THE DEVELOPMENT AND EVALUATION OF A COMPREHENSIVE FIRST
SEMESTER COLLEGE JAZZ IMPROVISATION CURRICULUM

DISSERTATION

Presented to the Graduate Council of the
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By

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The purpose of the study was to develop and evaluate a comprehensive first semester college jazz improvisation curriculum. The purpose was accomplished by the following:

1. Formulating instructional objectives and performance standards;
2. Identifying and selecting instructional materials, equipment, and strategies;
3. Identifying and selecting supplementary instructional materials, equipment and strategies;
4. Implementing the curriculum in classroom situations, and
5. Developing and utilizing evaluation instruments to determine the effectiveness of the curriculum.

Specific problems concerning the evaluation of the curriculum were, (a) to assess achievement in music theory fundamentals, (b) to assess achievement in jazz listening, (c) to assess improvement in jazz improvisation performance, (d) to assess student attitudes toward jazz improvisation and the curriculum.

Following the writing of instructional objectives and performance standards, a 40-item entry test, a 108-item jazz theory and listening test, an 80-point jazz improvisation
performance test and a student questionnaire were constructed. The tests and the developed curriculum were presented to several pilot study groups. After the tests and curriculum were revised, an improvisation class which was divided into four improvisational combos, and a volunteer group of students, who were enrolled in a jazz ensemble but not enrolled in the improvisation class, were pretested with the theory and listening test as well as the performance test in January, 1979. The revised curriculum was implemented with the improvisation class and in May, 1979, both the class (N=16) and the volunteer group (N=15) were posttested.

The estimated reliability coefficients computed with the Kuder-Richardson formula 21 were .98 on the pretest and .99 on the posttest of the 108-item theory and listening test. Three visiting evaluators graded the performance tests utilizing an evaluation form which was developed for the study. An estimated reliability coefficient of .92 was found for the grades of the three visiting evaluators on the pretests and posttests of the improvisation class and the volunteer group.

The pretest and posttest data of the improvisation class and the volunteer group were compared by the use of analysis of covariance. Results of the analysis of covariance
data concerning the effect of the curriculum on the improvisation class posttest scores were significant in all areas at the .05 level.

Based on the findings, the conclusions were as follows: students benefited from the study of jazz improvisation, utilizing the developed curriculum, in the areas of, (1) knowledge of music fundamentals, namely, chord spelling, scale spelling and harmonic analysis; (2) identification of jazz tunes, composers, musical forms and prominent jazz performers; (3) improvisation performance in a jazz style, and (4) positive attitude toward improvement in jazz improvisation.

The following recommendations for further investigation are submitted: (1) the teaching of the curriculum by music educators with various backgrounds, (2) the teaching of the curriculum at various age levels, (3) the teaching of the curriculum to classes which meet more than two days a week, (4) the evaluation of the curriculum in comparison to other methods of teaching improvisation, (5) the development of the curriculum into a four-semester program, and (6) the use of the systems approach model to develop other music curricula.
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CHAPTER I

DEFINITION OF THE PROBLEM

Introduction

The early jazz of the late nineteenth century and early twentieth century is traditionally described as a "...conglomeration of religious, secular, notated and improvised music."¹

Probably the most important element of the early jazz that is still evident in jazz today is the improvisatory aspect. In fact, it is this improvisatory aspect, having been nurtured by innovative musicians such as Louis Armstrong (1900-1971), Charlie Parker (1920-1955), John Coltrane (1927-1967) and others, that has persuaded many music educators to grant educational validity to jazz education.² Konowitz explains,

The growth of jazz improvisational performances from a rural oriented environment to a more sophisticated and complex urban environment has alerted the music educator to the relevance of jazz improvisation to the world of music.³

¹Leroy Ostransky, "Early Jazz," Music Educators Journal, LXIV (February, 1978), 34.


The improvisation of music, which is defined as "...the art of inventing the music performed and performing it simultaneously..." or as the "...instantaneous creation of music with simultaneous performance," is certainly neither new nor unique to jazz. Since music notation was a late achievement in human history, the "...beginnings of musical practice can scarcely be imagined in any form other than that of instantaneous musical expression—of improvisation."  

The history of music recounts many instances of important improvisatory practices in style and form, from strict to free improvisation. All types of music have been improvised, monophonic as well as polyphonic. In fact, "...the beginnings of polyphonic music...can hardly be accounted for except as an outgrowth of improvisatory practices."  

Many musicians from the fourteenth to the nineteenth centuries were famous for their ability to improvise at

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7Ibid., p. 5.
the keyboard. Two early organists famous for their improvisation were Francesco Landini (c. 1325-1397) and Paul Hofhaimer (1459-1537). Later organists who developed this art were Jan P. Sweelinck (1562-1621), Girolamo Frescobaldi (1583-1643) and Dietrich Buxtehude (1637-1707).\(^8\)

During the eighteenth and early nineteenth centuries improvisation flourished. J. S. Bach (1685-1750), G. F. Handel (1685-1759), W. A. Mozart (1756-1791) and Ludwig van Beethoven (1770-1827) were known for their fascinating improvisation of hymn tunes and other melodies.\(^9\)

The late nineteenth century witnessed a decline in improvisation. Nevertheless, performers such as Ignaz Moscheles (1794-1840), Franz Liszt (1811-1886), Cesar Franck (1822-1890), and Anton Bruckner (1824-1896) frequently included improvisations on their concert programs.\(^10\)

A revival of improvisatory practices has taken place in the twentieth century. Besides the improvisation of music in jazz style and in avant garde contemporary music, public school music teachers are being encouraged to use the improvisation of music in their instruction.


\(^9\)Ibid., p. 404.

\(^10\)Ibid., p. 405.
The teaching of elementary music in the United States has been greatly influenced by the teaching of Emile Jaques-Dalcroze and Carl Orff. Dalcroze utilized three types of musical experience, rhythmic movement, vocal or solfege and piano improvisation. Dalcroze states,

The study of pianoforte IMPROVISATION combines the principles of rhythm and solfege, with a view to their musical externalization, by means of touch; awakens the motor-tactile consciousness, and teaches pupils to interpret on the piano musical thoughts of a melodic, harmonic, and rhythmic nature.

In the Orff system each student is encouraged to improvise. Timid children are given courage to take part in group improvisations. In the introduction of Orff's Music for Children, Arnold Walter comments, "The primary purpose of music education, as Orff sees it, is the development of a child's creative faculty which manifests itself in the ability to improvise."

The emphasis on improvisation in the elementary grades is often forgotten by performance-oriented teachers at the

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14Carl Orff and Gunild Keetman, Music for Children, I, English adaptation by Doreen Hall and Arnold Walter (Mainz, Germany, 1956), iii.
high school and college level. One solution to this problem is the improvisation of music in jazz style.

Before methods to teach improvisation were developed, ideas were passed from player to player through musical patterns and sequences and recorded solos. Many stories are told of Louis Armstrong learning to improvise on the trumpet while playing with King Oliver (1885-1938) in New Orleans and Chicago. Charlie Parker, Miles Davis (b. 1926) and many others, also learned informally from recordings of Louis Armstrong as well as other predecessors and contemporaries. Quincy Jones (b. 1933), composer and former trumpet player, comments, "When we were kids... we ran around with a notebook copying off all the Miles [Davis] and Bird [Charlie Parker] solos."

Some of the earliest jazz improvisation texts, however, were not American but were European keyboard publications. Konowitz lists the earliest of these texts as,


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15 Gary Foster, "Instrumental Skills for the Beginning Improviser," NAJE Educator, VIII (December-January, 1975-76), 54.


These two German publications emphasized an imitative dialogue between the teacher and student. The teacher supplied two-measure phrases which were to be imitated by the student. According to Konowitz, "This type of approach was thoroughly lacking in any English language manual of the same period."\(^19\)

During the period from 1920-1950, jazz received little acceptance from music educators in America. An example of this nonacceptance is expressed by Dykema and Gehrken's in the following:

Jazz music impresses the musical listener as being essentially superficial; it is rhythm and tone quality "glorified" by a thousand tricks and contortions; it is foot music. . . . But art music springs from a deeper source. . . .

So jazz music and art music are at opposite poles of the musical earth. In most respects they contradict one another. . . . Actually jazz both "sweet" and "hot"--tears down what the music educator is trying to build up. . . .\(^20\)

According to Carter, the only writer in The Etude, The Musician and The Musical Quarterly from 1922 to 1945,

\(^{18}\)Konowitz, "Jazz Improvisation at the Piano," p. 11.

\(^{19}\)Ibid., p. 11.

\(^{20}\)Peter W. Dykema and Karl W. Gehrken, The Teaching and Administration of High School Music (Boston, 1941), pp. 202-203.
"...who without qualifications, fully accepted jazz as a genius artistic achievement,"21 was Louis Harap.22

Harap comments,

A most urgent problem today confronting the classical musician, and one too much neglected, is the intelligent and musicianly study of hot jazz.23

Because it is so largely improvisatory, hot jazz demands a shift of attitude on the part of the classical musician. . . .24

The first American improvisation publications, which appeared in the late 1930's and 1940's, were not methods but contained mostly songs, composed solos and transcribed improvised solos. Some of these early publications contained the solos of Bernard (Bunny) Berigan (1902-1942),25 Harry James (b. 1916),26 Roy Eldridge (b. 1911),27


23Ibid., p. 47.

24Ibid., p. 54.


26Harry James, Studies and Improvisations for Trumpet (New York, 1939).

Edward Kennedy (Duke) Ellington (1899-1974), and John Birks (Dizzy) Gillespie (b. 1917).

These volumes of transcribed solos did not fill the need for improvisation methods. Learned comments, "Many teachers lacking experience in playing jazz...are searching for a way of teaching jazz. Methods of teaching jazz must be found." 

Early attempts at developing improvisation methods were made by Billy Taylor and John Mehegan. The articles in Metronome magazine by Mehegan were followed in 1959 by a volume entitled Tonal and Rhythmic Principles, Jazz Improvisation I. Another important contribution, also published in 1959, was written by George Russell.

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The 1960's brought about a wealth of material relating to jazz improvisation. A volume by Walter Stuart\(^{35}\) was followed by a small but important book by Jerry Coker, *Improvising Jazz*,\(^{36}\) which was originally a master's thesis.\(^{37}\)

The 1960's also brought about changes in attitudes toward jazz with a wider acceptance of jazz education. Two events which had a bearing on jazz education in the 1960's were the Tanglewood Symposium and the organization of the National Association of Jazz Educators (NAJE).

The Tanglewood Declaration states, "Music of all periods, styles, forms and cultures belong in the curriculum."\(^{38}\) Stan Kenton, in his speech at the Tanglewood Symposium, comments,

> Jazz has changed the performance of music, it has changed the dimension of music, it has changed the rhythmic interpretation of it. I really believe that the music that meets the needs of modern man and man in the future will not anywhere near satisfy him aesthetically unless it has the jazz ingredient.\(^{39}\)


\(^{39}\)Ibid., p. 52.
The National Association of Jazz Educators (NAJE) was formed in 1968 and continues to promote the acceptance of jazz education. One of the seven specific aims and purposes of NAJE is, "To foster and encourage the development and adoption of curricula that will explore contemporary composition, arranging, and improvisation."\textsuperscript{40}

Eugene Hall, who served as an early leader in jazz education at North Texas State University states,

We feel that the development of improvisatory skills is important. Improvisation was a part of the techniques and abilities of many of our great composers, and this aspect of music is not commonly taught in traditional schools of music. Jazz improvisation is, of course, stylized, but we feel that the basic procedures and materials would be applicable to any style.\textsuperscript{41}

Improvisation has received many labels including, ". . . the heart of good jazz,"\textsuperscript{42} ". . . the soul, the life-giving principle of educational jazz,"\textsuperscript{43} and ". . . the essence of self-expression in the jazz experience."\textsuperscript{44} 

\textsuperscript{40}M. E. Hall, "How We Hope to Foster Jazz," \textit{Music Educators Journal}, LV (March, 1969), 45.

\textsuperscript{41}\textit{Ibid.}, p. 46.

\textsuperscript{42}Max T. Krone, "Jazz and the General Music Class," \textit{Music Educators Journal}, XLV (June-July, 1959), 23.

\textsuperscript{43}George C. Wiskirchen, "If We're Going to Teach Jazz, We Must Teach Improvisation," \textit{Music Educators Journal}, LXII (November, 1975), 74.

\textsuperscript{44}Kuzmich, "Jazz Education--An Assessment," p. 52.
Advocates maintain that improvisation be part of every music student's curriculum because it is an outstanding discipline to train the memory; it provides an outlet for creative music ability; it will develop originality and creativity more than any other aspect of music experiences, and improvisation is a technique expected of nearly all performers today. Asbersold comments, "I haven't found anyone who couldn't improvise to some degree. Improvisation was not given to just a few. It is within all of us and just needs to be cultivated."

The need for teaching jazz improvisation has been stressed and no longer seems to be in question. The

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problem lies in what to teach and how to approach the teaching of jazz improvisation.

Matteson warns, "You don't really teach a person to improvise. It is too personal an art form. You can only guide him and show the student what he or she has to work on to develop that creative ability that they have in them." 52

Schuller maintains, however, that . . . "education" and "learning" are not necessarily harmful to jazz; that a more formal process of "teaching" does not in itself subvert those qualities which have made jazz a powerfully communicative force and one of the most liberated forms of artistic expression in our time. 53

Schuller continues,

It is in the nature of the teaching process that it cannot do any more than present the learner with an insight. . . . It cannot make him a genius, obviously; it cannot even by itself make him moderately creative. But it can give him some tools with which, if he has the inner urge, he can express himself. 54

In other words, the "tools" of improvisation—the scales, arpeggios, patterns, tunes and solo transcriptions—should be taught to improve jazz improvisation. Since there was not a jazz improvisation curriculum that had been developed and evaluated to coordinate the numerous "tools" of improvisation,

54 Ibid., p. 73.
there seemed to be a need for such a curriculum to provide a systematic, organized, comprehensive method to teach jazz improvisation.

**Purpose of the Study**

The purpose of this study was to develop and evaluate a comprehensive first semester college jazz improvisation curriculum.

The purpose of the study was accomplished by the following:

1. formulating instructional objectives and performance standards;
2. identifying and selecting instructional materials, equipment and strategies;
3. identifying and selecting supplementary instructional materials, equipment and strategies;
4. implementing the curriculum in classroom situations, and
5. developing and utilizing evaluation instruments to determine the effectiveness of the curriculum.

Specific problems concerning the evaluation of the curriculum were, (a) to assess achievement in music theory fundamentals, (b) to assess achievement in jazz listening, (c) to assess improvement in jazz improvisation performance, and (d) to assess student attitudes toward jazz improvisation and the curriculum. The implementation and
evaluation of the study was limited to students at Southwestern Oklahoma State University, Weatherford, Oklahoma.

Methodology

The First Semester Jazz Improvisation Curriculum was organized according to a systems approach model. Systems engineering and systems management techniques began during World War II and are still being used. The systems approach, however, was used very little by educators until the late 1960's, when an emphasis on accountability caused a re-evaluation of teaching methods.

Kaufman describes the systems approach as "... a process for effectively and efficiently achieving a required outcome based on documented needs." Banathy comments that the systems approach is a pragmatic application of the scientific method; it is a synthesis of successful methodologies in problem solving, planning, and development, used by many people in many fields over a long period of time. Briefly, the systems approach is common sense by design.


56 Ibid., p. 125.

The systems approach model for this study was developed from models by Banathy, Borgen and Davis, Briggs, Cyres and Lowenthal, Kaufman, Labuta, Lehman, and Popham and Baker. The systems approach for this study includes the following ten steps:

1. identification of the problems from documented needs,

2. identification and writing of the instructional objectives and performance standards,

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58 Ibid.


3. identification of the entering competencies and construction of the entry test,

4. preparation of the evaluation instruments from the instructional objectives to be used as pretest and posttest.

5. Identification of the possible curriculum strategies from alternatives,

6. selection and development of the curriculum,

7. implementation of the curriculum in small group field tests and pilot program,

8. revision of the curriculum as required,

9. implementation of the curriculum in a classroom situation, and

10. evaluation to determine the effectiveness of the curriculum.

Preliminary development of instructional objectives, performance standards, entrance competencies and evaluation instruments, as well as a source book of chords, scales, tunes, transcriptions and supplementary material, was made and utilized with an improvisation class during the Spring and Summer of 1977. Pilot studies were set up during the Fall Semester, 1977, and the Spring Semester, 1978, at Southwestern Oklahoma State University.

The dissertation project of the First Semester College Jazz Improvisation Curriculum was taught during the Spring
Semester, 1979, to twenty-three students at Southwestern Oklahoma State University. The students were divided into four classes or improvisation combos, including a rhythm section, which met twice a week for fifty minutes per period. Sixteen students completed the course and received grades.

The evaluation instruments, which were developed during the pilot studies, include an entry test, a performance test, a written theory and listening test and a student attitude questionnaire. The entry test was given only at the beginning of the semester and the performance, theory and listening tests were given as a pretest at the beginning of the semester and at the end of the semester as a posttest. The student attitude questionnaire was answered by each student at the conclusion of the course.

Performance standards were set on the instructional objectives to help maintain a level of competency and to evaluate the student's progress. Group performance standards were also set for all tests. On the posttest a standard was set of 90 per cent of the class performing at an 80 per cent level of proficiency on the written theory and listening section; 90 per cent of the class performing at an acceptable or 70 per cent level for the performance section, and a standard was set of 90 per cent of the class performing at a 75 per cent level of proficiency on the posttest composite score.
Another form of evaluation consisted of administering the pretest and posttest to a group of music students who were members of a jazz ensemble at Southwestern Oklahoma State University, but were not enrolled in the jazz improvisation class. Results of the comparison of pretest and posttest scores between the improvisation class and the volunteer group helped to answer the following questions.

1. Was there a difference of achievement in music theory fundamentals, namely, chord spelling, scale spelling, and analysis, between students enrolled in the jazz improvisation course and students who were not enrolled in the course?

2. Was there a difference of achievement in recognizing from recordings, important compositions, composers, musical forms and jazz performers, between students enrolled in the jazz improvisation course and students who were not enrolled in the course?

3. Was there a difference of achievement in jazz improvisation performance between students enrolled in the jazz improvisation course and students who were not enrolled in the course?

4. Was there a difference in the attitude toward achievement in jazz improvisation between students enrolled in the jazz improvisation course and students who were not enrolled in the course?
All of the evaluating instruments were checked for validity and the estimated reliability coefficients were computed using the Kuder-Richardson formula 21. The pre-test-posttest results of the improvisation class and the volunteer group were compared with the use of the analysis of covariance to ascertain the effect of the curriculum on the improvisation class posttest scores. From the findings, conclusions were made concerning the success or failure of the First Semester Jazz Improvisation Curriculum.
CHAPTER II

RELATED LITERATURE

The related literature is presented in the following two sections: Music Curricula and Jazz Improvisation Curricula. The first section, Music Curricula, contains selected studies in which a particular curriculum has been developed and evaluated. The second section, Jazz Improvisation Curricula, is a review of jazz studies and methods, as well as three jazz curricula which have been developed and evaluated in some form.

Music Curricula

The following studies were selected as examples of music curriculum development and evaluation and are presented in chronological order. The Glidden\textsuperscript{1} study was considered important to this study because of the teacher's guide book, the questionnaires and the tests that were developed for the curriculum. The Fitzpatrick\textsuperscript{2} study was relevant because it dealt with teaching music listening.

\textsuperscript{1}Robert B. Glidden, "The Development of Content and Materials for a Music Literature Course in the Senior High School," unpublished doctoral dissertation, School of Music, University of Iowa, Iowa City, Iowa, 1966.

skills as well as creative and improvisatory activities.

The Greenberg study is an excellent curriculum model because a teacher's guide, consisting of behavioral objectives, lists of materials and activities, was developed. Finally, the Biringer study was relevant to this study because it made use of a systems approach model.

Glidden developed a high school music literature course based on the idea of studying a selected group of musical compositions in depth, rather than a comprehensive survey of many works. The experimental group, which was made up of twenty-five high school students, was matched with twenty-five performance group students on the basis of composite standard scores from the Iowa Tests of Educational Development and the Gordon Musical Aptitude Profile. The evaluation procedures included, (1) pretest-posttest, (2) questionnaire completed by six visiting evaluators, (3) parent questionnaire, and (4) student interview and questionnaire.

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5Glidden, "The Development of a Music Literature Course."

6Ibid., p. 16.

