 students present

1. The instructor played a recording of *Fools Rush In* by Jimmy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 13

15 out of 17 students present

1. The instructor played a recording of *Jersey Bounce* by Benny Goodman.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 14

16 out of 17 students present

1. The instructor played a recording of *With Plenty Of Money & You* by Tony Bennett.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 15

16 out of 17 students present

1. The instructor played a recording of *Lester Leaps In* by Count Basie.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 16

17 out of 17 students present

1. The instructor played a recording of *Stardust* by Artie Shaw.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 17

17 out of 17 students present

1. The instructor played a recording of *Tuxedo Junction* by Glenn Miller.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 18

15 out of 17 students present

1. The instructor played a recording of *Evening Star* by Tommy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.

4. The students then resumed their regular band rehearsal.

Day 19

16 out of 17 students present

1. The instructor played a recording of *Frankie and Johnny* by Benny Goodman.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

Day 20

17 out of 17 students present

1. The instructor played a recording of *Moonglow* by Artie Shaw.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The students then resumed their regular band rehearsal.

APPENDIX E
EXPERIMENTAL GROUP LESSON PLANS

Lesson Plan #1

Materials

Students' Instruments

CD Player

CD-*Satin Doll* by Duke Ellington

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Satin Doll*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play Cage Full O' Blues in G minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Satin Doll*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in G minor and model it for the students on saxophone.

3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.
5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in G minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in G minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' performance, individually and collectively, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #2

Materials

Students' instruments

CD player

CD-*Little Brown Jug* by Glenn Miller

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Little Brown Jug*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in G minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Little Brown Jug*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will review *Cage Full O' Blues* in G minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in G minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* G minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #3

Materials

Students' instruments

CD Player

CD-*Opus One* by Tommy Dorsey

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Opus One*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in C minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Opus One*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in C minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in C minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in C minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #4

Materials

Students' instruments

CD Player

CD-*Begin the Beguine* by Jimmy Dorsey

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Begin the Beguine*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in C minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Begin the Beguine*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in C minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in C minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in C minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #5

Materials

Students' instruments

CD Player

CD-*One O'Clock Jump* by Benny Goodman

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *One O'Clock Jump*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in D minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *One O'Clock Jump*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in D minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in D minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in D minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #6

Materials

Students' instruments

CD Player

CD-*Chicago* by Tony Bennett

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Chicago*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play Cage Full O' Blues in D minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Chicago*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in D minor and model it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in D minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in D minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #7

Materials

Students' instruments

CD Player

CD-*Jumping At the Woodside* by Count Basie

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Jumping at the Woodside*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play Cage Full O' Blues in A minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Jumping at the Woodside*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in A minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in A minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in A minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #8

Materials

Students' instruments

CD player

CD-*A Foggy Day* by Artie Shaw

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *A Foggy Day*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in A minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *A Foggy Day*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in A minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in A minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in A minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #9

Materials

Students' instruments

CD Player

CD-*Take The A-Train* by Duke Ellington

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Take the A-Train*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in E minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Take the A-Train*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in E minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in E minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in E minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #10

Materials

Students' instruments

CD Player

CD-*Chattanooga Choo Choo* by Glenn Miller

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Chattanooga Choo Choo*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play Cage Full O' Blues in E minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Chattanooga Choo Choo*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in E minor and model it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.

5. In sections, the students will listen and imitate the instructor's modeling of each phrase.
6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in E minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in E minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #11

Materials

Students' instruments

CD Player

CD-*Swanee River* by Tommy Dorsey

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Swanee River*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in F minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Swanee River*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in F minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in F minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in F minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #12

Materials

Students' instruments

CD Player

CD-*Fools Rush In* Jimmy Dorsey

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Fools Rush In*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in F minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Fools Rush In*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in F minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in F minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in F minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #13

Materials

Students' instruments

CD Player

CD-*Jersey Bounce* by Benny Goodman

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Jersey Bounce*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in B minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Jersey Bounce*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in B minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in B minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in B minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #14

Materials

Students' instruments

CD player

CD-*With Plenty of Money & You* by Tony Bennett

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *With Plenty of Money & You*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play Cage Full O' Blues in B minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *With Plenty of Money & You*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in B minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.

5. In sections, the students will listen and imitate the instructor's modeling of each phrase.
6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in B minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in B minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #15

Materials

Students' instruments

CD Player

CD-*Lester Leaps In* by Count Basie

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Lester Leaps In*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in Bb minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Lester Leaps In*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in Bb minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in Bb minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Bb minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #16

Materials

Students' instruments

CD Player

CD-*Stardust* by Artie Shaw

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Stardust*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in Bb minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Stardust*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in Bb minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in Bb minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Bb minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #17

Materials

Students' instruments

CD Player

CD-*Tuxedo Junction* by Glenn Miller

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Tuxedo Junction*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in F# minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Tuxedo Junction*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in F# minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in F# minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in F# minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #18

Materials

Students' instruments

CD Player

CD-*Evening Star* by Tommy Dorsey

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Evening Star*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play Cage Full O' Blues in F# minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Evening Star*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in F# minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in F# minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in F# minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #19

Materials

Students' instruments

CD Player

CD-*Frankie & Johnny* by Benny Goodman

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Frankie & Johnny*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in Eb minor with limited mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Frankie & Johnny*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then introduce *Cage Full O' Blues* in Eb minor and model it for the students on saxophone.
3. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
4. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.

5. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
6. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
7. This process will be repeated as time permits.
8. Finally, the entire ensemble will play *Cage Full O' Blues* in Eb minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Eb minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #20

Materials

Students' instruments

CD Player

CD-*Moonglow* by Artie Shaw

Saxophone for modeling by instructor

Goals/Objectives

1. After listening to *Moonglow*, the students will have a better understanding of the jazz genre, specifically the blues/swing style and improvisational components involved.
2. Without notated music, the students will be able to play *Cage Full O' Blues* in Eb minor with no mistakes.

Activities

1. The instructor will begin by introducing and playing a recording of *Moonglow*. As the students listen, the instructor will discuss the instruments used and other components of the blues/swing style, including the head and improvised solos. The instructor will also answer any questions the students have about the recording.
2. The instructor will then review *Cage Full O' Blues* in Eb minor by modeling it for the students on saxophone.
3. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
4. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
5. In sections, the students will listen and imitate the instructor's modeling of each phrase.

6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in Eb minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Eb minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #21

Materials

Students' instruments

Saxophone for modeling by instructor

Goals/Objectives

1. Without notated music, the students will be able to play *Cage Full O' Blues* in Ab minor with limited mistakes.

Activities

1. The instructor will then introduce *Cage Full O' Blues* in Ab minor and model it for the students on saxophone.
2. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
3. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.
4. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
5. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in Ab minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Ab minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #22

Materials

Students' instruments

Saxophone for modeling by instructor

Goals/Objectives

1. Without notated music, the students will be able to play *Cage Full O' Blues* in Ab minor with no mistakes.

Activities

1. The instructor will then review *Cage Full O' Blues* in Ab minor by modeling it for the students on saxophone.
2. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
3. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
4. In sections, the students will listen and imitate the instructor's modeling of each phrase.
5. This process will be repeated as time permits.
6. Finally, the entire ensemble will play *Cage Full O' Blues* in Ab minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Ab minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

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2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #23

Materials

Students' instruments

Saxophone for modeling by instructor

Goals/Objectives

1. Without notated music, the students will be able to play *Cage Full O' Blues* in Db minor with limited mistakes.

Activities

1. The instructor will then introduce *Cage Full O' Blues* in Db minor and model it for the students on saxophone.
2. Next, the instructor will provide each section with their starting pitch and play the first two notes of the piece.
3. In sections, the students will listen and imitate the instructor's modeling of the first two notes of *Cage Full O' Blues*.
4. When the students are able to correctly play the first two notes, the instructor will model the first three notes.
5. In sections, the students will listen and imitate the instructor's modeling of the first three notes.
6. This process will be repeated as time permits.
7. Finally, the entire ensemble will play *Cage Full O' Blues* in Db minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Db minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.
2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

Lesson Plan #24

Materials

Students' instruments

Saxophone for modeling by instructor

Goals/Objectives

1. Without notated music, the students will be able to play *Cage Full O' Blues* in Db minor with no mistakes.

Activities

1. The instructor will then review *Cage Full O' Blues* in Db minor by modeling it for the students on saxophone.
2. Next, the instructor will remind each section of their starting pitch as the class reviews and plays what was learned within the previous lesson.
3. The instructor will then continue to model *Cage Full O' Blues*, by adding one note at a time.
4. In sections, the students will listen and imitate the instructor's modeling of each phrase. This process will be repeated as time permits.
5. Finally, the entire ensemble will play *Cage Full O' Blues* in Db minor.

Assessment

1. The success of the lesson will be based on pitch and rhythm accuracies in the final playing of the piece.

Future Planning

1. The speed at which the students learn to play *Cage Full O' Blues* in Db minor will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

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2. The quality of the students' individual and collective performances, based on pitch and rhythm accuracies, will aid the instructor in developing future lessons for the purpose of teaching jazz music by ear.

APPENDIX F

DESCRIPTION OF 24-DAY PERIOD FOR EXPERIMENTAL GROUP

Day 1

11 out of 12 students present

1. The instructor played a recording of *Satin Doll* by Duke Ellington.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in G minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in G minor by ear.

Day 2

11 out of 12 students present

1. The instructor played a recording of *Little Brown Jug* by Glenn Miller.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.

3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in G minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in G minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in G minor by ear.

Day 3

12 out of 12 students present

1. The instructor played a recording of *Opus One* by Tommy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in C minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in C minor by ear.