7Ibid., p. 52.
Even though the null hypothesis, that there would be no significant difference between experimental and control groups, could not be rejected, the most important results of the study was that a music course of this type was appropriate at the secondary school level. Having to accept the null hypothesis was due in part to, (1) an experimental group of which only fifteen of twenty-five had actually elected to take the course, and (2) the split-half reliability coefficient of the Listening Achievement Test, which was used as a posttest, was only .65.

Glidden's study is very objective, excellent in style and format. The study is well organized as is the curriculum which was developed. The evaluation is very thorough with all statistical formulas and results presented in detail.

Fitzpatrick developed and evaluated a curriculum to teach music listening to seventh grade general music students. Three groups, one experimental and two control groups were utilized for the study. The experimental group (N=32), which received the developed curriculum, met fifty-five minutes daily for sixteen weeks. The

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8 Ibid., p. 99.
9 Ibid., p. 75.
11 Ibid., p. 25.
first control group (N=47) received traditional general music instruction every second day for the entire year. The second control group (N=26) received no general music, however, twenty of the twenty-six students played musical instruments.\textsuperscript{12}

The evaluation instrument, the Listening Achievement Test, was developed prior to the teaching of the course and was administered to 117 students twice at a time interval of 1 week. The estimated reliability was .69. The test was revised and administered as a pretest and posttest with an estimated reliability of .75 on the posttest.\textsuperscript{13}

The Listening Achievement Test consisted of fifty-six multiple choice items, each based on a musical example which was played twice. The test was divided into three subtests, melody, form and structure, and tone color and texture.\textsuperscript{14}

Additional information concerning the students was taken from sixth grade scores on the \textit{Iowa Test of Basic Skills}\textsuperscript{15} and subjective evaluation of student growth by the teacher of the experimental group.\textsuperscript{16}

\begin{itemize}
  \item \textsuperscript{12}Ibid., p. 58.
  \item \textsuperscript{13}Ibid., pp. 61-64.
  \item \textsuperscript{14}Ibid., pp. 29-30.
  \item \textsuperscript{15}Ibid., p. 30.
  \item \textsuperscript{16}Ibid., p. 52.
\end{itemize}
Concerning the statistical treatment of the data, Fitzpatrick comments,

Two dimensional factorial designs were utilized, implementing statistical control of both the ITBS Composite Scores and the composite "Listening Achievement Test" pretest scores via analysis of covariance techniques, in order to measure the effectiveness of treatments as well as the interaction between treatments more precisely.\textsuperscript{17}

The analysis of covariance revealed that mean scores of the experimental group were significant at the .05 level over the control groups on all composite scores as well as on all three subtests of the Listening Achievement Test.

The effects of sex, instrumental instruction, type of instrument studied, and participation in performance groups were significant in only two cases—the girls scored better than the boys on . . .Form and Structure, and the performers scored significantly higher than non-performers on . . .Texture and Tone Color.\textsuperscript{18}

Fitzpatrick's study and especially the statistics are at times somewhat confusing. Fitzpatrick explains the use of analysis of covariance,\textsuperscript{19} then uses analysis of variance.\textsuperscript{20} Several other discrepancies are evident in the study. The experimental group met for fifty-minute periods\textsuperscript{21} and later Fitzpatrick states that they met for fifty-five minute class periods.\textsuperscript{22} This fact is not overly important but points out some of the carelessness

\textsuperscript{17}Ibid., p. 31. \textsuperscript{18}Ibid., pp. 88-89. 
\textsuperscript{19}Ibid., p. 31. \textsuperscript{20}Ibid., p. 69. 
\textsuperscript{21}Ibid., p. 15. \textsuperscript{22}Ibid., p. 57.
in the study. Also, there are no individual results of the tests, only a short discussion concerning three of the student scores.\(^{23}\)

Nevertheless, the seventh grade general music curriculum is apparently well organized and teachable and the evaluation results are positive.

The University of Hawaii Preschool Music Curriculum\(^{24}\) was designed to develop specific materials and procedures for teaching music to culturally-disadvantaged preschoolers, ages three to five, who were enrolled in the Head Start classes. An investigative team, which began a series of trial experiments and observations in music for preschoolers in the Spring of 1969, developed a teacher's guide, a song book and eight tape recordings. The teacher's guide contained behavioral objectives, lists of materials, suggestions and recommendations, sample lesson plans and evaluative techniques. The book contained the words and music of 312 songs and the tape recordings contained most of the songs listed in the teacher's guide.\(^{25}\)

In 1970-71 the curriculum was introduced in Hawaii to seventy children in five Head Start preschool classes.

\(^{23}\)Ibid., p. 84.


\(^{25}\)Ibid., pp. 13-14.
Two control groups consisting of twenty Head Start children were utilized in which a traditional, incidental approach to preschool music was used.

A thirty-item Preschool Music Achievement Test (PMAT) was constructed to test learnings related to tone, dynamics and tone color, rhythm and tempo, and melody and pitch. The test was designed to measure the conceptual growth of the children engaged in activities prescribed by the music curriculum, differences in musical growth between the experimental and control groups, and differences in concept formation between children taught by trained music teachers and regular classroom teachers, who were not trained to teach music.26

The PMAT was administered individually as a pretest in October, 1970, and as a posttest in May, 1971. Other forms of evaluation data concerning the effectiveness of the curriculum were obtained through a teacher evaluation questionnaire and written evaluations by experienced preschool and music teachers.27

Utilizing a t test, group mean gains from pretest to posttest were significant at the .05 level except for one of the control groups. On the analysis of covariance the experimental group exceeded the control group on each subtest and for the total test; however, the difference

was significant at the .01 level only on the rhythm subtest.\textsuperscript{28}

The primary problem, according to Greenberg, was in the evaluation. A relatively low reliability estimate of .65 (N=77) may have distorted the real differences in the scores between the experimental and control groups. Greenberg comments, "... much work still needs to be done in developing ways to evaluate the preschooler's growth in musical understanding and response."\textsuperscript{29}

The curriculum which was developed and evaluated by Biringer\textsuperscript{30} was organized according to a systems approach model and involved teaching a heterogeneous beginning string class. The curriculum was taught to thirty-three seventh graders who elected to take the beginning string class.

The curriculum was divided into five units, which were coordinated with the \textit{Applebaum String Builder} (Belwin Pub. Corp., Melville, N.Y., 1960). Each unit contained objectives, assessment instruments, materials and equipment, and strategies necessary to obtain the designed objectives.\textsuperscript{31}


\textsuperscript{29}Ibid., p. 38.

\textsuperscript{30}Biringer, "The Development and Evaluation of a Curriculum for a Heterogeneous Beginning String Class."

\textsuperscript{31}Ibid., p. 2.
The minimal level for achievement tests was set at 80 per cent for 90 per cent of the students, and the minimal level for performance tests was set at a rating of three on a five-point scale for 90 per cent of the students.\textsuperscript{32}

The seventy-nine item criterion-referenced Comprehensive Assessment Test was designed to be used as a pretest and posttest. A test-retest method at a one-week interval on a group of second and third year string students (N=40) maintained an estimated reliability of .94.\textsuperscript{33}

A final performance assessment was designed to evaluate the performance skills attained by the students at the conclusion of the nine-week program. An opinionnaire-questionnaire, based on a five-point scale, was designed to evaluate the student's attitude toward music and the program. The Student Information Sheet and the Student Confidential Information Form included information concerning the student's home life, sex, age, I.Q., musical aptitude and overall school achievement. An observation form for visiting evaluators was completed by six outside observers.\textsuperscript{34}

The minimal levels of the curriculum were achieved. 80 per cent of the students attained 80 per cent or better on the comprehensive posttest and 91 per cent performed

\textsuperscript{32}Ibid., p. 54. \quad \textsuperscript{33}Ibid., p. 70. \quad \textsuperscript{34}Ibid., pp. 59-61.
acceptable or higher on the performance test.\textsuperscript{35} The evaluation of the curriculum by the visiting observers was rated high and 94 per cent of the participants gave favorable reaction in areas of enjoyment and sense of accomplishment.\textsuperscript{36}

The language of the systems approach is at times bothersome; however, Biringer has presented an organized, systematic curriculum. He has included all evaluation instruments and complete results in the appendices so that the study can be replicated.

\textbf{Jazz Improvisation Curricula}

There are several studies which are concerned with jazz improvisation but are not curriculum studies. Several of Clifford Brown's improvised solos were transcribed and analyzed by Stewart.\textsuperscript{37} Over 190 Charlie Parker solos were transcribed and analyzed by Owens,\textsuperscript{38} and Blancq\textsuperscript{39} transcribed and analyzed several "Sonny" Rollins solos. A study by

\textsuperscript{35}\textit{Ibid.}, p. 82. \hspace{1cm} \textsuperscript{36}\textit{Ibid.}, p. 86.


McDaniel\textsuperscript{40} investigated the differences in music achievement, musical experience and background of college students who improvised and those who did not improvise.

There are a number of studies which develop jazz curricula for various instruments or in various areas, but the writers failed to evaluate their work or provide any empirical evidence of success or failure. This group of studies includes Konowitz\textsuperscript{41} whose curriculum dealt with piano improvisation, and McCauley\textsuperscript{42} who designed a trumpet curriculum in jazz improvisation. Salvatore\textsuperscript{43} dealt with the scale and chord principles of jazz improvisation. Di Girolamo\textsuperscript{44} designed an improvisation course using

\textsuperscript{40}William T. McDaniel, Jr., "Differences in Music Achievement, Musical Experience, and Background Between Jazz-Improvising Musicians and Non-Improvising Musicians at the Freshman and Sophomore College Levels," unpublished doctoral dissertation, School of Music, University of Iowa, Iowa City, Iowa, 1974.

\textsuperscript{41}Konowitz, "Jazz Improvisation at the Piano."


selected band works as examples, and Barron designed a curriculum using a Lexicon of Embellishments.

There are numerous published methods and materials which are available in the field of jazz improvisation. Few, if any, have any type of evaluation results available.

Several excellent jazz improvisation methods, which are coordinated with the First Semester Jazz Improvisation Curriculum, were written by Aebersold, Baker, Brown, Carubia, Coker, and Matteson and Petersen. The Aebersold method, A New Approach to Jazz Improvisation, which at this time consists of twenty-one volumes of instructional books and recordings, is an outstanding endeavor by this very influential music educator. The

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47 David Baker, Jazz Improvisation (Chicago, 1969).


50 Coker, Improvising Jazz.


52 Aebersold, A New Approach to Jazz Improvisation.
recordings are well recorded by prominent jazz musicians and later revisions of the instructional books have improved the series. Even though the volumes are not organized progressively, they are outstanding supplementary and practice material.

The Baker\textsuperscript{53} book, which is currently being revised, and the Coker\textsuperscript{54} book, which was mentioned previously, are important publications but neither is progressively organized for use as a single method. Nevertheless, they are both well-written volumes which should be used for reference or supplementary material.

The Brown\textsuperscript{55} volume consists of an instruction book and one recording. The approach is organized and progressive but moves very quickly. The method begins with a section on jazz theory fundamentals and moves through the dorian, mixolydian and major modes in all twelve keys in sixteen pages of playing exercises. All exercises have rhythm section parts including voicings for piano and guitar.

The Carubia\textsuperscript{56} method is carefully organized in twelve chapters with six major keys presented with the use of the progression II-7 V7. The text is written for high school students.

\textsuperscript{53} Baker, \textit{Jazz Improvisation}.
\textsuperscript{54} Coker, \textit{Improvising Jazz}.
\textsuperscript{55} Brown and Brown, \textit{An Introduction to Jazz Improvisation}.
\textsuperscript{56} Carubia, \textit{The Sound of Improvisation}. 
students and it is suggested not to move any faster than one major key per week.\textsuperscript{57} The volume includes original tunes, solo transcriptions, supplementary patterns, supplementary jazz tunes and exercises that are coordinated by the major key centers in each chapter. Theory exercises are also presented as well as a list of recommended recordings. A cassette practice tape which was recorded by the Thad Jones-Mel Lewis rhythm section is included with the method. Even though there are no test results from the use of the text, Carubia comments, "This is a tested method designed to provide the teachers and students of basic improvisation with the basic tools of the trade."\textsuperscript{58}

The Matteson-Petersen\textsuperscript{59} method is a two-volume set. Volume I introduces the dorian mode in four keys and Volume II introduces the mixolydian mode in the corresponding four keys. Each volume contains a record and instruction book which present each of the four chord/scales with an eight-measure tune before they are presented in combination with other chord/scales. The format of the Matteson-Petersen series is practical for any age improvisation student. It is unfortunate that only two of the projected ten volumes of the series are available.

\textsuperscript{57}\textit{Ibid.}, p. 2. \textsuperscript{58}\textit{Ibid.}, p. 1. \\
\textsuperscript{59}Matteson and Petersen, \textit{The Art of Improvisation}. 
Another outstanding improvisation method which should be mentioned in a review of published material was recently written by John LaPorta. Each lesson contains five tunes which are treated theoretically in five areas, (1) theme (form), (2) chords (harmonic content), (3) guide tones (aural development), (4) chord scales (melodic tools and use), and (5) a list of tunes that can be played with the progression covered in the lesson. The beginning cadence for Lesson One, rather than the usual II V7 I, is the IV I cadence. The V7 I cadence is presented in Lesson Two and all the modes are presented in Lesson Three. Lesson Four presents the I VI-7 II-7 V7 progression. The remaining lessons, Five through Eighteen, deal with more advanced chord progressions using secondary dominants, other altered chords and diminished chords, as well as minor progressions and extended harmonic situations. A section is included on transcribing records and the volume ends with a rather extensive Jazz Record List. Also included with the text is a set of practice records. The LaPorta volume is quite extensive and comprehensive. It is suitable for the college classroom as well as individual study over a period of several semesters.


The Dick Grove\textsuperscript{62} improvisation method is a very comprehensive, three-volume course with three long playing recordings for Volume III. The course, which is very lengthy and detailed, begins with scales, intervals and chords. Each aspect is presented in all twelve keys with extensive workbook exercises. The course progresses through the fundamentals to the advanced progressions in Volume III. The course was first offered by correspondence and later in the three-volume form. It can still be purchased in loose leaf packages at a discount for improvisation classes. The course is excellent for private or classroom use by college-level students.

Many more jazz improvisation methods and materials have been reviewed by Kuzmich\textsuperscript{63} in the \textit{NAJE Educator} since 1975. Each issue of the \textit{Educator} presents reviews of new materials and music as well as solo transcriptions and jazz theory articles.

\textsuperscript{62}Dick Grove, \textit{The Encyclopedia of Basic Harmony & Theory Applied to Improvisation on all Instruments} (Studio City, California, 1971).

The following three studies by Briscuso,\textsuperscript{64} Damron\textsuperscript{65} and Aitken\textsuperscript{66} were the only studies completed which develop and evaluate a jazz improvisation curriculum. The studies will be presented in chronological order.

Briscuso\textsuperscript{67} developed a jazz improvisation course of study which was taught to forty-eight students in grades seven through twelve. The class met for two hours, once a week, for thirty-three weeks. The students were given the Gordon Musical Aptitude Profile (MAP) in October, 1970, and posttested in May, 1971, with a performance test consisting of a thirty-two measure pop song in Bb and a twelve-measure blues in F. A spontaneous performance of the posttest was tape-recorded during the third-to-last class meeting and a prepared performance of the posttest was tape-recorded during the final class period following a period of review and preparation.


\textsuperscript{67}Briscuso, "A Study of Ability in Spontaneous and Prepared Jazz Improvisation."
The problem of the study was to determine whether a significant interaction existed between spontaneous and prepared jazz improvisation mean scores of students classified high, average and low on each of the MAP subtests and composite scores. Another problem sought to determine the comparative extent to which the MAP scores predict success in both spontaneous and prepared jazz improvisation.\textsuperscript{68}

The important findings show that there is a relationship between jazz improvisation achievement and scores on the MAP "Musical Sensitivity" test, which is designed to assess interpretative ability and indirectly assess creative ability.\textsuperscript{69} Significant interactions, favoring prepared improvisation, were found for all analyses.\textsuperscript{70} Briscuso concluded that "...students who are above the norm's median on the MAP can profit from instruction in jazz improvisation. ...Those who score near and above the 80th percentile on the MAP "Musical Sensitivity" test should...avail themselves of instruction."\textsuperscript{71}

The course of study that Briscuso presents is not very extensive. It begins with minor seventh chords and the dorian mode with some dominant sevenths and work on the

\begin{itemize}
\item \textsuperscript{68} \textit{Ibid.}, pp. 3-4.
\item \textsuperscript{69} \textit{Ibid.}, p. 46.
\item \textsuperscript{70} \textit{Ibid.}, p. 51.
\item \textsuperscript{71} \textit{Ibid.}, pp. 51-52.
\end{itemize}
mixolydian mode. The performance test tunes, however, are made up of dominant chords, except the minor seventh in the ninth measure of the blues progression.

The course of study contains tunes which do not seem to be in a systematic order. There are no transcribed solos, discographies or supplementary materials in the course of study. Also, the evaluation is difficult to analyze because there are no charts or tables showing the groupings of the forty-eight students. It is difficult to tell whether the groups remain fairly consistent or whether there is a fluctuation of students from one group to another because of the test results. Nevertheless, Briscuso has given empirical evidence that students who study the music theory of jazz improvisation show significant improvement in improvisation performance.

Damron developed and tested the effectiveness of a programmed sequence in jazz improvisation specifically designed for the secondary school instrumentalist. A second problem dealt with the effect of stage band experience on the learning of jazz improvisation. Forty students were selected at random from five secondary schools. Twenty of the students had stage band as well as concert band experience and twenty had only concert band experience.

\[\text{Damron, "The Development and Evaluation of a Self-Instructional Sequence in Jazz Improvisation."}\]
The students were divided equally into a control group and an experimental group. The treatment for the experimental group involved completing as much of the programmed course as possible in five weeks. After the five-week period both groups were tested by improvising on a four-chord, thirty-two measure progression. The tests were evaluated by three judges with an estimated reliability of .70.  

Damron's conclusions based on a two-way analysis of variance were that "...jazz improvisation can be taught using programmed, or self-instructional methods..." and that "...stage band experience had no significant effect on the student's ability to improvise jazz...". 

Damron's course of study is very systematic and includes excellent rhythmic exercises and patterns for dorian and blues scales in both swing and rock styles. The pre-recorded tapes contain many tracks during which the student is given a chance to imitate the model. Damron also presents transcription exercises with the rhythm presented and the melodic solution given on another page. He also presents non-harmonic tones and analyzes a solo in terms of tension, rhythmic flow and organization. There are, however, no discographies or supplementary materials listed.

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73 Ibid., pp. 26-31.
74 Ibid., p. 39.
75 Ibid., p. 34.
76 Ibid., pp. 321, 291.
77 Ibid., p. 320.
78 Ibid., p. 214.
Damron developed eleven terminal objectives for the course which included writing and performing dorian scales and minor seventh chords. Nevertheless, the students were only tested on their ability to improvise on four minor seventh chords. Another objection concerning the evaluation is that the students were posttested but not pretested. The experimental group showed a higher mean score on the posttest than the control group. Since the students were randomly chosen, it is assumed that the groups were equal before the experimental group received its treatment. Nevertheless, Damron has produced empirical evidence that it is possible to teach the basic fundamentals of improvisation.

Aitken developed a self-instructional, audio-imitation jazz improvisation method for the Bb trumpet. Even though the curriculum presents the major mode, it also introduces the pentatonic, lydian, lydian blues scale, gypsy scale and a synthesis scale, made up of the pentatonic and the lydian blues scales. Section II, Nuances, discusses aspects of playing such as even and uneven eighth notes, vibrato, grace notes, ghost and skimmed notes, as well as various articulations and embellishments, including multiphonics.

Aitken, "A Self-Instructional Audio-Imitation Method to Teach Jazz Improvisation."

Ibid., pp. 49-59.

Ibid., pp. 60-135.
Sections III and IV introduce various patterns and clichés to be used on the major and lydian scales.  

Aitken's presentation of embellishments and jazz articulation is systematic and well organized. The material can be used by brass players or by instructors who wish to teach jazz style and articulation to brass players. The patterns and clichés are standard and can be applied to major scales as well as most modal scales.

Aitken claims to have made an analysis of written and recorded improvised solos in order to determine the scales, patterns, clichés, and nuances used by various artists. Aitken comments, "As a result of the investigation, an improvisation method for trumpet was designed in the major modes. . . ." 