Day 4

12 out of 12 students present

1. The instructor played a recording of *Begin the Beguine* by Jimmy Dorsey.

2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in C minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in C minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in C minor by ear.

Day 5

11 out of 12 students present

1. The instructor played a recording of *One O'Clock Jump* by Benny Goodman.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in D minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in D minor by ear.

Day 6

12 out of 12 students present.

1. The instructor played a recording of *Chicago* by Tony Bennett.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in D minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in D minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in D minor by ear.

Day 7

11 out of 12 students present

1. The instructor played a recording of *Jumping At The Woodside* by Count Basie.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in A minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.

9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in A minor by ear.

Day 8

11 out of 12 students present

1. The instructor played a recording of *A Foggy Day* by Artie Shaw.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in A minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in A minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in A minor by ear.

Day 9

12 out of 12 students present

1. The instructor played a recording of *Take the A-Train* by Duke Ellington.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in E minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.

8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in E minor by ear.

Day 10

12 out of 12 students present

1. The instructor played a recording of *Chattanooga Choo Choo* by Glenn Miller.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in E minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in E minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in E minor by ear.

Day 11

11 out of 12 students present

1. The instructor played a recording of *Swanee River* by Tommy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in F minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.

7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in F minor by ear.

Day 12

12 out of 12 students present

1. The instructor played a recording of *Fools Rush In* by Jimmy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in F minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in F minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in F minor by ear.

Day 13

12 out of 12 students present

1. The instructor played a recording of *Jersey Bounce* by Benny Goodman.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in B minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.

6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in B minor by ear.

Day 14

12 out of 12 students present

1. The instructor played a recording of *With Plenty Of Money & You* by Tony Bennett.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in B minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in B minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in B minor by ear.

Day 15

11 out of 12 students present

1. The instructor played a recording of *Lester Leaps In* by Count Basie.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in Bb minor for the students on saxophone.

5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in Bb minor by ear.

Day 16

11 out of 12 students present

1. The instructor played a recording of *Stardust* by Artie Shaw.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in Bb minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in Bb minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in Bb minor by ear.

Day 17

11 out of 12 students present

1. The instructor played a recording of *Tuxedo Junction* by Glenn Miller.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.

4. The instructor modeled *Cage Full O' Blues* in F# minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in F# minor by ear.

Day 18

12 out of 12 students present

1. The instructor played a recording of *Evening Star* by Tommy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in F# minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in F# minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in F# minor by ear.

Day 19

11 out of 12 students present

1. The instructor played a recording of *Frankie And Johnny* by Jimmy Dorsey.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.

3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in Eb minor for the students on saxophone.
5. The instructor provided each section with their starting pitch and played the first two notes of the piece.
6. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
7. The instructor then modeled the first three notes of *Cage Full O' Blues*.
8. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
9. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in Eb minor by ear.

Day 20

12 out of 12 students present

1. The instructor played a recording of *Moonglow* by Artie Shaw.
2. The instructor discussed the instruments used and other components of the blues/swing style, including the head and improvised solos.
3. No questions were asked by the students about the recording.
4. The instructor modeled *Cage Full O' Blues* in Eb minor for the students on saxophone.
5. Each section then played *Cage Full O' Blues* in Eb minor by ear, reinforcing what they had learned the previous day.
6. The entire ensemble then played *Cage Full O' Blues* in Eb minor by ear.

Day 21

12 out of 12 students present

1. The instructor modeled *Cage Full O' Blues* in Ab minor for the students on saxophone.

2. The instructor provided each section with their starting pitch and played the first two notes of the piece.
3. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
4. The instructor then modeled the first three notes of *Cage Full O' Blues*.
5. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.
6. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in Ab minor by ear.

Day 22

12 out of 12 students present

1. The instructor modeled *Cage Full O' Blues* in Ab minor for the students on saxophone.
2. Each section then played *Cage Full O' Blues* in Ab minor by ear, reinforcing what they had learned the previous day.
3. The entire ensemble then played *Cage Full O' Blues* in Ab minor by ear.

Day 23

12 out of 12 students present

1. The instructor modeled *Cage Full O' Blues* in Db minor for the students on saxophone.
2. The instructor provided each section with their starting pitch and played the first two notes of the piece.
3. In sections, the students listened and imitated the instructor's modeling of the first two notes of *Cage Full O' Blues*.
4. The instructor then modeled the first three notes of *Cage Full O' Blues*.
5. In sections, the students listened and imitated the instructor's modeling of the first three notes of *Cage Full O' Blues*.

6. This process was repeated until the ensemble was comfortable playing *Cage Full O' Blues* in Db minor by ear.

Day 24

12 out of 12 students present

1. The instructor modeled *Cage Full O' Blues* in Db minor for the students on saxophone.
2. Each section then played *Cage Full O' Blues* in Db minor by ear, reinforcing what they had learned the previous day.
3. The entire ensemble then played *Cage Full O' Blues* in Db minor by ear.