The investigation, however, is not documented. Furthermore, there is not a discography for supplementary student listening sessions. Another bothersome item is the self-instructional lesson flow chart which is used two times without discussion in the text.

The curriculum was not taught nor is there any mention of the length of time given to teach the programmed-self-instructional course. The evaluation was made by four

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82 Ibid., pp. 136-298.  
83 Ibid., p. 300.  
84 Ibid., pp. 33, 46.
West Coast artists, educators and publishers who were chosen randomly from a list of thirty-eight. Three of the evaluators were very complimentary; however, the fourth, M. S. Nordal commented, "It seems that if a student were to get a substantial part of his jazz experiences from this book, the sounds that he would be 'hearing' in his head would be rather bland sounding 'unjazz-like' major diatonic scales."\(^{85}\)

\(^{85}\)Ibid., p. 310.
CHAPTER III

DEVELOPMENT OF THE CURRICULUM

A systems approach model was used to organize the First Semester College Jazz Improvisation Curriculum. The following eight steps are discussed in this chapter:

1. identification of the problems from documented needs,

2. identification and writing of the instructional objectives and performance standards,

3. identification of the entering competencies and construction of the entry test,

4. preparation of the evaluation instruments from the instructional objectives to be used as pretest and posttest,

5. identification of the possible curriculum strategies from alternatives,

6. selection and development of the curriculum,

7. implementation of the curriculum in small group field tests and pilot program, and

8. revision of the curriculum as required.
Identification of the Problems from Documented Needs

The First Semester Jazz Improvisation Curriculum was developed because, (1) there was no comprehensive jazz improvisation curriculum which had been developed and evaluated, and (2) there was a need for an improved, more systematic method of teaching jazz improvisation at Southwestern Oklahoma State University.

Previous chapters have documented a need for a comprehensive jazz improvisation curriculum. Numerous improvisation methods have been published but none have been evaluated in a classroom situation so that empirical results are available. A review of related literature revealed only three studies in which a jazz improvisation curriculum was developed and evaluated. These courses of study, however, contain no supplementary material, nor do they make any attempt to coordinate available published material with the curriculum.

Southwestern Oklahoma State University has offered an undergraduate elective course in jazz improvisation for one semester hour credit since 1972. The relatively unstructured course consisted of discussing chords and scales of jazz improvisation, playing tunes, and improvising on the chord progressions. The evaluation and grading system for the course was based on attendance and participation.
Documented sources, as well as course evaluations identified the following aspects which needed to be considered in developing a first semester jazz improvisation curriculum: (1) music fundamentals, (2) jazz patterns and clichés, (3) tunes, transcriptions and recordings, (4) harmonic progressions and musical analysis, (5) transcribing solos, (6) transposition, (7) ear training, (8) composition, (9) jazz phrasing, style and musical communication, (10) class size, and (11) background of students.

Music Fundamentals

The jazz improvisation curriculum should stress the memorization of music fundamentals, namely, dorian, mixolydian and major scales, as well as minor seventh, dominant seventh and major sixth and seventh arpeggios.\(^1\)\(^2\)\(^3\)\(^4\)\(^5\) Taylor comments,

\[
\ldots \text{in order to say what he or she wants to say musically, the jazz improviser must develop the}
\]

\(^1\) Boggs, "Teaching Improvisation as Related to Jazz."
\(^2\) Kuzmich, "Jazz Education—An Assessment."
\(^4\) Billy Taylor, "Jazz Improvisation, Practicing Arpeggios," Contemporary Keyboard, IV (October, 1978), 57.
\(^5\) Billy Taylor, "Jazz Improvisation, Practicing Scales," Contemporary Keyboard, IV (September, 1978), 57.
technical capability to execute ideas and feelings spontaneously. To do this, the improviser must master the scales...harmonic devices, and other musical elements necessary to instantly produce music of quality.⁶

Aebersold adds the following:

The three basic chord/scale types used most often by jazz and pop musicians are Major, Dominant 7th and Minor (Dorian Minor). Every aspiring jazz player needs to know these scales and chords in order to function within the traditional jazz framework.⁷

**Jazz Patterns and Cliches**

The jazz improvisation curriculum should stress the memorization and use of jazz patterns and clichés.⁸ ⁹ ¹⁰

Baker comments, "Every jazz player has a vast repertoire of patterns...or sometimes they simply have a few patterns and a lot of variations."¹¹

Baker continues with the following:

Now you say, "I don't want to learn clichés."
Well, think about it a moment. If you were to talk

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¹¹Lecture by David Baker, jazz educator, Dallas, Texas, January 6, 1978.
about music from Bach's time, there are certain kinds of clichés that we can expect in that music, not only in the way of harmony but in the way of melody. Every Sunday morning... [Plays a cadence with a 4-3 suspension] What is that but a cliche?

Or we talk about pop music... so the only way we really communicate is through those things that are a common fund of knowledge.12

Tunes, Transcriptions and Recordings

Jazz tunes should be presented in a systematic order with solo transcriptions, transposed for each instrument, and recordings available for every tune.13 Taylor states, "The inexperienced improviser should study famous jazz melodies and use them as models for his or her beginning efforts at spontaneous composition."14 Kuzmich supports this idea, "Students need to be offered improvisation instruction (scales, chords, licks), but also just as important they need to listen to the standard noted jazz artists."15

Harmonic Progressions and Musical Analysis

The jazz improvisation curriculum should provide a thorough knowledge of musical analysis and improvisation

12Ibid.


14Billy Taylor, "Jazz Improvisation, What Do You Think About When You Improvise?" Contemporary Keyboard, V (April, 1979), 68.

on diatonic progressions, especially the progression II V7 I, as well as blues progressions.16 17 18 19

Standifer comments, "One way to start a potential improvisor [sic] on his search is to approach the task through diatonic harmony."20

Baker adds, "Most of the success of the improviser rests on his ability to handle the progression II V7."21

Finally, Sherman states, "I consider the blues progression to be the most effective teaching device for teaching improvisation in the beginning stages."22

Transcribing Solos

Transcribing improvised solos from recordings is an important part of the jazz player's training. This involves

either writing out the solo or memorizing the solo by imitating it from the recording on your instrument. Both practices are commonly used and equally important.

Baker gives the following steps to help in transcribing solos from recording to paper:

1. Check turntable for pitch.
2. Record solo on 7 1/2 ips on tape.
3. Listen to entire solo.
4. If faster than moderate tempo, make initial transcription at half speed, 3 3/4 ips.
   a. If possible, transcribe one measure or phrase at a time. Listen, sing, write.
5. Once the solo is complete, verify at half speed by playing along on your instrument.
6. ...verify at the actual tempo.

Transposition

The jazz improvisation curriculum should stress transposition but students should be encouraged to develop the skill gradually such as transposing from one key to another rather than having to transpose immediately an exercise or pattern to all twelve keys.

Berkowitz stresses the importance of transposition with the following: "If a single technique has helped me

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25Carubia, The Sound of Improvisation.
more than others to acquire whatever improvisational skills I may have, it is the practice of transposing." 26

**Ear Training**

The jazz improvisation curriculum should provide various and continual ear training activities. 27 28 29

Sherman contends that

> Ear training... is the most important activity we can involve students in at the beginning stages of improvisation. The ultimate goal is to be able to play anything on your horn that comes into your mind. ... 30

**Composition**

The jazz improvisation curriculum should provide varied activities that will contribute to improvement of improvisation. One of the most important aspects is composing melodies and short tunes over given harmonic progressions. 31

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27 Boggs, "Teaching Improvisation as Related to Jazz," p. 11.


31 Interview with Jack Petersen, musician, Dallas, Texas, May 26, 1977.
Jazz Phrasing, Style and Musical Communication

Important aspects of musical performance should be considered in the jazz improvisation curriculum. These include jazz phrasing, style and musical communication.\(^{32} \ 33 \ 34 \ 35\)

Class Size

The jazz improvisation curriculum should be taught in small groups or improvisational combos, preferably in groups of five to seven. This includes a three-person rhythm section of piano, bass and drums. Wolfe comments, For those of us who view improvisation as central to jazz, the small group format of jazz playing . . . the jazz combo, is essential. For in this setting, many creative opportunities are open to the musician, and the jazz player is free to explore new avenues of playing and expand his improvising skill.\(^{36}\)

Background of Students

One aspect that had to be taken into consideration when designing the curriculum was the jazz experience and background of the entering students. The following aspects

\(^{32}\) Boggs, "Teaching Improvisation as Related to Jazz," pp. 11, 13.


\(^{36}\) George Wolfe, "Rhythmic Innovation in the Jazz Combo," NAJE Educator, XI (February-March, 1979), 56.
were identified as typical of the entering students of the First Semester Jazz Improvisation Curriculum:

1. no background in jazz theory, although most were music majors and had basic music theory backgrounds,
2. little experience in listening to jazz,
3. little experience in jazz improvisation,
4. instrumental music education majors at a teacher-education university, and
5. jazz was not their main interest.

Identification and Writing of the Instructional Objectives and Performance Standards

The writing of instructional objectives and performance standards became important to many educators in the 1960's. Even though objectives written in behavioral terms have been used by different groups, including the Boy Scouts of America for over fifty years, \(^{37}\) "...educators have had a tendency to pursue problem solutions in the absence of a specified problem." \(^{38}\)

Educational accountability of the 1960's has brought about an increasing emphasis on writing specific objectives in behavioral terms. Nevertheless, researchers have reported seemingly contradictory results on the use of


objectives. Studies are just as numerous which have found no significant differences between experimental and control groups using objectives as studies which found significant differences. Those studies which found statistical differences, however, reported greatly reduced learning time.\(^3\)

O'Keeffe presents the following objections against the use of behavioral objectives:

\[\ldots\text{that the aims of education should not be limited to measurable goals, that behavioral psychology is not compatible with certain types of learning, that preference in curriculums will be given to those subjects that can best state objectives in behavioral terms, and that it is impossible, or at best very difficult, to write "open loop" objectives that must be used in the affective domain.}\(^4\)

O'Keeffe adds, "Nevertheless, it is interesting to note that practically any subject can be organized into a system of behavioral objectives."\(^5\)

Reasons for writing instructional objectives include, (1) informing students about the purpose of learning activities, (2) guiding the student's study efforts, (3) telling the student what he should be able to do upon


\(^4\)Vincent O'Keeffe, "What are Behavioral Objectives All About?" \textit{Music Educators Journal}, LIX (September, 1972), 52.

\(^5\)\textit{Ibid.}, p. 53.
completion of his or her study on a particular set of materials, and (4) helping write tests that evaluate what is learned.42

Performance standards tend to act as internal controls to check the minimal level of performance for individual students. Performance standards should be set for groups of students as well. Even though it is difficult, the setting of group performance standards in advance usually forces the teacher to work harder. Popham and Baker suggest that the group performance standard be 90 per cent of the class performing at 80 per cent proficiency.43

For this study group posttest performance standards were set at 90 per cent of the class performing at an 80 per cent level of proficiency on the written theory and listening section; 90 per cent of the class performing at an acceptable or 70 per cent level for the performance section, and a standard was set of 90 per cent of the class performing at a 75 per cent level of proficiency on the composite score.

In writing instructional objectives and performance standards several specifications are given. Banathy states the following concerning the specification of objectives:


1. What the learner is expected to be able to do.
2. How well the behavior is expected to be performed.
3. Under what circumstances the learner is expected to perform.

Kaufman specifies, "Usually included in a behavioral objective is the statement of (a) what is to be done, (b) by whom is it to be done, (c) under what conditions is it to be done, (d) what criteria will be used to determine its accomplishment." 

Mager comments,

To test the criterion in an objective, ask whether the criterion (1) says something about the quality of performance you desire, (2) says something about the quality of the individual performance rather than the group performance, and (3) says something about a real, rather than an imaginary standard.

Briggs summarizes Mager's comments with three criteria,

1. Given what, the
2. Student does what
3. How well.

The unit instructional objectives and performance standards are given in Appendix U, however, a summarization of the instructional objectives and performance standards

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44 Banathy, Instructional Systems, p. 33.
46 Robert F. Mager, Preparing Instructional Objectives (Belmont, California, 1975), p. 96.
for the First Semester Jazz Improvisation Curriculum is as follows:

After completing the unit, the student will be able to

1. Write perfectly the scales and chords presented in the unit.

2. Perform perfectly by memory the scales and arpeggios presented in the unit, in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

3. Write harmonic analysis and improvise on the chords and progressions presented in the unit, in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

4. Identify the tunes, transcriptions and recordings presented in the unit by title, composer, form and soloist.

Identification of the Entering Competencies and Construction of the Entry Test

The entry test, according to Labuta,

...measures the prerequisite capabilities necessary to achieve objectives... The instructional system will fail at this point if pupils lack background proficiency. Therefore, you must construct a test to determine if the student is ready to undertake the proposed learning task.48

Concerning the problem of identifying assumed entering competencies, Briggs comments, "One way of coping with this

The assumed entering competencies for the First Semester Jazz Improvisation Curriculum were as follows:

1. competency in distinguishing between intervals of major and minor seconds and thirds,
2. competency in distinguishing between major, minor, diminished and augmented triads, and
3. competency in counting elementary rhythms.

The Jazz Improvisation Entry Test (Appendix A) was constructed to test the basic knowledge of music fundamentals. The test, which has two forms, bass clef and treble clef, contains forty items. A proficiency of 80 per cent or thirty-two correct answers out of the total forty points was set for entrance to the class. Students not scoring the required 80 per cent were allowed to remain in the class and were given additional tutoring on basic music fundamentals.

The entry test was administered to students at the beginning of the Fall Semester, 1977 (N=8), the Spring Semester, 1978 (N=16), and at the beginning of the dissertation project in the Spring Semester, 1979 (N=23).

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Preparation of the Evaluation Instruments from the Instructional Objectives to be used as Pretest and Posttest

The evaluation of achievement in a jazz improvisation course has proven to be most difficult. Tanner comments,

One aspect of this type of course that has not been solved very well is testing and grading. Some teachers give quizzes on chords. Some based part of the grade on the accuracy of the transcriptions, and some assign papers on outside listening. One problem is that when the teacher tests for improvisation improvement alone, the grades are highly subjective. Yet, since the course is on improvisation, that must be the major concern.50

All of the items on the evaluation instruments used for pretest and posttest are criterion-referenced items. Popham and Baker comment,

Tests designed exclusively to measure the objectives taught are called criterion-referenced tests. Their purpose . . . is to measure accurately how well each student has attained stated objectives.51

Labuta explains,

The criterion test should be constructed at the same time that objectives are written. It consists of the specific test items that you will accept as evidence that this learning has occurred. . . . This method of construction should result in a test with high content validity.52

The evaluation instruments which were developed from the instructional objectives to be used as the pretest and posttest are criterion-referenced items. Popham and Baker comment,

Tests designed exclusively to measure the objectives taught are called criterion-referenced tests. Their purpose . . . is to measure accurately how well each student has attained stated objectives.51

Labuta explains,

The criterion test should be constructed at the same time that objectives are written. It consists of the specific test items that you will accept as evidence that this learning has occurred. . . . This method of construction should result in a test with high content validity.52

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51 Popham and Baker, Systematic Instruction, pp. 130-131.
posttest for this study are the Jazz Improvisation Theory and Listening Test (Appendix C), and the Jazz Improvisation Performance Test (Appendix E). The Jazz Improvisation Theory and Listening Test is a 108-item criterion-referenced test used to evaluate the areas of chord spelling (34 points), scale spelling (34 points), harmonic analysis (24 points), and identification of titles, composers, musical forms and jazz soloists from recordings (16 points). The Jazz Improvisation Theory and Listening Test was administered in four forms, C treble clef, C bass clef, Bb treble clef and Eb treble clef instruments.

The composition used for harmonic analysis was "On the Trail" from the Grand Canyon Suite by Ferde Grofé, arranged by Clark Terry and Rich Matteson. The four recordings that were played for identification are as follows:


4. Richard Carpenter, "Walkin'," Walkin' (Prestige 7076), Miles Davis, trumpet soloist; J.J. Johnson, trombone soloist.
The Jazz Improvisation Performance Test is an eighty-point criterion-referenced test used to evaluate performance on the following: (1) arpeggios and improvisation on the progression II V7 I in the keys of Eb, F, G, Ab, Bb and C major; (2) improvisation on the twenty-four measure progression, F dorian, Eb dorian, D dorian, and (3) improvisation on a twelve measure F blues progression. Volume I from the Aebersold series was used as a rhythm section for the performance test. Side one, band five, "Four Measure Cadences," was used for Progression Number One (II V7 I); side one, band one, "Eight Bar Phrases," was used for Progression Number Two (modal progression), and side two, band two, "Blues in Key of F Concert," was used for Progression Number Three (blues progression).

The Jazz Improvisation Performance Test was evaluated with the Jazz Improvisation Performance Evaluation form (Appendix F). The evaluation form is based on the five-point scale developed by Briscuso, (5) excellent, (4) good, (3) average, (2) below average, and (1) poor.

Factors that were considered on the performance evaluation for Progression Number One (II V7 I) included, (a) correctness of pattern one, three, five, seven;


(b) harmonic awareness, and (c) rhythmic and melodic development, on each of the six lines. An overall evaluation for (d) ability to follow progression, (e) attention to tempo and beat, and (f) ability to play in jazz style. The six line scores for factors (a), (b) and (c) were averaged to give a total of five points in each of the three areas. This fifteen-point total was added to the five points each for factors (d), (e) and (f) for a total of thirty points.

Progression Number Two (modal progression) was evaluated on, (g) harmonic awareness, (h) rhythmic development, (i) melodic development, (j) attention to tempo and beat, and (k) ability to play in a jazz style. Each of the three, eight-measure phrases were graded on (g) harmonic awareness out of a possible five points, with an average of the three grades added to factors (h), (i), (j) and (k), for a total of twenty-five points.

Progression Number Three (blues progression) was given an overall evaluation of five points for each of the following factors: (l) rhythmic development, (m) melodic development, (n) attention to tempo and beat, (o) ability to play in jazz style, and (p) harmonic awareness, for a total of twenty-five points.

The sixteen factors on the three progressions were formulated from jazz performance evaluations by the
The Jazz Improvisation Performance Test was administered in four forms, C treble and bass clef; Bb and Eb treble clef instruments.

A third evaluation instrument, the Jazz Improvisation Student Questionnaire (Appendix G), was given only at the conclusion of the course. It was developed to assess each student's attitude and sense of accomplishment toward the course. The form for the Jazz Improvisation Student Questionnaire was developed from questionnaires by Biringer and Glidden, utilizing a five-point response scale of (5) of course, (4) I guess so, (3) maybe, (2) no, and (1) definitely not. The five-point scale was used to ascertain the degree that the attitudes prevailed rather than just a simple yes or no answer.

Ten of the eleven questions on the questionnaire were to be answered on the five-point response scale and the eleventh question was an open-ended question concerning suggestions for the course.

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Identification of the Possible Curriculum Strategies from Alternatives

Curriculum instructional strategies and supplementary instructional strategies were developed with consideration to the following aspects which were identified previously in the chapter: (1) music fundamentals, (3) jazz patterns and clichés, (3) tunes, transcriptions, and recordings, (4) harmonic progressions and musical analysis, (5) transcribing solos, (6) transposition, (7) ear training, (8) composition, (9) jazz phrasing, style and musical communication, (10) class size, and (11) background of students.

A summarization of the instructional strategies for the First Semester Jazz Improvisation Curriculum are as follows:

1. Memorize, write and perform the scales, arpeggios and patterns presented in the unit, in half notes, quarter notes and eighth notes, in rock and swing styles, with the rhythm section, quarter note equals 120-160 beats per minute.

2. Memorize and perform the tunes presented in the unit, with the rhythm section.

3. Listen to and then play along with the recording of the transcribed solos presented in the unit.

4. Memorize and perform four-measure phrases from the transcribed solos presented in the unit.
5. Analyze progressions with appropriate Roman numerals and indicate appropriate scales to use for improvisation.

6. Memorize and perform the appropriate scales and arpeggios in eighth notes while the rhythm section plays the progression.

7. Utilize the memorized phrases as well as the appropriate scales and arpeggios to improvise on chords and progressions presented in the unit.

8. Evaluate written and performance ability on scales, chords and improvisation for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

9. Record improvised solos on a cassette or reel-to-reel tape recorder, play back and evaluate.

10. Write original four-, eight- or twelve-measure melodies on the chords or progressions presented in the unit.

11. Transpose to the unit key if necessary, memorize and utilize additional phrases, patterns and cliches from supplementary material.

12. Write all memorized phrases on staff paper and keep in a notebook.

13. Make up progressions and tunes using the chords presented in the unit and perform with the rhythm section.
14. Memorize the piano voicings for the chords presented in the unit and chord while other students improvise.

15. While the rhythm section plays a chord or progression, have the leader (student or teacher) play one- or two-measure phrases followed by one or two measures of rest, at which time the group repeats the leader's phrase.

16. Transcribe improvised phrases and solos from recordings by well-known jazz musicians.

17. Memorize, play and improvise on supplementary jazz tunes.

18. Read supplementary material from reference and supplementary publications.

19. Review preceding units.

20. Transpose tunes and other material from previous units to present unit.

21. Improvise on blues progressions in different keys which utilize chords studied in previous and present units.

Since the above strategies were too extensive for a single unit, they were subdivided into instructional strategies and supplementary instructional strategies and adapted for each of the nine units. (See Appendix U.)
Selection and Development of the Curriculum

Appendix U of the study contains the First Semester Jazz Improvisation Curriculum for C treble clef instruments. The curriculum which was also transposed for C bass clef, Bb treble clef and Eb treble clef instruments is divided into nine units or nine major key centers. Each unit contains instructional objectives and performance standards, instructional materials, equipment and instructional strategies and supplementary instructional materials, equipment and strategies. Each unit also contains progressions, tunes and transcriptions which utilize only the scales and chords presented in the unit and previous units. Each unit is set up to be taught in two to four class periods.

The first four units utilize material from the two volumes of the Art of Improvisation, beginning with the one-chord tunes and progressing to tunes using three or four chords. Transcriptions were made of the Rich Matteson valve trombone solos and the Jack Petersen guitar solos to provide improvisational models for the students. Students were required to memorize phrases from these and subsequent transcriptions, as well as the tunes, to help provide them with melodic ideas to develop in their own improvisation. Since those transcriptions were transposed for all the

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59 Matteson and Petersen, The Art of Improvisation.
instruments, the students were able to play along with
the recorded solos.

The major key centers were chosen rather arbitrarily
with consideration given only to starting with the four
keys used in the Matteson-Petersen method. The order,
however, was changed from the keys of C, Eb, F, and Bb,
used by Matteson and Petersen, to Eb, F, C, and Bb, for
the purpose of this study. Since most of the students were
wind-instrument players, it was decided that Eb or Bb would
be the best keys to begin improvisation, rather than the
key of C, which would be more appropriate for keyboard
and string players. The key of Eb was chosen because the
Bb7 chord and Bb mixolydian scale had proven to be a good
chord and scale on which to begin improvisation.

The key order from units five to nine is G, Ab, Db,
Gb and D. This provides units of instruction for the
concert treble clef and bass clef instruments in the keys
of Gb through D; the Bb instruments from Ab to E, and the
E flat instruments from Eb to B.

Ten representative standard jazz tunes and eleven
recordings were chosen from discographies and record

\[60^\text{Ibid.}\]
lists, as well as the writer's personal library, to use in units five through nine. The ten tunes, composers, recordings and solo transcriptions are listed as follows:


2. Herbie Hancock, "Watermelon Man," Takin' Off (Blue Note BLP 4109), Freddie Hubbard, trumpet; Dexter Gordon, tenor saxophone.

3. Richard Carpenter, "Walkin'," Walkin' (Prestige 7076), Miles Davis, trumpet; J.J. Johnson, trombone; Lucky Thompson, tenor saxophone.

4. Miles Davis, "Freddie Freeloader," Kind of Blue (Columbia Col 8163), Miles Davis, trumpet.


6. Miles Davis, "So What," Kind of Blue (Columbia Col 8163), Miles Davis, trumpet.


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8. Herbie Hancock, "Cantaloupe Island," Empyrean Isles (Blue Note BLP 4175), Freddie Hubbard, trumpet; Dirty Dog (Verve 8661), Carl Fontana, Bill Watrous, trombones.


All of the solos were transcribed for the curriculum with the exception of "Now's the Time," and "On the Trail," which were edited from published solos.

The last section of the curriculum includes a chart showing the major scale seventh chords and modes, and another chart listing various chord symbols. All the scales, arpeggios and progressions II-7 V7 IM7 and I6 VI-7 II-7 V7 are presented as well as four blues progressions. Also included are patterns for the II-7 V7 IM7 and left hand piano voicings for the II-7 V7 IM7 progression.


Implementation of the Curriculum in Small Group Field Tests and Pilot Program

Preliminary Pilot Studies

Experimental preliminary testing of materials was made during the Spring of 1977, with the college improvisation class at Southwestern Oklahoma State University. During the Summer of 1977, a group of seven college students and public school teachers, who were attending Southwestern Oklahoma State University met for twelve sessions to test beginning materials for the course. The materials, which included jazz tunes, solo transcriptions, play-a-long records and selected jazz recordings of tunes and solos, were given enthusiastic approval by the group. No testing or evaluation was used with this group.

A preliminary pilot study of eight students was set up in the Fall of 1977, while continued development of materials was being made. The Jazz Improvisation Entry Test (Appendix A) was developed and administered in September, 1977. The estimated reliability coefficient was computed at .71 using the Kuder-Richardson formula 21 (K-R 21).

The Kuder-Richardson formula 21 was used to estimate the reliabilities because it gives an underestimate of the reliability coefficient when test items vary, as they
usually do, and because it is easy to compute on a small calculator. The reliability estimates were also computed on many of the tests using the Kuder-Richardson formula 20 and the Spearman-Brown split-half formula. These reliabilities, which were consistently higher than those calculated using the K-R 21, will not be reported.

An evaluation instrument, which included both a written and a performance test, was devised and administered as a pretest in September, 1977. The written section of the test gave an estimated reliability coefficient of .84 (N=8), using K-R 21, with subtests of chord spelling, scale spelling and listening identification, giving estimated reliability coefficients of .62, .68 and .50, respectively.

At the conclusion of the preliminary pilot study, it was felt that the content validity of the written pretest was not accurate because the course objectives did not cover some aspects being tested. The written test was revised and administered as a posttest in December, 1977. The revised written test gave an estimated reliability coefficient of .94 (N=7), with subtests of chord spelling, scale spelling and analysis giving estimated reliability coefficients of .85, .93 and .93. The estimated reliability

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coefficient of the listening subtest, however, was not calculable, due in part, to insufficient test items.

The same performance test was given as a pretest and as a posttest. Problems arose in developing an evaluation instrument and the results were not computed. Furthermore, it was felt that the content validity was quite low because the tempos of the taped rhythm section were too fast for the students to show improvement from pretest to posttest, and chords were used in the test that were not specified in the instructional objectives.

**Pilot Study**

A full scale pilot study was initiated in January, 1978, using the jazz improvisation class (N=16) at Southwestern Oklahoma State University. The Jazz Improvisation Entry Test (Appendix A) was administered and gave an estimated reliability coefficient of .90, compared to an estimated reliability of .71 on the same test which was also administered in September, 1977 (N=8).

A second revision of the written test, the Jazz Improvisation Theory and Listening Test (Appendix C), and a revised performance test, the Jazz Improvisation Performance Test (Appendix E), were administered in January, 1978, as a pretest to the improvisation class and a group of volunteer music students (N=24), who were enrolled in other music classes including a jazz ensemble, but not in the
improvisation class. The Jazz Improvisation Theory and Listening Test gave an estimated reliability coefficient of .97 using K-R 21. The subtests of chord spelling, scale spelling, analysis and listening identification, gave estimated reliability coefficients of .96, .96, .96 and .83, respectively.

Results from the Jazz Improvisation Performance Test (Appendix E) were evaluated using the evaluation instrument, the Jazz Improvisation Performance Evaluation (Appendix F), utilizing a five-point scale. Ten random performance tests were evaluated with the evaluation instrument by the writer, a colleague at Southwestern Oklahoma State University, and an instructor of music from Angelo State University, San Angelo, Texas. The estimated reliability coefficient between the three judges was .97, using a Kuder-Richardson formula utilized for estimating reliability coefficients on essay test scores and ratings.\(^6\) The writer evaluated all the performance tests with an estimated reliability coefficient of .94, utilizing the same Kuder-Richardson formula. Two weeks following the evaluation of the performance tests, the writer again evaluated the same tests. The estimated reliability coefficient between the two sets of evaluations by the writer for the same group of tests was .96, utilizing the same Kuder-Richardson formula.

\(^6\)Ibid., pp. 419-420.
After preliminary testing in January, 1978, the sixteen members of the class were divided into three groups or combos. Non-class member bass players and drummers were added to each group and each combo met two fifty-minute class periods per week for a total of fifteen weeks or approximately thirty meetings.

At the end of the semester the Jazz Improvisation Theory and Listening Test and the Jazz Improvisation Performance Test were administered as a posttest to the improvisation class (N=15) and the group of volunteer jazz ensemble students (N=20), who were not enrolled in the improvisation class. Comparison of mean scores showed an increase in all areas by both groups from pretest to posttest as shown in Table I.

The test scores of the two groups were compared by an analysis of covariance. The pretest scores served as the uncontrolled variable or covariate and the posttest scores served as the variable under study or the dependent variable. The analysis of covariance test, which serves to eliminate differences in pretest scores between the two groups, was significant at the .05 level as well as the .01 level on all subtest and composite scores.

Another evaluation instrument, the Pilot Jazz Improvisation Student Questionnaire, was used to ascertain

TABLE I

PILOT STUDY MEAN SCORES ON JAZZ IMPROVISATION THEORY, LISTENING AND PERFORMANCE TESTS

<table>
<thead>
<tr>
<th>Type of Test</th>
<th>Improvisation Class</th>
<th></th>
<th>Volunteer Group</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pretest</td>
<td>Posttest</td>
<td>Pretest</td>
<td>Posttest</td>
</tr>
<tr>
<td>Theory and Listening</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chord Spelling (34)</td>
<td>14.33</td>
<td>30.13</td>
<td>7.35</td>
<td>13.65</td>
</tr>
<tr>
<td>Scale Spelling (34)</td>
<td>12.47</td>
<td>27.47</td>
<td>4.70</td>
<td>7.97</td>
</tr>
<tr>
<td>Analysis (24)</td>
<td>18.80</td>
<td>22.27</td>
<td>11.70</td>
<td>12.00</td>
</tr>
<tr>
<td>Subtotal (92)</td>
<td>45.60</td>
<td>79.87</td>
<td>23.75</td>
<td>33.62</td>
</tr>
<tr>
<td>Listening (16)</td>
<td>5.33</td>
<td>11.07</td>
<td>1.10</td>
<td>2.45</td>
</tr>
<tr>
<td>Total (108)</td>
<td>50.93</td>
<td>90.94</td>
<td>24.85</td>
<td>36.07</td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II V7 I Progression (30)</td>
<td>16.99</td>
<td>21.55</td>
<td>12.94</td>
<td>12.99</td>
</tr>
<tr>
<td>Modal Progression (25)</td>
<td>13.47</td>
<td>17.67</td>
<td>9.70</td>
<td>9.87</td>
</tr>
<tr>
<td>Blues Progression (25)</td>
<td>13.07</td>
<td>17.20</td>
<td>10.05</td>
<td>10.05</td>
</tr>
<tr>
<td>Total (80)</td>
<td>43.53</td>
<td>56.42</td>
<td>32.69</td>
<td>32.91</td>
</tr>
<tr>
<td>Composite</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total (188)</td>
<td>94.46</td>
<td>147.35</td>
<td>57.53</td>
<td>68.96</td>
</tr>
</tbody>
</table>

Student attitudes and comments at the conclusion of the course. The questionnaire contained ten yes-or-no questions and one open-ended question for comments from the students concerning the course. The results of the student questionnaire were positive except one question: twelve of the fifteen students felt that the amount of material covered in the course was too much for one semester. The results of the open-ended question will be discussed in the next section.
Revision of the Curriculum as Required

Following the pilot study of the Spring of 1978, tests were administered and the curriculum was evaluated. The tests proved to be valid, because the questions were written from the instructional objectives, as well as being statistically reliable. The testing procedures also seemed to work well.

Several changes were made in the student questionnaire, one being a five-point rating scale rather than the yes-no response form. After several questions were reworded, the result was the Jazz Improvisation Student Questionnaire. (See Appendix G.)

The comments and suggestions on the open-ended question from the pilot study, concerning the student's evaluation of the course, ranged from complimentary to some of the following comments or criticisms:

1. Students need to be able to check out and listen to recordings outside of class.

2. The combos need to be separated so that beginners are not placed with more experienced players.

3. More varied assignments, including transcribing solos, writing solos and tunes, need to be given.

4. The grading system needs to be explained more clearly.

5. More ear training needs to be given.
6. A second semester course needs to be offered to follow up this course.

Attempts were made to correct weaknesses in the curriculum. All of the student suggestions were considered except number six, which was not possible under the circumstances.

Additions and corrections that were made to the curriculum after the pilot study included, (1) rewriting some of the instructional objectives and performance standards; (2) changing the tune, "Walkin'," from Unit IX to Unit VI, to provide another blues tune earlier in the course; (3) adding the "Table of Contents," and (4) adding the last section to the curriculum, "Scales, Chord Symbols, Arpeggios, Progressions, Patterns and Left Hand Piano Voicings."
CHAPTER IV

IMPLEMENTATION OF THE CURRICULUM AND EVALUATION

The First Semester Jazz Improvisation Curriculum was developed according to the first eight steps of the systems approach model. The final two steps, (9) implementation of the curriculum in a classroom situation, and (10) evaluation to determine the effectiveness of the curriculum, are discussed in this chapter.

Implementation of the Curriculum in a Classroom Situation

The First Semester Jazz Improvisation Curriculum was implemented in a classroom situation at Southwestern Oklahoma State University during the Spring Semester, 1979. Southwestern is a state university of 5,000 students, with 250 music majors. It is located seventy-five miles west of Oklahoma City on Interstate Forty.

Twenty-three students were pretested during the week of January 17-24, 1979, using the Jazz Improvisation Entry Test (Appendix A), the Jazz Improvisation Theory and Listening Test (Appendix C), and the Jazz Improvisation Performance Test (Appendix E). Since the performance tests were taped individually, it took several days to schedule and complete the taping of the tests.
The twenty-three students were also asked to fill out the Jazz Improvisation Information Sheet (Appendix H), and were then divided into four small ensembles or improvisational combos on the basis of ability and availability. All four combos, which were taught by the writer, met for two fifty-minute periods a week with a bass player and a drummer who were not enrolled in the class.

Combo A, which met from 5:00 to 5:50 p.m. on Monday and Wednesday, consisted of three trumpets, piano, vibes, bass and drums. Combo B, which met from 5:00 to 5:50 p.m. on Tuesday and Thursday, consisted of two flutes (doubling on tenor saxophone), trumpet, piano, vibes, bass and drums. Combo C, which met from 1:00 to 1:50 p.m. on Wednesday and Friday, consisted of trumpet, trombone, two alto saxophones, piano, guitar, bass and drums; and combo D, which met from 2:00 to 2:50 p.m. consisted of two trumpets, three alto saxophones, piano, bass and drums.

Of the twenty-three students who were pretested, sixteen completed the course. One student, who was pretested on the piano, was changed to bass because of an overabundance of pianists and a lack of bass players. The student completed the course on bass and was given a grade but was not considered in the posttesting, since he had been pretested on the piano. Another student dropped out of school and was not considered in the posttest results.
Of the other five students who did not finish the course, one student did not enroll because of an academic overload but still attended the class occasionally; two dropped the class after three weeks, and two dropped prior to mid-semester. All four of the students who dropped the class were doing acceptable work before dropping and gave statements of time priorities, work schedules and personal problems as reasons for not completing the course.

The same curriculum material was presented to each of the four combos so that students could make up absences by attending one of the other groups. Even though the improvisation class was an elective class and did not meet during the most convenient times during the daily schedule, attendance was not a problem except for two individuals. These individuals were asked to attend and make up absences or drop the class. In both instances their attendance improved and they finished the course.

More of a problem than individual absences was combo cancellations because of various tours, festivals, contests, recording sessions and teachers' meetings. Of an anticipated twenty-eight class meetings or an average of three periods per unit, the classes met only twenty-one times. Consequently, units seven, eight and nine were not given adequate coverage and several other units were not covered as thoroughly as in the pilot project.
The sixteen students who completed the improvisation class were posttested on May 9-11, 1979, with the theory and listening test, the performance test, as well as the student questionnaire. The instruments of the group completing the course included, two flutes (tenor saxophones), two alto saxophones, six trumpets, one trombone, three pianos, one guitar and one vibraphone. (See Appendix I for additional information on the improvisation class.)

A group of fourteen volunteer students, who were enrolled in a jazz ensemble but not enrolled in the improvisation class, were also pretested with the theory and listening test and the performance test during the last two weeks of January, 1979. The students were administered the written theory and listening tests within several days of each other, but the performance test took several weeks to complete. In fact, two additional students took the written tests but failed to take the performance test before the deadline of February 2, 1979. The results of their written tests were not considered in the computation of data.

The posttesting of ten members of the volunteer group took place with the posttesting of the improvisation class. Of the fourteen students who were pretested as the volunteer group, two dropped out of school and two were unavailable for posttesting. The five students who had dropped the improvisation class after being pretested were still
members of a jazz ensemble and consented to be posttested with the ten remaining members of the original volunteer group to make a posttested volunteer group of fifteen. (See Appendix J for additional information concerning the volunteer group.)

Evaluation to Determine the Effectiveness of the Curriculum

The systems approach to curriculum development suggests a constant evaluation, internal as well as external, daily as well as by semester. Several methods of assessment were used to evaluate the students as well as the test instruments which in turn determined the success or failure of the curriculum.

The students were graded almost every class period on at least one of the various instructional objectives or instructional strategies presented in each unit. (See Appendix K for individual student grades.) Grades were not given on all objectives because of time limitations, but several individuals were retested on some of the objectives for performance standard competency.

A nine-weeks written test (see Appendix L) was given with a performance standard set at 80 per cent performance level by 90 per cent of the class. The 80 per cent level, however, was reached by only twelve of the sixteen or 75 per cent of the class.
The evaluating instruments, which had previously been tested for validity and reliability in the pilot study, were checked for reliability as pretest and posttest. The Jazz Improvisation Entry Test (Appendix A), which was administered to twenty-three students, was subjected to a test of reliability by K-R 21 and gave an estimated reliability coefficient of .92.

Only one student, a non-music major guitar player, scored under the prescribed 80 per cent minimal level. The student, however, was allowed to continue in the course because he was enrolled in private guitar lessons and a music fundamentals course. The other students scored from 80 to 100 per cent on the entry test. (See Appendix N for individual scores and percentages on the entry test.)

The Jazz Improvisation Theory and Listening Test (Appendix C), which was administered as a pretest (N=37) and as a posttest (N=31), was also tested for reliability with K-R 21. Table II shows the estimated reliability coefficients for the subtests of chord spelling, scale spelling, analysis and listening as well as the totals of the theory section and a composite written test total. As shown in Table II, all of the estimated reliability coefficients are above .94 except the subtest of listening on the pretest, which is a relatively high .87.
### TABLE II

**JAZZ IMPROVISATION THEORY AND LISTENING TEST**

**ESTIMATED RELIABILITY COEFFICIENTS**

<table>
<thead>
<tr>
<th>Type of Test</th>
<th>Kuder-Richardson Formula 21 Estimated Reliability Coefficients</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chord Spell</td>
</tr>
<tr>
<td>Pretest (N=37)</td>
<td>.96</td>
</tr>
<tr>
<td>Posttest (N=31)</td>
<td>.98</td>
</tr>
</tbody>
</table>

The student scores on the theory and listening test ranged from 0 to 86 per cent for the improvisation class and 0 to 53 per cent for the volunteer group on the pretest. On the posttest the class scores ranged from 71 to 99 per cent and the volunteer group ranged from 1 per cent to 49 per cent. (Individual test scores for the improvisation class and volunteer group are given in Appendices 0 and P.)

The Jazz Improvisation Performance Test (Appendix E) was administered individually as a pretest (N=37) and as a posttest (N=31). Following the taping of the posttest, the sixty-eight performances—pretest, posttest, class and volunteer group—were numbered consecutively, one through sixty-eight. A table of random numbers¹ was used to arrange

the sixty-eight performances on a tape for evaluation. (See Appendix Q for the order of the performances.) The randomization of the sixty-eight performances of the pretest, posttest, improvisation class and volunteer group was recorded on three reels of recording tape at 7 1/2 ips.

The randomized performance tapes were listened to and graded by three evaluators (see Appendix R) on May 28, 1979, utilizing the Jazz Improvisation Performance Evaluation (Appendix F). The evaluators were given uniform instructions in the use of the instrument. After several performance tapes were played, the evaluators were able to grade through each performance without stopping the tape.

Even though the backgrounds of the two educators and the professional musician were somewhat different, the estimated reliability of the scores by the three evaluators was quite high. Utilizing the Kuder-Richardson formula for estimating the reliability of essay test scores and ratings, the estimated reliability coefficient was computed at .92.

The pretest and posttest, class and volunteer group mean scores for the performance subtests and total also reflect the closeness of the evaluator scores as shown in Table III. The mean scores were computed using only the scores of the improvisation class students who took both the pretest and posttest (N=16) and the volunteer group students who took both the pretest and posttest (N=15).
<table>
<thead>
<tr>
<th>Type of Test and Evaluator</th>
<th>II V7 I Progression (30 Points Possible)</th>
<th>Modal Progression (25 Points Possible)</th>
<th>Blues Progression (25 Points Possible)</th>
<th>Performance Total (80 Points Possible)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvisation Class Pretest</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluator I</td>
<td>16.63</td>
<td>15.02</td>
<td>15.06</td>
<td>46.71</td>
</tr>
<tr>
<td>Evaluator II</td>
<td>16.05</td>
<td>14.41</td>
<td>16.13</td>
<td>46.59</td>
</tr>
<tr>
<td>Evaluator III</td>
<td>14.93</td>
<td>12.78</td>
<td>13.87</td>
<td>41.58</td>
</tr>
<tr>
<td>Combined Mean</td>
<td>15.85</td>
<td>14.06</td>
<td>15.03</td>
<td>44.94</td>
</tr>
<tr>
<td>Volunteer Group Pretest</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluator I</td>
<td>11.39</td>
<td>10.60</td>
<td>11.07</td>
<td>33.06</td>
</tr>
<tr>
<td>Evaluator II</td>
<td>11.21</td>
<td>10.36</td>
<td>12.87</td>
<td>34.44</td>
</tr>
<tr>
<td>Evaluator III</td>
<td>11.49</td>
<td>10.37</td>
<td>11.67</td>
<td>33.53</td>
</tr>
<tr>
<td>Combined Mean</td>
<td>11.37</td>
<td>10.45</td>
<td>11.86</td>
<td>33.69</td>
</tr>
<tr>
<td>Improvisation Class Posttest</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluator I</td>
<td>23.13</td>
<td>18.41</td>
<td>17.88</td>
<td>59.42</td>
</tr>
<tr>
<td>Evaluator II</td>
<td>19.36</td>
<td>16.28</td>
<td>16.06</td>
<td>51.70</td>
</tr>
<tr>
<td>Evaluator III</td>
<td>21.57</td>
<td>16.71</td>
<td>17.44</td>
<td>55.72</td>
</tr>
<tr>
<td>Combined Mean</td>
<td>21.36</td>
<td>17.14</td>
<td>17.13</td>
<td>55.63</td>
</tr>
<tr>
<td>Volunteer Group Posttest</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluator I</td>
<td>13.09</td>
<td>10.69</td>
<td>11.07</td>
<td>34.85</td>
</tr>
<tr>
<td>Evaluator II</td>
<td>12.90</td>
<td>10.88</td>
<td>13.73</td>
<td>37.51</td>
</tr>
<tr>
<td>Evaluator III</td>
<td>12.55</td>
<td>11.04</td>
<td>11.73</td>
<td>35.33</td>
</tr>
<tr>
<td>Combined Mean</td>
<td>12.85</td>
<td>10.87</td>
<td>12.17</td>
<td>35.90</td>
</tr>
</tbody>
</table>

The means of the combined three evaluator ratings on the II V7 I progression, the modal progression, the blues progression and the performance test total were used for
the computation of further data. (See Appendices S and T for individual performance scores by the three evaluators.)

Another form of evaluation concerning the improvisation class was the group performance standards which were set for the posttest scores. The goal that was set was an 80 per cent proficiency by 90 per cent of the class on the written theory and listening test; 70 per cent proficiency by 90 per cent of the class on the performance test, and 75 per cent proficiency by 90 per cent of the class on the composite score. As shown in Table IV this goal was not reached except on the subtests of chord spelling and analysis.

**TABLE IV**

**IMPROVISATION CLASS PROFICIENCIES ON THE POSTTEST**

<table>
<thead>
<tr>
<th>Type of Results</th>
<th>Jazz Improvisation Theory and Listening</th>
<th>Improvisation Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chord Spelling</td>
<td>Scale Spelling</td>
</tr>
<tr>
<td>Number of Scores above Proficiency Level</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td>Percentage of Class</td>
<td>100</td>
<td>88</td>
</tr>
</tbody>
</table>

*Proficiencies: 80% on theory and listening; 70% on performance tests, and 75% on composite score.*
Although the subtests of scale spelling and the theory test total were 88 per cent, the listening subtest and the written test totals were far below the designated goal of 90 per cent of the class. Even more disappointing was the low percentage of 70 per cent proficiency students on the performance subtests and the performance test totals.

Shown in Table V are the group means of the improvisation class and the volunteer group pretest and posttest scores. Comparison of pretest and posttest scores

**TABLE V**

**MEAN SCORES ON JAZZ IMPROVISATION THEORY, LISTENING AND PERFORMANCE TEST**

<table>
<thead>
<tr>
<th>Type of Test</th>
<th>Improvisation Class</th>
<th>Volunteer Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pretest</td>
<td>Posttest</td>
</tr>
<tr>
<td>Theory and Listening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chord Spelling (34)</td>
<td>10.69</td>
<td>31.94</td>
</tr>
<tr>
<td>Scale Spelling (34)</td>
<td>10.00</td>
<td>29.50</td>
</tr>
<tr>
<td>Analysis (24)</td>
<td>10.81</td>
<td>22.31</td>
</tr>
<tr>
<td>Subtotal (92)</td>
<td>31.50</td>
<td>83.75</td>
</tr>
<tr>
<td>Listening (16)</td>
<td>3.50</td>
<td>10.31</td>
</tr>
<tr>
<td>Total (108)</td>
<td>35.00</td>
<td>94.06</td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II/VI Progression (30)</td>
<td>15.85</td>
<td>21.36</td>
</tr>
<tr>
<td>Modal Progression (25)</td>
<td>14.06</td>
<td>17.14</td>
</tr>
<tr>
<td>Blues Progression (25)</td>
<td>15.03</td>
<td>17.13</td>
</tr>
<tr>
<td>Total (80)</td>
<td>44.94</td>
<td>55.63</td>
</tr>
<tr>
<td>Composite</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total (188)</td>
<td>79.94</td>
<td>149.69</td>
</tr>
</tbody>
</table>
shows net increases for both groups in almost every area with greater gains evident in the class scores than in the volunteer group scores. Since the class pretest scores are much higher than the volunteer group scores, it is difficult to draw definite conclusions concerning the posttest scores.

Nevertheless, a comparison of the posttest mean scores between the class and volunteer group or the effect of the curriculum on the improvisation class can be accomplished by the use of the analysis of covariance. Using the pretest scores of the improvisation class and the volunteer group as the uncontrolled variable or covariate, the analysis of covariance is a statistical, rather than an experimental method to "control" or "adjust for" the effects of the non-randomized subjects and the differences in the pretest scores. The variable under study or the effect of the curriculum is compared by the use of the analysis of covariance which when computed gives an F score with a given amount of degrees of freedom. An F score of 4.20 with twenty-eight degrees of freedom or a significance level of .05 was the criterion established for the effect of the curriculum on the improvisation class to be significant over the volunteer group which did not receive the teaching of the curriculum.²

²Ferguson, Statistical Analysis in Psychology & Education, pp. 346-347.

³Ibid., p. 491.
The analysis of covariance revealed a significant difference at the .05 level for the effect of the curriculum on all subtest and test totals. Tables VI through XVI give the analysis of covariance data for each of the eleven sets of scores which are as follows: (1) chord spelling, (2) scale spelling, (3) analysis, (4) theory total, (5) listening, (6) written total, (7) II V7 I progression, (8) modal progression, (9) blues progression, (10) performance total, and (11) composite total.

Table VI shows the results of the computation of the analysis of covariance on the chord spelling subtest scores. The data revealed a significant difference for the variance of the Main Effect or the teaching of the curriculum to the improvisation class and its effect on the spelling of chords from chord symbols. The table is arranged with the Covariate or pretest data first, followed by the Main Effect or the effect of the curriculum. The Explained Source of Variation is the variation caused by the Main Effect on the posttest scores. The variation that was left, or not explained, is shown as Residual. The Total is the sum of the Explained and Residual variations.

Table VII shows the analysis of covariance for the scale spelling subtest scores. The data revealed a significant difference in the effect of the curriculum on scale
TABLE VI
ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION CHORD SPELLING SUBTEST SCORES

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>524.54</td>
<td>1</td>
<td>524.54</td>
<td>12.91</td>
<td>.001</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>2844.57</td>
<td>1</td>
<td>2844.57</td>
<td>70.01</td>
<td>.000</td>
</tr>
<tr>
<td>Explained</td>
<td>3369.11</td>
<td>2</td>
<td>1684.55</td>
<td>41.46</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>1137.59</td>
<td>28</td>
<td>40.63</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>4506.70</td>
<td>30</td>
<td>150.22</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table VIII shows the analysis of covariance for the harmonic analysis subtest scores. The data revealed a
significant difference in the effect of the curriculum on harmonic analysis in favor of the improvisation class over the volunteer group.

**TABLE VIII**

ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION HARMONIC ANALYSIS SUBTEST SCORES

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>1.59</td>
<td>1</td>
<td>1.59</td>
<td>.03</td>
<td>.858</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>1103.31</td>
<td>1</td>
<td>1103.31</td>
<td>22.78</td>
<td>.000</td>
</tr>
<tr>
<td>Explained</td>
<td>1104.89</td>
<td>2</td>
<td>552.45</td>
<td>11.41</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>1356.07</td>
<td>28</td>
<td>48.43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2460.97</td>
<td>30</td>
<td>82.03</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The data shown in Table IX is the analysis of covariance for the Jazz Improvisation Theory Test scores. This includes the subtests of chord and scale spelling as well as harmonic analysis. The data revealed a significant difference in the effect of the curriculum on theory achievement in favor of the improvisation class over the volunteer group.

Table X shows the analysis of covariance for the jazz record listening subtest scores. The data revealed a significant difference in the effect of the curriculum on record listening in favor of the improvisation class over the volunteer group.
### TABLE IX

**ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION THEORY TEST SCORES**

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>3987.64</td>
<td>1</td>
<td>3987.64</td>
<td>22.13</td>
<td>.000</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>22052.07</td>
<td>1</td>
<td>22052.07</td>
<td>122.40</td>
<td>.000</td>
</tr>
<tr>
<td>Explained</td>
<td>26039.70</td>
<td>2</td>
<td>13019.85</td>
<td>72.27</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>5044.47</td>
<td>28</td>
<td>180.16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>31084.17</td>
<td>30</td>
<td>1036.14</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TABLE X

**ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION RECORD LISTENING SUBTEST SCORES**

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>876.36</td>
<td>1</td>
<td>378.36</td>
<td>30.41</td>
<td>.000</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>281.48</td>
<td>1</td>
<td>281.47</td>
<td>22.63</td>
<td>.000</td>
</tr>
<tr>
<td>Explained</td>
<td>659.84</td>
<td>2</td>
<td>329.92</td>
<td>26.52</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>348.35</td>
<td>28</td>
<td>12.44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1008.19</td>
<td>30</td>
<td>33.61</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The data in Table XI shows the analysis of covariance for the Jazz Improvisation Theory and Listening Test. The data revealed a significant difference in the effect of the curriculum on composite scores of theory and listening in
favor of the improvisation class over the volunteer group.

TABLE XI
ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION THEORY AND LISTENING TEST SCORES

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>6719.15</td>
<td>1</td>
<td>6719.15</td>
<td>36.79</td>
<td>.000</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>26700.33</td>
<td>1</td>
<td>26700.33</td>
<td>146.21</td>
<td>.000</td>
</tr>
<tr>
<td>Explained</td>
<td>33419.48</td>
<td>2</td>
<td>16709.74</td>
<td>91.50</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>5113.26</td>
<td>28</td>
<td>182.62</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>38532.74</td>
<td>30</td>
<td>1284.43</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table XII shows the analysis of covariance for the II V7 I progression performance test scores. The data revealed

TABLE XII
ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION II V7 I PROGRESSION PERFORMANCE TEST SCORES

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>446.30</td>
<td>1</td>
<td>446.30</td>
<td>61.38</td>
<td>.000</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>248.06</td>
<td>1</td>
<td>248.06</td>
<td>34.12</td>
<td>.000</td>
</tr>
<tr>
<td>Explained</td>
<td>694.36</td>
<td>2</td>
<td>347.18</td>
<td>47.75</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>203.58</td>
<td>28</td>
<td>7.27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>897.93</td>
<td>30</td>
<td>29.93</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
a significant difference in the effect of the curriculum on performance scores on the II V7 I progression in favor of the improvisation class over the volunteer group.

Table XIII shows the analysis of covariance for the modal progression performance test scores. The data revealed a significant difference in the effect of the curriculum on performance scores on the modal progression in favor of the improvisation class over the volunteer group.

TABLE XIII

ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION MODAL PROGRESSION PERFORMANCE TEST SCORES

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>331.81</td>
<td>1</td>
<td>331.81</td>
<td>31.68</td>
<td>.000</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>102.90</td>
<td>1</td>
<td>102.90</td>
<td>9.82</td>
<td>.004</td>
</tr>
<tr>
<td>Explained</td>
<td>434.71</td>
<td>2</td>
<td>217.36</td>
<td>20.75</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>293.29</td>
<td>28</td>
<td>10.48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>727.99</td>
<td>30</td>
<td>24.27</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The data in Table XIV shows the analysis of covariance for the blues progression performance test scores. The data revealed a significant difference in the effect of the curriculum on performance scores on the blues progression in favor of the improvisation class.
The data in Table XV shows the analysis of covariance for the Jazz Improvisation Performance Test. The data revealed a significance in the effect of the curriculum on composite scores on the II V7 I, modal and blues progressions.
in favor of the improvisation class over the volunteer group.

Table XVI shows the analysis of covariance for the composite scores of the Jazz Improvisation Theory and Listening Test and the Jazz Improvisation Performance Test. The data revealed a significant difference in the effect of the curriculum on theory, listening and performance scores combined in favor of the improvisation class over the volunteer group.

**TABLE XVI**

**ANALYSIS OF COVARIANCE FOR THE JAZZ IMPROVISATION COMPOSITE TEST SCORES**

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covariate (Pretest)</td>
<td>21245.15</td>
<td>1</td>
<td>21245.15</td>
<td>61.29</td>
<td>.000</td>
</tr>
<tr>
<td>Main Effect (Curriculum)</td>
<td>37605.26</td>
<td>1</td>
<td>37605.26</td>
<td>108.49</td>
<td>.000</td>
</tr>
<tr>
<td>Explained</td>
<td>58850.40</td>
<td>2</td>
<td>29425.20</td>
<td>84.89</td>
<td>.000</td>
</tr>
<tr>
<td>Residual</td>
<td>9705.16</td>
<td>28</td>
<td>346.61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>68555.56</td>
<td>30</td>
<td>2285.19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To summarize, the analysis of covariance revealed a significant difference at the .05 level for the effect of the curriculum on all subtest and test totals. In fact, the data was significant at the .01 level on all tests except the blues progression performance subtest.
The Jazz Improvisation Student Questionnaire was given to the improvisation class during the written posttest, to assess each student's attitude toward the course, and his sense of accomplishment. The results of the questionnaire are shown in Table XVII, using key words of each question. (See Appendix G for the complete questionnaire.)

Most of the responses were quite favorable with 88 per cent of the class answering a definite "of course," that they better understood music theory. Only 63 per cent of the class, however, gave a like response on improvisation improvement and hearing improvised solos, and a very low 50 per cent responded "of course" on their improvement of recognizing important jazz performers.

While the students felt that the course was worthwhile to them and that they would recommend the class to a friend who was interested in jazz improvisation, many felt that too much material was covered during the one semester. Even though many of the students felt that the assignments and final test accomplished their purpose, a smaller percentage felt that the course helped their understanding of jazz style and articulation.

On question eleven, "What suggestions do you have concerning the course," five students (30 per cent) left the space blank. Constructive criticism and comments from the remaining eleven students included the following.
1. The students should not be permitted to enroll without adequate background.

2. The class should involve even more playing and listening to jazz recordings.
3. The class should meet at a more convenient time and should meet more often than twice a week.
4. The class should emphasize and provide more explanation of jazz style.
5. The class should be more individualized.
6. The material was too much for one semester and should be expanded to more than a one-semester course.
7. The teacher should not go into so much depth and use simpler terms when explaining jazz theory.

Positive comments ranged from, "well organized," "good coverage of material," "transcriptions very valuable," to "great course." All of the comments and constructive criticism, however, were rather inconclusive since no one criticism was made by more than two people. The criticism which was mentioned the most is also reflected in the response to number seven of the questionnaire, which concerned the amount of material that was covered in the course.

The Jazz Improvisation Student Questionnaire was also given to the volunteer group during the posttesting. They were asked to answer only the first four questions. As shown in Table XVIII, the volunteer group responses concerning their learning and achievement during the semester were quite low compared to the improvisation class responses
TABLE XVIII

VOLUNTEER GROUP QUESTIONNAIRE RESPONSES

<table>
<thead>
<tr>
<th>Question</th>
<th>Type of Response (Percentage of Class)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Of Course</td>
</tr>
<tr>
<td>1. Understand more about jazz theory?</td>
<td>1 (7)</td>
</tr>
<tr>
<td>2. Improvise more proficiently?</td>
<td>1 (7)</td>
</tr>
<tr>
<td>3. More familiar with performers?</td>
<td>2 (13)</td>
</tr>
<tr>
<td>4. Hear improvised solos differently?</td>
<td>2 (13)</td>
</tr>
</tbody>
</table>

even though both groups were involved in similar musical activities, attended concerts and performed in a jazz ensemble.
CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

Summary

The purpose of the study was to develop and evaluate a comprehensive first semester college jazz improvisation curriculum. A review of related literature found that even though much material concerning jazz improvisation had been written and published, and though there had been numerous curricula in other fields of music, a comprehensive jazz improvisation curriculum had not been developed and evaluated.

A systems approach model was developed and used to organize the curriculum which included identifying problems, writing instructional objectives and performance standards, constructing an entry test, preparing evaluation instruments from the objectives for pretest and posttest, identifying curriculum strategies, developing the curriculum, conducting pilot projects, revising the curriculum, implementing the curriculum in a classroom situation, and evaluating and determining the effectiveness of the curriculum.

Documented sources, as well as the evaluation of previous courses identified aspects which needed to be considered in developing the curriculum. These included
music fundamentals; jazz patterns and cliches; tunes, transcriptions and recordings; harmonic progressions and musical analysis; transcribing solos; transposition; ear training; composition; jazz phrasing, style and musical communication; class size, and background of students.

After the instructional objectives with performance standards were determined and written, a 40-item entry test (the Jazz Improvisation Entry Test) was constructed. A 108-item written test (the Jazz Improvisation Theory and Listening Test) and an 80-point performance test (the Jazz Improvisation Performance Test) were constructed to be used as the pretest and posttest. An evaluation form (the Jazz Improvisation Performance Evaluation) was designed to be utilized to grade the performance tests. Also, a questionnaire (the Jazz Improvisation Student Questionnaire) was formulated to ascertain attitudes concerning the course and sense of accomplishment in jazz improvisation.

The curriculum strategies were selected and the curriculum development began in the Spring and Summer of 1977. A preliminary pilot project took place in the Fall of 1977 (N=8), and a pilot project utilized the curriculum in Spring, 1978 (N=15).

Minor revisions were made in the curriculum and it was taught, finally in its improved state, during the Spring Semester, 1979. Twenty-three students were
pretested in January, 1979, and sixteen completed the course and were posttested in May, 1979.

A volunteer group of music students, who were enrolled in jazz ensembles but not enrolled in an improvisation class, was also pretested and posttested. Fourteen students were pretested; however, only ten were available for posttesting. Five students who were previously pretested with the improvisation class but did not complete the course were added to the volunteer group to make a total of fifteen students who were posttested in the volunteer group.

Data were collected and statistical computations determined that the estimated reliabilities of the evaluating instruments were above .94 on all subtests and composite scores except the listening pretest, which rated an estimated reliability coefficient of .87. The estimated reliability of the scores of the three evaluators grading the performance tests was calculated at .92.

Even though most of the class was graded competent on the instructional objectives in the first eight units of the curriculum, standards set for the group were short of the goal. Group performance standards were set at 90 per cent of the class reaching an 80 per cent proficiency level on the written test and subtests, 70 per on the performance test and 75 per cent on the composite score. Only 75 per cent of the class reached the proficiency level on the written test and the composite score, while only 50
per cent reached the 70 per cent proficiency on the performance test. On two subtests of the written theory test, the chord spelling and the analysis, proficiency was reached by 100 per cent of the class.

An analysis of covariance was computed on the pretest and posttest scores of the improvisation class and the volunteer group. Even though the students in both groups performed in a jazz ensemble, other musical organizations, and attended similar music classes and concerts, the improvisation class using the developed curriculum scored significantly higher (.05 level) on the posttest than the volunteer group.

Results from the student questionnaire indicated that the volunteer group as a whole did not feel that they had progressed in aspects of jazz improvisation. Even though a majority of the improvisation class felt that too much was covered in the curriculum, they indicated that the course was worthwhile to them; that they would recommend the improvisation class to a friend, and that they felt they had improved their overall knowledge and performance of improvisation.

Findings

A comprehensive first semester college jazz improvisation curriculum was developed and adequately evaluated. Even though only 70 per cent of the pretested students
completed the course, and even though the proficiency levels were lower than anticipated, the evaluations indicated that the curriculum was successful. The analysis of covariance data concerning the effect of the curriculum on the improvisation class posttest scores gave the following results.

1. There was a significant difference at the .05 level of achievement in music theory fundamentals, namely, chord spelling, scale spelling, and analysis, by students enrolled in the jazz improvisation course over students who were not enrolled in the course.

2. There was a significant difference at the .05 level of achievement in recognizing from recordings, important compositions, composers, musical forms and jazz performers, by students enrolled in the jazz improvisation course over students who were not enrolled in the course.

3. There was a significant difference at the .05 level of achievement in jazz improvisation performance by students enrolled in the jazz improvisation course over students who were not enrolled in the course.

Results of the student questionnaire which was answered by both the improvisation class and the volunteer group helped assess attitudes as follows:

4. There was a positive difference in attitude toward achievement in jazz improvisation of students
enrolled in the jazz improvisation course over students who were not enrolled in the course.

Conclusions

Based on the findings, students benefited from the study of jazz improvisation, utilizing the First Semester Jazz Improvisation Curriculum, in the following areas:

1. knowledge of music fundamentals, namely, chord spelling, scale spelling and harmonic analysis,
2. identification of jazz tunes, composers, musical forms and prominent jazz performers,
3. improvisation performance in a jazz style, and
4. positive attitude toward improvement in jazz improvisation.

Recommendations

Based on the development and evaluation of the First Semester Jazz Improvisation Curriculum, the following recommendations for further investigation are submitted:

1. the teaching of the curriculum by music educators with various backgrounds,
2. the teaching of the curriculum at various age levels,
3. the teaching of the curriculum to classes which meet more than two days a week,
4. the evaluation of the curriculum in comparison to other methods of teaching improvisation,

5. the development of the curriculum into a four-semester program, and

6. the use of the systems approach model to develop other music curricula.
1. Identify the following intervals as to half step (H) or whole step (W):

2. Identify the following intervals as to minor 3rd (m3) or major 3rd (M3):
3. Identify the quality of the following triads as to major (M), minor (m), diminished (o), or augmented (+):

4. Write bar lines in the following exercise. Add rests, if needed, to complete the final measure:
APPENDIX B

JAZZ IMPROVISATION ENTRY TEST ANSWER SHEET
(Treble Clef)

1. (10 Points)

\[
\begin{align*}
\text{H} & \quad \text{H} & \quad \text{H} & \quad \text{W} & \quad \text{W} \\
\text{W} & \quad \text{W} & \quad \text{H} & \quad \text{W} & \quad \text{W}
\end{align*}
\]

2. (10 Points)

\[
\begin{align*}
\text{M3} & \quad \text{m3} & \quad \text{m3} & \quad \text{m3} & \quad \text{m3} \\
\text{M3} & \quad \text{m3} & \quad \text{m3} & \quad \text{M3} & \quad \text{M3}
\end{align*}
\]

3. (10 Points)

\[
\begin{align*}
\text{m} & \quad \text{o} & \quad \text{m} & \quad \text{m} & \quad \text{+} \\
\text{M} & \quad \text{M} & \quad \text{o} & \quad \text{+} & \quad \text{M}
\end{align*}
\]

4. (10 Points)

\[
\begin{align*}
\text{\includegraphics[width=\textwidth]{image.png}}
\end{align*}
\]
APPENDIX C

JAZZ IMPROVISATION THEORY AND LISTENING TEST
(C Instruments)

I. Spell the following chords:

1. G7(b9)  
2. C Maj7  
3. Bb9(#11)  
4. D7(b5)  
5. Eb7  
6. E mi7  
7. F9  
8. A7(b5)  
9. Db7  
10. D7

II. Write an appropriate scale for each of the following chords:

1. F7  
2. Bb mi7  
3. Ab7  
4. D7(b5)  
5. Eb7  
6. Ab7(#11)  
7. Bb7  
8. A7  
9. Gb Maj7  
10. C7
III. Analyze the following chord progression with Roman numerals. Write the chord on the staff and write the name of the major, modal or altered scale for each chord or group of chords.

\[ \begin{align*} 
\text{I} & \rightarrow F & \text{V} & \rightarrow D & \text{I} & \rightarrow G & \text{vi} & \rightarrow C & \text{II} & \rightarrow F & \text{IV} & \rightarrow D & \text{I} & \rightarrow G & \text{vi} & \rightarrow C \\
\text{II} & \rightarrow G & \text{VI} & \rightarrow B & \text{VII} & \rightarrow A & \text{II} & \rightarrow D & \text{V} & \rightarrow G & \text{I} & \rightarrow C \\
\text{III} & \rightarrow A & \text{IV} & \rightarrow D & \text{V} & \rightarrow G & \text{VI} & \rightarrow B & \text{VII} & \rightarrow A & \text{III} & \rightarrow D & \text{IV} & \rightarrow G & \text{V} & \rightarrow C \\
\text{IV} & \rightarrow G & \text{V} & \rightarrow C & \text{VI} & \rightarrow F & \text{VII} & \rightarrow D & \text{II} & \rightarrow G & \text{I} & \rightarrow C & \text{II} & \rightarrow F & \text{V} & \rightarrow D 
\end{align*} \]

IV. Listen to the recordings and give the following information:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>FORM</th>
<th>SOLOIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td>(Tenor Sax)</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td>(Alto Sax)</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td>(Trumpet)</td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td>(Trumpet)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Trombone)</td>
</tr>
</tbody>
</table>
APPENDIX D

JAZZ IMPROVISATION THEORY AND LISTENING TEST
ANSWER SHEET (C Instruments)

I. (10 Points—Chord Spelling)

1. G B D F Ab  
2. C E G B  
3. Bb D F Ab C E  
4. D F# Ab C  
5. Eb Gb Bb Db  
6. E G B D  
7. F A C Eb G  
8. A C Eb G  
9. Db F Ab Gb  
10. D F# A C

II. (10 Points—Scale Spelling)

1. F G Ab Bb C D Eb F  
2. Bb C Db Eb F G Ab Bb  
3. Ab Bb C Db Eb F Gb Ab  
4. D E F# Ab Bb C D  
5. Eb F G Ab Bb C Db Eb  
6. Ab Bb C D Eb F Gb Ab  
7. Bb C D Eb F G Ab Bb  
8. A B C# D E F# G A  
9. Gb Ab Bb Cb Db Eb F Gb  
10. C D Eb F G A Bb C
JAZZ IMPROVISATION THEORY AND LISTENING TEST
ANSWER SHEET--Continued

III. (24 Points--Chord Spelling; 24 Points--Scale Spelling;
24 Points--Analysis)

IV. (16 Points--Listening Identification)

1. "Impressions," John Coltrane, AABA (32 bars),
   John Coltrane, tenor saxophone.

2. "Now's the Time," Charlie Parker, 12 bar blues,
   Charlie Parker, alto saxophone.

3. "Take the 'A' Train," Ellington/Strayhorn,
   AABA (32 bars), Clifford Brown, trumpet.

4. "Walkin'," R. Carpenter,* 12 bar blues,
   Miles Davis, trumpet; J. J. Johnson,
   trombone.

*Not counted for grade.
JAZZ IMPROVISATION PERFORMANCE TEST (C Instruments)

I. Progression Number One (II V7 I)

Each of the following four measure phrases will be played two times. Play the pattern 1-3-5-7, as shown on line 1, during the first time through each four measure phrase. Improvise on the repeat of each four measure phrase. The tape will continue without pause through the six lines.

1. 
2. 
3. 
4. 
5. 
6. 

116
II. Progression Number Two (Modal Progression)

Improvise on the following 24 measure chord progression. The progression will be played one time.

III. Progression Number Three (Blues Progression)

Improvise two choruses on the following 12 measure blues progression. The progression will be played two times.
APPENDIX F

JAZZ IMPROVISATION PERFORMANCE EVALUATION

I. Progression Number One (II V7 I)

<table>
<thead>
<tr>
<th>Line</th>
<th>(a) Correctness of Pattern 1-3-5-7</th>
<th>(b) Harmonic Awareness</th>
<th>(c) Rhythmic and Melodic Devel.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>6.</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
</tbody>
</table>

OVERALL EVALUATION OF PROGRESSION #1

(d) Ability to Follow Progression
(e) Attention to Tempo and Beat
(f) Ability to Play in Jazz Style

II. Progression Number Two (Modal Progression)

<table>
<thead>
<tr>
<th>Line</th>
<th>(g) Harmonic Awareness</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
</tbody>
</table>

OVERALL EVALUATION OF PROGRESSION #2

(h) Rhythmic Development
(i) Melodic Development
(j) Attention to Tempo and Beat
(k) Ability to Play in Jazz Style

III. Progression Number Three (Blues Progression)

<table>
<thead>
<tr>
<th>Line</th>
<th>(l) Rhythmic Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
</tbody>
</table>

OVERALL EVALUATION OF PROGRESSION #3

(m) Melodic Development
(n) Attention to Tempo and Beat
(o) Ability to Play in Jazz Style
(p) Harmonic Awareness

<table>
<thead>
<tr>
<th>AVERAGE OF (a)</th>
<th>AVERAGE OF (g)</th>
<th>AVERAGE OF (l)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVERAGE OF (b)</td>
<td>(h)</td>
<td>(m)</td>
</tr>
<tr>
<td>AVERAGE OF (c)</td>
<td>(i)</td>
<td>(n)</td>
</tr>
<tr>
<td>(d)</td>
<td>(j)</td>
<td>(o)</td>
</tr>
<tr>
<td>(e)</td>
<td>(k)</td>
<td>(p)</td>
</tr>
<tr>
<td>(f)</td>
<td>Total</td>
<td>Total</td>
</tr>
</tbody>
</table>

TOTAL OF THREE COLUMNS

118
APPENDIX G

JAZZ IMPROVISATION STUDENT QUESTIONNAIRE

Answer the following question with 5—of course, 4—I guess so, 3—maybe, 2—no, 1—definitely not.

5 4 3 2 1

1. Do you feel that you understand more about the music theory of jazz improvisation than at the first of this semester?

2. Do you feel that you improvise more proficiently than at the first of this semester?

3. Do you feel that you are more familiar with important jazz performers than at the first of this semester?

4. Do you feel that you hear improvised solos differently than at the first of this semester?

NON-IMPROVISATION CLASS STUDENTS STOP HERE! (Improvisation Class Members continue to the end of the page.

5 4 3 2 1

5. Do you feel that this course has been worthwhile for you?

6. Do you feel that the assignments were necessary and fair?

7. Do you feel that the amount of material covered in the course was too much for one semester's work?

8. Do you feel that the course helped you understand jazz style and articulation?

9. Do you feel that the final test tested what you learned in the course?

10. Would you recommend the course to a friend who is interested in jazz improvisation?

11. What suggestions do you have concerning the course?
APPENDIX H

JAZZ IMPROVISATION INFORMATION SHEET

Name_________________________________________________ Telephone________________

Address_________________________________________________________________________

Classification__________________________ Age________________

Major_______________________________ Instrument__________________

Have you taken an improvisation course previously?________

If yes, when?________________________________________

PLEASE MARK THE TIMES THAT YOU ARE NOT AVAILABLE TO PLAY IN

AN IMPROVISATION CLASS COMBO.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 a.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00 p.m.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>5:00</td>
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<td></td>
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<tr>
<td>6:00</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
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### APPENDIX I

**IMPROVISATION CLASS INFORMATION**

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#### VOLUNTEER GROUP INFORMATION

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*Enrolled in improvisation class less than three weeks.
**Enrolled in improvisation class less than nine weeks.
***Not enrolled in improvisation class but attended occasionally.
## APPENDIX K

### INDIVIDUAL STUDENT GRADES ON INSTRUCTIONAL OBJECTIVES

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**--Lack proficiency according to performance standard.**
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**Unit VI**

3. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 4. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 5. (a)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 6. (a)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 7. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 5. (b)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 6. (b)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 7. (b)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 8. (b)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |

**Unit VII**

3. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 4. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 5. (a)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 6. (a)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 7. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 8. (a)  | A | A | A | B | A | A | A | B | A | A | B | A | A | B | A | A |

**Unit VIII**

3. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 4. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 5. (a)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 6. (a)  | B | B | B | C | B | A | A | A | B | C | B | C | B | B | A | A |
| 7. (a)  | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| 8. (a)  | B | B | A | C | B | B | A | A | B | C | B | C | B | B | A | A |

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**APPENDIX K—Continued**

*+=Proficiency according to performance standard.

**+=Lack proficiency according to performance standard.
## APPENDIX K—Continued

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*++=Proficiency according to performance standard.*

***-=Lack proficiency according to performance standard.*
APPENDIX L

JAZZ IMPROVISATION NINE-WEEKS WRITTEN TEST
(C Instruments)

I. Write an appropriate scale for each chord. Circle the chord tones in the scale.
   1. F\(^{\text{A7}}\)
   2. Fm7
   3. B♭ Maj7
   4. D-9
   5. Eb Maj7
   6. Bb7
   7. G-7
   8. G7
   9. C\(^{\text{A7}}\)
   10. Cm9
   11. F7
   12. C7

II. Spell the following chords:
   1. C7(#11)
   2. F7(#11)
   3. G7(#11)
   4. Bb7(#11)
APPENDIX M

JAZZ IMPROVISATION NINE-WEEKS WRITTEN TEST
ANSWER SHEET
(C Instruments)

I. (24 Points—Scale and Chord Spelling)

1. F G A Bb C D E F
2. F G A Bb C D E F
3. B B C D Eb F G A Bb
4. D E F G A B C D
5. B B F C Ab C B C D Eb
6. B B C D Eb F G A B Bb
7. G A Bb C D E F G
8. B B A B C D E F G
9. C D E F G A B C
10. C D E F G A B B C
11. F G A Bb C D E F
12. C D E F G A B B C

II. (4 Points—Chord Spelling)

1. C E G Bb D F#
2. F A C Eb G B
3. G B D F A C#
4. Bb D F Ab C E
## APPENDIX N

### JA ZZ IMPROVISATION ENTRY TEST INDIVIDUAL SCORES

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Mean = 37.13
## APPENDIX C

### IMPROVISATION CLASS PRETEST AND POSTTEST SCORES

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*Mean scores of three evaluators.

**Not available for posttesting.
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*Mean scores of three evaluators.
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*Mean scores of three evaluators.

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*IC, Improvisation Class; VG, Volunteer Group.*
APPENDIX R

PERFORMANCE TAPE EVALUATORS

I. Robert Chambers, Weatherford, Oklahoma

Education:
Southwestern Oklahoma State University,
Weatherford, Oklahoma (B.M.E., M.E.).
University of Oklahoma, Norman, Oklahoma

Instruments:
Trombone, Baritone, Guitar, Bass, Piano, Violin.

Professional Experience:
Numerous Rock and Jazz Combos

Teaching Experience:
Southwestern Oklahoma State University
Low Brass, Jazz Ensembles, Jazz Improvisation
Private Students
International Peace Gardens, Canada

II. Ben Smalley, Oklahoma City, Oklahoma

Education:
Loyola University, New Orleans, Louisiana, (B.M.)
North Texas State University, Denton, Texas
University of Oklahoma, Norman, Oklahoma

Instruments:
Trumpet, Flugelhorn, Flute

Professional Experience:
Former Director of University of Oklahoma
Jazz Ensemble
Former Musical Director, Lincoln Playhouse,
Oklahoma City, Oklahoma
Numerous Big Band and Combos, including the
Tommy Dorsey Band
Former Musical Director for Tommy Sands
Recording Sessions, Oklahoma City, Oklahoma

Teaching Experience:
Private Students
University of Oklahoma, Norman, Oklahoma
El Reno State College, El Reno, Oklahoma
III. Ed Surface, San Angelo, Texas

Education:
Southwestern Oklahoma State University, Weatherford, Oklahoma (B.M.E., M.E.)
University of Oklahoma, Norman, Oklahoma
University of Houston, Houston, Texas

Instruments:
Tuba, Bass Trombone

Professional Experience:
Numerous Rock and Jazz Combos
San Angelo Symphony Orchestra

Teaching Experience:
Southwestern Oklahoma State University, Weatherford, Oklahoma
University of Houston, Houston, Texas
Angelo State University, San Angelo, Texas
Low Brass, Jazz Ensembles, Methods Classes
Private Students

Studied with:
Harvey Phillips
Dan Perantoni
William Rose
Dr. David Kuehn
## APPENDIX S

### IMPROVISATION CLASS INDIVIDUAL EVALUATOR PERFORMANCE TEST SCORES

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## APPENDIX T

### VOLUNTEER GROUP INDIVIDUAL EVALUATOR PERFORMANCE TEST SCORES

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# APPENDIX U

THE FIRST SEMESTER JAZZ IMPROVISATION CURRICULUM

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**SCALES, CHORD SYMBOLS, ARPEGGIOS, PROGRESSIONS, PATTERNS AND LEFT HAND PIANO VOICINGS** 293

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The First Semester Jazz Improvisation Curriculum is designed for use in a college jazz improvisation course meeting two or three times a week. The most efficient use of the curriculum is in small groups of five to seven, but it is adaptable for larger groups. The First Semester Jazz Improvisation Curriculum can be taught by all teachers of jazz improvisation but it is constructed especially for teachers who do not improvise and are unable to demonstrate various styles and types of improvisation.

The curriculum is divided into nine units, with each unit requiring from two to five class periods. Each unit covers the dorian, mixolydian and major scales from one major key area. No chords or scales are used in tunes or progressions without first being memorized and improvised on separately.

Each unit is divided into five sections, (1) "Instructional Objectives and Performance Standards," (2) "Instructional Materials and Equipment," (3) "Instructional Strategies," (4) "Supplementary Instructional Materials and Equipment," and (5) "Supplementary Instructional Strategies." The instructional objectives and performance standards are numbered and lettered for quick reference as well as for
grading and assignment purposes. The instructional materials and equipment are necessary to carry out the instructional strategies, which in turn, are performed to attain competency in the instructional objectives and performance standards. For groups meeting more than the minimum two times per unit or for those needing additional practice toward the instructional objectives, the supplementary instructional strategies provide varied types of exercises, utilizing published, supplementary materials.

The section following Unit IX, "Scales, Chord Symbols, Arpeggios, Progressions, Patterns and Left Hand Piano Voicings," is referred to in the instructional strategies of each unit and can also be used as a reference for scales, arpeggios and progressions in all twelve keys. This section also includes II V7 I patterns and the two forms of II V7 I left hand piano voicings.

The First Semester Jazz Improvisation Curriculum also includes a "Discography" and "Bibliography," which list all of the records and books used in conjunction with the curriculum.
UNIT I - Eb MAJOR

Instructional Objectives and Performance Standards

After completing Unit I, the student will be able to

1. Write perfectly, (a) the F dorian, (b) the Bb mixolydian and (c) the Eb major scales.

2. Write perfectly, (a) the F minor seventh, (b) the Bb dominant seventh and (c) the Eb major seventh chords.

3. Perform perfectly by memory, (a) the F dorian, (b) the Eb mixolydian and (c) the Eb major scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the F minor seventh, (b) the Bb dominant seventh and (c) the Eb major seventh arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on, (a) the F minor seventh, (b) the Bb dominant seventh and (c) the Eb major seventh chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 V7 IM7 in the key of Eb major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per minute.
minute with a rating of at least three on a five-point scale.

7. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Material and Equipment


2. Stereo record player.

Instructional Strategies

1. Memorize and perform the Bb mixolydian scale and Bb7 arpeggio, p. 148, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160 beats per minute.


3. Listen to and then play along with the recording of the transcribed solo, "Mixolydian Exercise 2," pp. 149-150 (Matteson-Petersen, II, side 1, band 3).


5. Utilize the memorized phrase as well as the Bb mixolydian scale to improvise on the Bb7 chord. Use compositional devices such as augmentation, diminution, repetition, sequence and fragmentation to develop melodic motives. Be sure to use different dynamic levels as well as different types of jazz embellishments and special effects.
6. Memorize and perform the F dorian scale and F-7 arpeggio, p. 151, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


8. Listen to and then play along with the recording of the transcribed solo, "Dorian Exercise 2," pp. 152-153 (Matteson-Petersen, I, side 1, band 3).


10. Utilize the memorized phrase and the F dorian scale to improvise on the F-7 chord. (See #5.)

11. Memorize and perform the scales, arpeggios and patterns, pp. 296-297, line 6; 308-309, on the progression II V7 I, p. 302, line 6, in Eb major.

12. Improvise on the progression II V7 I, p. 302, line 6, in Eb major.

13. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit I for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.
Supplementary Instructional Materials and Equipment

Books


11. __________, *Scales for Jazz Improvisation* (Lebanon, Indiana, 1975).


Recordings

Equipment
1. Cassette or reel-to-reel tape recorder.

Supplementary Instructional Strategies
1. Memorize additional phrases from solo transcriptions in this unit.
2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.
3. Write original four- or eight-measure melodies on the F dorian, Bb mixolydian and Eb major scales, and on the II V7 I progression in Eb major.
4. Work on Carubia, Chapter 2, pp. 5-6, with the cassette tape for supplementary practice.
5. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in Eb major from supplementary material.
6. Write all memorized phrases on staff paper and keep in a notebook.
7. Make up progressions and tunes using the three chords that have been presented in Unit I, and improvise with the rhythm section.
8. Play the Bb7(#11) arpeggio, p. 298, line 6, and
improvise on the Bb lydian b7 scale, p. 298, line 6, in place of the Bb mixolydian scale.

9. Learn the piano voicings for the three chords in Eb major, p. 310, line 6, and chord while other students improvise.

10. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader's phrase.

11. Memorize, play and improvise on the following:
   a. Mann, "Memphis Underground" (Bb7).

12. Read the following supplementary material:
   b. Coker, Improvising Jazz, Chapter 1, "The Improvisor's Basic Tools," pp. 3-11.
   c. Haerle, Scales for Jazz Improvisation, Section I, "Modes Generated by the Major Scale," pp. 1-5, 10-11.
B♭ Mixolydian

B♭ Mixolydian (B♭ Major) Scale

B♭7 (B♭9) Arpeggio

Mixolydian Exercise 2 (B♭7)

The Act of Improvisation
Matsen-Petersen
MMO-9th (1988)
C Instruments

F Dorian

F Dorian (E♭ Major) Scale

F-7 (F-9) Arpeggio

L.H. Piano Voicings

Dorian Exercise 2 (F-7)

The Art of Improvisation
Mettison-Peterson
MMD Vol. 2 (691)
UNIT II - F MAJOR

Instructional Objectives and Performance Standards

After completing Unit II, the student will be able to

1. Write perfectly, (a) the G dorian, (b) the C mixolydian and (c) the F major scales.

2. Write perfectly, (a) the G minor seventh, (b) the C dominant seventh and (c) the F major seventh chords.

3. Perform perfectly by memory, (a) the G dorian, (b) the C mixolydian and (c) the F major scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the G minor seventh, (b) the C dominant seventh and (c) the F major seventh arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on, (a) the G minor seventh, (b) the C dominant seventh and (c) the F major seventh chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 V7 IM7 in the key of F major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on
the progression, quarter note equals 120-160 beats per
minute with a rating of at least three on a five-point scale.

7. Identify the tunes and transcriptions in the unit
by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Materials and Equipment
2. Stereo record player.

Instructional Strategies
1. Memorize and perform the C mixolydian scale and
C7 arpeggio, p. 159, in half notes, quarter notes and eighth
notes in rock and swing styles, quarter note equals 120-160.

2. Memorize and perform "Mixolydian Exercise 4,"
p. 159.

3. Listen to and then play along with the recording
of the transcribed solo, "Mixolydian Exercise 4," pp. 160-
161 (Matteson-Petersen, II, side 1, band 5).

4. Memorize and perform a four-measure phrase from

5. Utilize the memorized phrase as well as the C
mixolydian scale to improvise on the C7 chord. Use com-
positional devices such as augmentation, diminution,
repetition, sequence and fragmentation to develop melodic
motives. Be sure to use different dynamic levels as well
different types of jazz embellishments and special effects.
6. Memorize and perform the G dorian scale and G-7 arpeggio, p. 162, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


8. Listen to and then play along with the recording of the transcribed solo, "Dorian Exercise 4," pp. 163-165 (Matteson-Petersen, I, side 1, band 5).


10. Utilize the memorized phrase and the G dorian scale to improvise on the G-7 chord. (See #5.)

11. Memorize and perform the scales, arpeggios and patterns, pp. 296-297, line 4: 308-309, on the progression II V7 I, p. 302, line 4, in F major.

12. Improvise on the progression II V7 I, p. 302, lines 4 and 6, in F and Eb major.

13. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit II for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

Supplementary Instructional Materials and Equipment

Books

Recordings


(See Unit I, pp. 145-146.)

Supplementary Instructional Strategies

1. Memorize additional phrases from solo transcriptions in this unit.

2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.

3. Write original four- and eight-measure melodies on the G dorian, C mixolydian and F major scales, and on the II V7 I progression in F major.

4. Work on Carubia, Chapter 3, pp. 9-12, with the cassette tape for supplementary practice.

5. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in F major from the supplementary material.

6. Write all memorized phrases on staff paper and keep in a notebook.

7. Make up progressions and tunes using the six chords that have been presented in Units I and II, and improvise with the rhythm section.

8. Play the C7(#11) arpeggio, p. 298, line 4, and improvise on the C lydian b7 scale, p. 298, line 4, in place of the C mixolydian scale.
9. Learn the piano voicings for the three chords in F major, p. 310, line 4, and chord while other students improvise.

10. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader's phrase.

11. Memorize, play and improvise on the following:
   b. Mann, "Memphis Underground" (C7).

12. Listen to the recording of the following tune; perform with the recording and memorize phrases from the following solo transcription:

13. Read the following supplementary material:

14. Review Unit I.
C Instruments

C Mixolydian

C Mixolydian (F Major) Scale

C7 (C9) Arpeggio

Mixolydian Exercise 4 (C7)

The Art of Improvisation
Mannes-Petersen
MMO-Vol II (682)
C Instruments

G Dorian

G Dorian (F Major) Scale

G-7 (G-9) Arpeggio

Dorian Exercise 4 (G-7)
Exercise 4 (G-7)
UNIT III - C MAJOR

Instructional Objectives and Performance Standards

After completing Unit III, the student will be able to,

1. Write perfectly, (a) the D dorian, (b) the G mixolydian and (c) the C major scales.

2. Write perfectly, (a) the D minor seventh, (b) the G dominant seventh and (c) the C major seventh chords.

3. Perform perfectly by memory, (a) the D dorian, (b) the G mixolydian and (c) the C major scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the D minor seventh, (b) the G dominant seventh and (c) the C major seventh arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on, (a) the D minor seventh, (b) the G dominant seventh and (c) the C major seventh chords in rock and swing styles, quarter note equals 120-160 beats per minute with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 V7 IM7 in the key of C major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per
minute, with a rating of at least three on a five-point scale.

7. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Materials and Equipment

2. Stereo record player.

Instructional Strategies

1. Memorize and perform the G mixolydian scale and G7 arpeggio, p. 172, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.
4. Listen to and then play along with the recording of the transcribed solo, "Mixolydian Exercise 1," pp. 173-174 (Matteson-Petersen, II, side 1, band 2).
6. Utilize the memorized phrase as well as the G mixolydian scale to improvise on the G7 chord. Use compositional devices such as augmentation, diminution,
repetition, sequence and fragmentation to develop melodic motives. Be sure to use different dynamic levels as well as different types of jazz embellishments and special effects.

7. Memorize and perform the D dorian scale and D-7 arpeggio, p. 175, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


10. Listen to and then play along with the recording of the transcribed solo, "Dorian Exercise 1," pp. 176-177 (Matteson-Petersen, I, side 1, band 2).


12. Utilize the memorized phrase and the D dorian scale to improvise on the D-7 chord. (See #6.)

13. Memorize and perform the scales, arpeggios and patterns pp. 296-297, line 9; 308-309, on the progression II V7 I, p. 302, line 9, in C major.

14. Improvise on the progression II V7 I, p. 302, line 4, 6 and 9, in F, Eb and C major.


16. Memorize and perform the appropriate scales and arpeggios in eighth notes and sixteenth notes to the progression, "Bad Day at Jack Rock," p. 178.
17. Listen to and then play along with the recording of the transcribed solo, "Bad Day at Jack Rock," pp. 179-181 (Matteson-Petersen, II, side 2, band 2).


19. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit III for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

Supplementary Instructional Materials and Equipment

Books

1. Petersen, Jazz Styles & Analysis: Guitar.

Periodicals


Recordings


2. Benson, George, guitar, "No Sooner Said than Done," Bad Benson (CTI 6045 S1).


(See Unit, pp. 145-146.)
Supplementary Instructional Strategies

1. Memorize additional phrases from solo transcriptions in this unit.

2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.

3. Write original four- and eight-measure melodies on the D dorian, G mixolydian and C major scales, and on the II V7 I progression in C major.

4. Work on Carubia, Chapter 11, pp. 38-41, with the cassette tape for supplementary practice.

5. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in C major from supplementary material.

6. Write all memorized phrases on staff paper and keep in a notebook.

7. Make up progressions and tunes using the nine chords that have been presented in Units I-III, and improvise with the rhythm section.

8. Play the G7(#11) arpeggio, p. 298, line 9, and improvise on the G lydian b7 scale, p. 298, line 9, in place of the G mixolydian scale.

9. Learn the piano voicings for the three chords in C major, p. 310, line 9, and chord while other students improvise.

10. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure
phrases followed by two measures of rest, at which time
the group repeats the leader’s phrase.

11. Memorize, play and improvise on the following:
   a. Mann, "Memphis Underground" (G7).
   b. Matteson-Petersen, II, "Mixolydian Exercise 3" (side 1, band 4).
   c. __________, I, "Dorian Exercise 3" (side 1, band 4).

12. Listen to the recordings of the following tunes; perform with the recording, and memorize phrases from the following solo transcriptions:

13. Read the following supplementary material:

14. Review Units I-II.
G Mixolydian

G Mixolydian (C Major) Scale

G7(69) Arpeggio

Light Piano Voicings

Mixolydian Exercise 1 (G7)
C Instruments

Mixolydian

Exercise 1 (page 2) (G7)
C Instruments

D Dorian

D Dorian (C Major) Scale

D-7 (D-7) Arpeggio

Dorian Exercise 1 (D-7)

The Art of Improvisation
Matteson-Peterson
MMO Vol 2 (681)
C Instruments

Dorian

Exercise 1 (D-7)

(Rich Matteson Solo)

(Sam Peterson Solo)
Exercise 1 (pg. 2) (0-7)

(Matteson)

Tag (Matteson)
Instruments: C

Bad Day at Jack Rock

C7

Bb7

C7

G7

Bb7

C7

Bb7

G7
Bad Day at Jack Rock
UNIT IV - Bb MAJOR

Instructional Objectives and Performance Standards

After completing Unit IV, the student will be able to

1. Write perfectly, (a) the C dorian, (b) the F mixolydian and (c) the Bb major scales.

2. Write perfectly, (a) the C minor seventh, (b) the F dominant seventh and (c) the Bb major seventh chords.

3. Perform perfectly by memory, (a) the C dorian, (b) the F mixolydian and (c) the Bb major scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the C minor seventh, (b) the F dominant seventh and (c) the Bb major seventh arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on, (a) the C minor seventh, (b) the F dominant seventh and (c) the Bb major seventh chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 I7 IM7 in the key of Bb major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles
on the progression, quarter note equals 120-160 beats per minute with a rating of at least three on a five-point scale.

7. Improvise on the F blues, (a) progression #1 and (b) progression #2, in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

8. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Materials and Equipment

2. Stereo record player.

Instructional Strategies

1. Memorize and perform the F mixolydian scale and F7 arpeggio, p. 191, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


4. Listen to and then play along with the recording of the transcribed solo, "Mixolydian Exercise 5," pp. 192-193 (Matteson-Petersen, II, side 1, band 6).
5. Memorize and perform a four-measure phrase from

6. Utilize the memorized phrase as well as the F
mixolydian scale to improvise on the F7 chord. Use
compositional devices such as augmentation, diminution,
repetition, sequence and fragmentation to develop melodic
motives. Be sure to use different dynamic levels as well
as different types of jazz embellishments and special effects.

7. Memorize and perform the C dorian scale and C-7
arpeggio, p. 194, in half notes, quarter notes and eighth
notes in rock and swing styles, quarter note equals 120-160.


9. Transpose and perform "Dorian Exercise 1," "Dorian
Exercise 2," and "Dorian Exercise 4," pp. 175, 151 and 162,
in C dorian.

10. Listen to and then play along with the recording
of the transcribed solo, "Dorian Exercise 5," pp. 195-196
(Matteson-Petersen, I, side 1, band 6).

11. Memorize and perform a four-measure phrase from

12. Utilize the memorized phrase and the C dorian
scale to improvise on the C-7 chord. (See #6.)

13. Memorize and perform the scales, arpeggios and
patterns, pp. 296-297, line 11; 308-309, on the progression
II V7 I, p. 302, line 11, in Bb major.
14. Improvise on the progression II V7 I, p. 302, lines 4, 6, 9 and 11, in the keys of F, Eb, C and Bb major.


16. Memorize and perform the appropriate scales and arpeggios in swing eighth notes to the progression, "Twelve Bars of Greens," p. 197.

17. Listen to and then play along with the recording of the transcribed solo, "Twelve Bars of Greens," pp. 198-201 (Matteson-Petersen, II, side 2, band 3).


19. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "Twelve Bars of Greens," p. 197.

20. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit IV for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

Supplementary Instructional Materials and Equipment

Books


7. **Petersen**, *Jazz Styles & Analysis: Guitar*.


(See Unit I, pp. 145-146.)

**Periodicals**


**Recordings**


5. Davis, Quinn, alto saxophone, "Hanks Opener," *Live at Brigham Young University* (Creative World ST 1039).


Supplementary Instructional Strategies

1. Memorize additional phrases from solo transcriptions in this unit.

2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.

3. Write original four- and eight-measure melodies on the C dorian, F mixolydian and Bb major scales, and on the II V7 I progression in Bb major.

4. Write an original twelve-measure blues melody using one of the progressions on p. 197, and perform with the rhythm section.

5. Work on Carubia, Chapter 8, p. 27, with the cassette tape for supplementary practice.

6. Transpose "Twelve Bars of Greens," p. 197, to the key of C using the progression 1 and 2, pp. 304-305, line 6, and perform with the rhythm section.
7. Improvise on the C blues using progressions 1 and 2, pp. 304-305, line 6, with the rhythm section.

8. Transcribe a F blues solo from a recording of a well-known jazz musician.

9. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in Bb major from supplementary material.

10. Write all memorized phrases on staff paper and keep in a notebook.

11. Make up progressions and tunes using the twelve chords that have been presented in Units I-IV, and improvise with the rhythm section.

12. Play the F7(#11) arpeggio, p. 298, line 11, and improvise on the F lydian b7 scale, p. 298, line 11, in place of the F mixolydian scale.

13. Learn the piano voicings for the three chords in Bb major, p. 310, line 11, and chord while other students improvise.

14. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader's phrase.

15. Work on Brown, An Introduction to Jazz Improvisation, with the recording, pp. 13-19, 27, for supplementary practice.

16. Memorize and utilize pentatonic and blues scales, p. 301, on F and C blues progressions, pp. 304-305.
17. Memorize, perform and improvise on the following:
   a. Aebersold, I, "Blues in Key of F Concert" (side 2, band 2).
   b. ________, I, "Slippery Blues" (side 2, band 2).
   c. ________, II, "Fast Blues in F" (side 2, band 4).
   d. ________, II, "Slow Blues in F" (side 1, band 3).
   g. Mann, "Memphis Underground" (F7).
   h. Matteson-Petersen, I, "Dorian Exercise 6" (side 1, band 7; side 2, band 1).
   i. ____________, I, "Malaya" (side 2, band 5).
   j. ____________, I, "Nice Try" (side 2, band 2).
   k. ____________, I, "Spherinog" (side 2, band 3).
   l. ____________, II, "Matteson Avenue" (side 2, band 1).
   m. ____________, II, "Mixolydian Exercise 6" (side 1, band 7).
   n. ____________, II, "Twelve Bars of Greens" (slower version, side 2, band 4).

18. Listen to the recordings of the following tunes; perform with the recording, and memorize phrases from the following solo transcriptions:


f. Donaldson, "The Best Things in Life are Free," Miedema, *Jazz Styles*, p. 34.


19. Read the following supplementary material:


d. ______, *Scales for Jazz Improvisation*, pp. 40-45.

e. Ricker, *Pentatonic Scales for Jazz Improvisations*.

20. Review Units I-III.
F Mixolydian

F Mixolydian (Bb Major) Scale

F7 (F9) Arpeggio

L.H. Progressions

Mixolydian Exercise 5 (F7)

The Art of Improvisation

Mottessen-Peterson

MMD Vol. II (682)
C Dorian

Dorian Exercise 5 (C-7)  The Art of Improvisation
Mazzoli-Petersen
MMO - Vol I (651)
C Instruments

Dorian

Exercise 5 (C7)

(Rich Matteson)

(Jack Peterson)

(Alpheus Music Corp)
C Instruments

Dorian

Exercise 5 (pg. 2) (c-1)

Tag (Matteson)
Twelve Bars of Greens

(Progression #1)

(Progression #2)
C Instruments

Twelve Bars of Greens

(Rich Matteson Solo)

(Jack Petersen Solo)

The Art of Improvisation
Matteson Petersen
MIMO - Vol III (682)

Alpheus Music Corp.
C Instruments

Twelve Bars of Greens (pg. 4)

K (Petersen)

F7

C7

Tag (Matterson)

F7
UNIT V - G MAJOR

Instructional Objectives and Performance Standards

After completing Unit V, the student will be able to

1. Write perfectly, (a) the A dorian, (b) the D mixolydian and (c) the G major scales.

2. Write perfectly, (a) the A minor seventh, (b) the D dominant seventh and (c) the G major seventh chords.

3. Perform perfectly by memory, (a) the A dorian, (b) the D mixolydian and (c) the G major scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the A minor seventh, (b) the D dominant seventh and (c) the G major seventh arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on, (a) the A minor seventh, (b) the D dominant seventh and (c) the G major seventh chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 V7 IM7, in the key of G major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per minute.
minute, with a rating of at least three on a five-point scale.

7. Improvise on the F blues, (a) progression #1, (b) progression #2, (c) progression #3 and (d) progression #4 in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

8. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Materials and Equipment

Books


Recordings


Equipment

1. Stereo record player.

Instructional Strategies

1. Memorize and perform the D mixolydian scale and D7 arpeggio, pp. 296-297, line 2, in half notes, quarter notes and eighth notes in rock and swing styles, quarter
note equals 120-160 beats per minute.


3. Utilize memorized phrases, transposed to D mixolydian, as well as the D mixolydian scale to improvise on the D7 chord. Use compositional devices such as augmentation, diminution, repetition, sequence and fragmentation to develop melodic motives. Be sure to use different dynamic levels as well as different types of jazz embellishments and special effects.

4. Memorize and perform the A dorian scale and A-7 arpeggio, pp. 296-297, line 2, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


6. Utilize memorized phrases, transposed to A dorian, as well as the A dorian scale to improvise on the A-7 chord. (See #3.)

7. Memorize and perform the scales, arpeggios and patterns, pp. 296-297, line 2; 308-309, on the progression II V7 I, p. 302, line 2, in G major.
8. Improvise on the progression II V7 I, p. 302, lines 2, 4, 6, 9 and 11, in the keys of G, F, Eb, C and Bb major.

9. Memorize and perform "Now's the Time," p. 212, with the rhythm section or the Aebersold recording (Vol. VI, side 1, band 1).

10. Memorize and perform the appropriate scales and arpeggios in swing eighth notes to the progression #1, p. 212.

11. Listen to and then play along with the recording of the transcribed solo, "Now's the Time," pp. 213-214 (Verve V6-8001).


13. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression #1, p. 212, and progressions 1-4, pp. 304-307, line 1.


15. Memorize and perform the appropriate scales and arpeggios in swing eighth notes to the progression, "My Modal Done Tole Me," p. 215.

16. Listen to and then play along with the recording of the transcribed solo, "My Modal Done Tole Me," pp. 216-218 (Matteson-Petersen I, side 2, band 4).

18. Utilize the memorized phrase and the appropriate dorian scales and arpeggios to improvise on the progression, "My Modal Done Tole Me," p. 215.

19. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit V for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

Supplementary Instructional Materials and Equipment

Books

1. Aebersold, Nothin' But Blues, Vol. II.


3. ———, All "Bird," Vol. VI.


8. Ricker, Pentatonic Scales for Jazz Improvisations.


(See Unit I, pp. 145-146.)
Periodicals


Recordings


5. Crawford, Hank, alto saxophone, "It's A Funky Thing to Do," The Art of Hank Crawford (Atlantic SD2-315).


Supplementary Instructional Strategies

1. Memorize additional phrases from solo transcriptions in this unit.

2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.

3. Write original four- and eight-measure melodies on the A dorian, D mixolydian and G major scales, and on the II V7 I progression in G major.

4. Write an original twelve-measure blues melody using progression 1, 2, 3 or 4, pp. 304-307, line 1, in F, and perform with the rhythm section.

5. Work on Carubia, Chapter 5, pp. 16-20, and Chapter 7, pp. 25-26, with the cassette tape for supplementary practice.

6. Transpose "Twelve Bars of Greens," p. 197, to the key of C and G using the progression 1 and 2, pp. 304-305, lines 6 and 11, and perform with the rhythm section.

7. Improvise on the blues in C using the progressions 1-3, pp. 304-306, line 6, with the rhythm section.

8. Improvise on the blues in G using the progressions 1-3, pp. 304-306, line 11, with the rhythm section.

9. Transcribe a blues solo from a recording of a well-known jazz musician.

10. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in G major from the supplementary material.
11. Write all memorized phrases on staff paper and keep in a notebook.

12. Make up progressions and tunes using the fifteen chords that have been presented in Units I-V, and improvise with the rhythm section.

13. Play the D7(#11) arpeggio, p. 298, line 2, and improvise on the D Lydian b7 scale, p. 298, line 2, in place of the D mixolydian scale.

14. Learn the piano voicings for the three chords in G major, p. 310, line 2, and chord while other students improvise.

15. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader’s phrase.


17. Memorize, perform and improvise on the following:

   a. Adderley, "Sack of Woe," Aebersold, XIII (side 2, band 4). (contains B07 as well as chords previously presented)

   b. Aebersold, II, "Slow Blues in G" (side 2, band 3).

   c. ________, V, "Killer Pete" (side 1, band 4).


   f. Matteson-Petersen, II, "Cycle Song" (side 2, band 5). (See pp. 219-222 of this volume.)
g. Parker, Charlie, "Billie's Bounce," Aebersold, VI (side 1, band 1). (contains Bo?)


18. Listen to the recording of the following tunes; perform with the recording, and memorize phrases from the following solo transcriptions:


19. Read the following supplementary material:


20. Review Units I-IV.
C Instruments

Now's the Time

Charlie Parker

[Music notation for the song "Now's the Time" by Charlie Parker, with chord progression and melody notes.]
C Instruments

Now's The Time (pg 2)

(C. Parker Solo)
UNIT VI - Ab MAJOR

Instructional Objectives and Performance Standards

After completing Unit VI, the student will be able to

1. Write perfectly, (a) the Bb dorian, (b) the Eb mixolydian and (c) the Ab major scales.

2. Write perfectly, (a) the Bb minor seventh, (b) the Eb dominant seventh and (c) the Ab major seventh chords.

3. Perform perfectly by memory, (a) the Bb dorian, (b) the Eb mixolydian and (c) the Ab major scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the Bb minor seventh, (b) the Eb dominant seventh and (c) the Ab major seventh arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on, (a) the Bb minor seventh, (b) the Eb dominant seventh and (c) the Ab major seventh chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 V7 IM7, in the key of Ab major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing
styles on the progression, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

7. Improvise on the F blues, (a) progression #1, (b) progression #2, (c) progression #3, and (d) progression #4, in rock and swing styles, quarter note equals 120-184 beats per minute, with a rating of at least three on a five-point scale.

8. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Materials and Equipment

Books


Recordings

1. Davis, Miles, trumpet; J. J. Johnson, trombone, "Walkin,'" Walkin' (Prestige 7067); also on Miles Davis Greatest Hits (Prestige 7457).

2. Hancock, Herbie, piano; Freddie Hubbard, trumpet; Dexter Gordon, tenor saxophone, "Watermelon Man," Takin' Off (Blue Note BLP 4109); also on The Best of Herbie Hancock (Blue Note BST 89907).

Equipment

1. Stereo record player.
Instructional Strategies

1. Memorize and perform the Eb mixolydian scale and Eb7 arpeggio, pp. 296-297, line 1, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


3. Utilize memorized phrases, transposed to Eb mixolydian, as well as the Eb mixolydian scale to improvise on the Eb7 chord. Use compositional devices such as augmentation, diminution, repetition, sequence and fragmentation to develop melodic motives. Be sure to use different dynamic levels as well as different types of jazz embellishments and special effects.

4. Memorize and perform the Bb dorian scale and Bb-7 arpeggio, pp. 296-297, line 1, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


6. Utilize memorized phrases, transposed to Bb dorian, as well as the Bb dorian scale to improvise on the Bb-7 chord. (See #3.)
7. Memorize and perform the scales, arpeggios and patterns, pp. 296-297, line 1; 308-309, on the progression II V7 I, p. 302, line 1, in Ab major.

8. Improvise on the progression II V7 I, p. 302, lines 1, 2, 4, 6, 9 and 11, in the keys of Ab, G, F, Eb, C and Bb major.


10. Memorize and perform the appropriate scales and arpeggios in eighth notes to the progression, "Watermelon Man," p. 233.

11. Listen to and then play along with the recording of the transcribed solo, "Watermelon Man," pp. 235-238 (Blue Note BLP 4109 or BST 89907).


13. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "Watermelon Man," p. 233.

14. Memorize and perform "Walkin'," p. 239.

15. Memorize and perform the appropriate scales and arpeggios in swing eighth notes to the progression, "Walkin,'" p. 239.
16. Listen to and then play along with the recording of the transcribed solo, "Walkin'," pp. 240-244 (Prestige 7067 or 7457).

17. Memorize a four-measure phrase from the transcription, "Walkin'," pp. 240-244.

18. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "Walkin'," p. 239, as well as progressions 1-4, pp. 304-307, line 1.

19. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit VI for competency as prescribed in the Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

Supplementary Instructional Materials and Equipment

Books

2. ______, Nothin' But Blues, Vol. II.
3. ______, Time to Play Music, Vol. V.
4. ______, Sonny Rollins, Vol. VIII.

(See Unit I, pp. 145-46.)

**Periodicals**


**Recordings**


**Supplementary Instructional Strategies**

1. Memorize additional phrases from solo transcriptions in this unit.

2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.
3. Write original four- and eight-measure melodies on the Bb dorian, Eb mixolydian and Ab major scales, and on the II V7 I progression in Ab major.

4. Write an original twelve-measure blues melody using progression 1, 2, 3 or 4, pp. 304-307, line 1, in F, and perform with the rhythm section.

5. Work on Carubia, Chapter 10, pp. 35-37, in Ab major, with the cassette tape for supplementary practice.

6. Work on Brown, pp. 20-21, with the recording for supplementary practice.

7. Transpose and perform "Twelve Bars of Greens," p. 197, to the keys of C, G and Bb, using progressions 1 and 2, pp. 304-305, lines 6, 11 and 8.


10. Improvise on the blues in Bb using the progressions 1-4, pp. 304-307, line 8.

11. Transcribe a blues solo from a recording of a well-known jazz musician.

12. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in Ab major from the supplementary material.

13. Write all memorized phrases on staff paper and keep in a notebook.
14. Make up progressions and tunes using the eighteen chords that have been presented in Units I-VI, and improvise with the rhythm section.

15. Play the Eb7(#11) arpeggio, p. 298, line 1, and improvise on the Eb lydian b7 scale, p. 298, line 1, in place of the Eb mixolydian scale.

16. Discuss the use of the A locrian scale to play on the A-7(b5) chord on the Miles Davis solo on "Walkin'," p. 240.

17. Learn the piano voicings for the three chords in Ab major, p. 310, line 1, and chord while other students improvise.

18. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader's phrase.

19. Memorize and utilize pentatonic and blues scales, p. 301, on F, G, C and Bb blues progressions, pp. 304-305.

20. Memorize, perform and improvise on the following:

   a. Aebersold, I, "Blues in the Key of Bb Concert" (side 2, band 1).

   b. __________, I, "Four-Measure Cadences" (side 1, band 5).

   c. __________, I, "Pentatonic Blues" (side 2, band 1).

   d. __________, I, "The Roving Third" (side 2, band 1).
21. Listen to the recordings of the following tunes; perform with the recording, and memorize phrases from the following solo transcriptions:


22. Read the following supplementary material:


23. Review Units I-V.
C Instrument

Watermelon Man

H. Hancock

Introduction

[Sheet music notation with musical notes and chords]

Solo

[Sheet music notation with musical notes and chords]
C. Instruments

Watermelon Man (Solo)

[Freddie Hubbard Trumpet Solo]

Recorded 1962 (LP 5/28/62)

Retreat
C Instruments

Watermelon Man (Solo) (Pkg 2)

[Music notation and staff lines]
C Instruments

Watermelon Man (Solo) (pg 4)

C    F7

G7  Bb5

C7  C7  Bb7

C7  Bb7  C7  Bb7

G7  C7  Bb7  C7  Bb7

C7  Bb7  C7  Bb7  C7  Bb7

G7  C7  Bb7  C7  Bb7  C7  Bb7
C Instruments

Walking Carpenter

Intro - Ending

To Solo

3.

D.C. al Fine

Solo

C7

F7 - Bb7 - F7 - F7

Bb7 - Bb7 - F7 - A7 - D7

G7 - C7 - F7 - (C7)

DS al 1st & 3rd Endings
Walking
(Miles Davis Solo pg 2)
C Instruments

Walking

(J. J. Johnson Solo 1963)

Music Staff
UNIT VII - Db MAJOR

Instructional Objectives and Performance Standards

After completing Unit VII, the student will be able to

1. Write perfectly, (a) the Eb dorian, (b) the Ab mixolydian and (c) the Db major scales.

2. Write perfectly, (a) the Eb minor seventh, (b) the Ab dominant seventh and (c) the Db major seventh chords.

3. Perform perfectly by memory, (a) the Eb dorian, (b) the Ab mixolydian and (c) the Db major scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the Eb minor seventh, (b) the Ab dominant seventh and (c) the Db major seventh arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on, (a) the Eb minor seventh, (b) the Ab dominant seventh and (c) the Db major seventh chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II–7 V7 iM7, in the key of Db major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of
the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

7. Improvise on the F blues, (a) progression #1, (b) progression #2, (c) progression #3, and (d) progression #4, in rock and swing styles, quarter note equals 100-184, with a rating of at least three on a five-point scale.

8. Improvise on the progression, F minor seventh (eight measures), Eb minor seventh (eight measures) and D minor seventh (eight measures) in rock and swing styles, quarter note equals 120 beats per minute, with a rating of at least three on a five-point scale.

9. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Materials and Equipment

Recordings


Equipment

1. Stereo record player.
Instructional Strategies

1. Memorize and perform the Ab mixolydian scale and Ab7 arpeggio, pp. 296-297, line 8, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


3. Utilize memorized phrases, transposed to Ab mixolydian, as well as the Ab mixolydian scale to improvise on the Ab7 chord. Use compositional devices such as augmentation, diminution, repetition, sequence and fragmentation to develop melodic motives. Be sure to use different dynamic levels as well as different types of jazz embellishments and special effects.

4. Memorize and perform the Eb dorian scale and Eb-7 arpeggio, pp. 296-297, line 8, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


6. Utilize memorized phrases, transposed to Eb dorian, as well as the Eb dorian scale to improvise on
the Eb-7 chord. (See #3.)

7. Memorize and perform the scales, arpeggios and patterns, pp. 296-297, line 8; 308-309, on the progression II V7 I, p. 302, line 8, in Db major.

8. Improvise on the progression II V7 I, p. 302, lines 1, 2, 4, 6, 8, 9 and 11, in the keys of Ab, G, F, Eb, Db, C and Bb major.


10. Memorize and perform the appropriate scales and arpeggios in eighth notes to the progression, "Freddie Freeloader," p. 254.

11. Listen to and then play along with the recording of the transcribed solo, "Freddie Freeloader," pp. 255-256, (Columbia 1863).


13. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "Freddie Freeloader," p. 254.


15. Memorize and perform the appropriate scales and arpeggios in swing eighth notes to the progression, "So What," p. 258.
16. Listen to and then play along with the recording of the transcribed solo, "So What," pp. 259-260, (Columbia 1863).


18. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "So What," p. 258.


20. Listen to the John Coltrane recording of "Impressions" (Impulse A-42).


22. Improvise on the blues in F using progressions 1-4, pp. 304-307, line 1, with the rhythm section.

23. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit VII for competency as prescribed in the Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

Supplementary Instructional Materials and Equipment

Books


2. ________, Herbie Hancock, Vol. XI.


(See Unit I, pp. 145-46)

**Periodicals**


**Recordings**


2. Benson, George, guitar, "So What," (recording and number not available).


Supplementary Instructional Strategies

1. Memorize additional phrases from solo transcriptions in this unit.

2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.

3. Write original four- and eight-measure melodies on the Eb dorian, Ab mixolydian and Db major scales, and on the II V7 I progression in Db major.

4. Write an original twelve-measure blues melody using progression 1, 2, 3 or 4, pp. 304-307, line 1, in F, and perform with the rhythm section.

5. Transpose and perform "Twelve Bars of Greens," p. 197, to the keys of C, G, Bb and Eb, using progressions 1 and 2, pp. 304-305, lines 6, 11, 8 and 3.


7. Improvise on the blues in G using the progressions 1-3, pp. 304-306, line 11.

8. Improvise on the blues in Bb using the progressions 1-4, pp. 304-307, line 8.


10. Transcribe a blues solo from a recording of a well-known jazz musician.
11. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in Db major from the supplementary material.

12. Write all memorized phrases on staff paper and keep in a notebook.

13. Make up progressions and tunes using the twenty-one chords that have been presented in Units I-VII, and improvise with the rhythm section.

14. Play the Ab7(#11) arpeggio, p. 298, line 8, and improvise on the Ab lydian b7 scale, p. 298, line 8, in place of the Ab mixolydian scale.

15. Learn the piano voicings for the three chords in Db major, p. 310, line 8, and chord while other students improvise.

16. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader's phrase.

17. Memorize and utilize pentatonic and blues scales, p. 301, on F, C, Bb, G and Eb blues progressions, pp. 304-305.

18. Memorize, perform and improvise on the following:
   a. Aebersold, I, "8 Bar Phrases" (side 1, band 1).
   b. ________, I, "4 Bar Phrases" (side 1, band 2).
   c. ________, I, "Random Minor Chord/Scales" (side 1, bands 3-4).
d. Hancock, "And What If I Don't," Aebersold, XI (side 1, band 3). (Uses Bb7 +9.)

e. Stitt, "Streamlined Stanley."

19. Listen to the recordings of the following tunes; perform with the recording, and memorize phrases from the following solo transcriptions:

a. Armstrong, "West End Blues," Downbeat, XXXVIII (September 16, 1971), 44.


e. Martino, "Impressions," Downbeat, XLIII (February 12, 1976), 40-42.


20. Read the following supplementary material:

a. Baker, Jazz Improvisation, Chapter XIV, "Constructing a Jazz Chorus," pp. 104-120.


21. Review Units I-VI.
C Instruments
Freddie Freeloader Ctg 2
(Miles Davis Solo)
C Instruments

Impressions

J. Coltrane

\[ \text{Dr.} \]

\[ \text{D-7} \]

\[ \text{D-7} \]

\[ \text{b}_{5} b_{5} \text{ Eb-7} \]

\[ \text{b}_{5} b_{5} \text{ D-7} \]

\[ \text{b}_{5} b_{5} \text{ Eb-7} \]

\[ \text{b}_{5} b_{5} \text{ D-7} \]

\[ \text{b}_{5} b_{5} \text{ Eb-7} \]

\[ \text{b}_{5} b_{5} \text{ D-7} \]

\[ \text{b}_{5} b_{5} \text{ Eb-7} \]

\[ \text{b}_{5} b_{5} \text{ D-7} \]
C Instruments

So What (pg 2)
UNIT VIII - Gb MAJOR

Instructional Objectives and Performance Standards

After completing Unit VIII, the student will be able to

1. Write perfectly, (a) the Ab dorian, (b) the
   Db mixolydian, (c) the Gb major, (d) the D aeolian,
   (e) the A phrygian and (f) the Bb lydian b7 scales.

2. Write perfectly, (a) the Ab minor seventh,
   (b) the Db dominant seventh, (c) the Gb major seventh,
   (d) the F sixth, (e) the D minor seventh, (f) the
   A minor seventh and (g) the Bb dominant seventh (#11)
   chords.

3. Perform perfectly by memory, (a) the Ab dorian,
   (b) the Db mixolydian, (c) the Gb major, (d) the D aeolian,
   (e) the A phrygian, (f) the Bb lydian b7 scales in eighth
   notes, rock and swing styles, quarter note equals 160
   beats per minute.

4. Perform perfectly by memory, (a) the Ab minor
   seventh, (b) the Db dominant seventh, (c) the Gb major
   seventh, (d) the F sixth, (e) the D minor seventh, (f) the
   A minor seventh and (g) the Bb dominant seventh (#11)
   arpeggios in eighth notes, rock and swing styles, quarter
   note equals 160 beats per minute.

5. Improvise on, (a) the Ab minor seventh, (b) the
   Db dominant seventh, (c) the Gb major seventh, (d) the
   F sixth, (e) the D minor seventh, (f) the A minor seventh
and (g) the Bb dominant seventh (#11) chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 V7 IM7, in the key of Gb major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

7. (a) Analyze the progression I6 VI-7 II-7 V7, in the key of F major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

8. (a) Analyze the progression I6 IV7(#11) III-7 VI-7 II-7 V7, in the key of F major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

9. Improvise on the F blues, (a) progression #1, (b) progression #2, (c) progression #3 and (d) progression #4, in rock and swing styles, quarter note equals 100-192 beats per minute, with a rating of at least three on a five-point scale.
10. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.

Instructional Materials and Equipment

Books


2. ______, Herbie Hancock, Vol. XI.

Recordings

1. Hancock, Herbie, piano; Freddie Hubbard, trumpet, "Cantaloupe Island," *Empyrean Isles* (Blue Note BLP 4175) or Herbie Hancock (Blue Note LA 399-H2).


Equipment

1. Stereo record player.

Instructional Strategies

1. Memorize and perform the Db mixolydian scale and Db7 arpeggio, pp. 296-297, line 3, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.

2. Transpose and perform "Mixolydian Exercise 1," "Mixolydian Exercise 2," "Mixolydian Exercise 4," and

3. Utilize memorized phrases, transposed to Db mixolydian, as well as the Db mixolydian scale to improvise on the Db7 chord. Use compositional devices such as augmentation, diminution, repetition, sequence and fragmentation to develop melodic motives. Be sure to use different dynamic levels as well as different types of jazz embellishments and special effects.

4. Memorize and perform the Ab dorian scale and Ab-7 arpeggio, pp. 296-297, line 3, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


6. Utilize memorized phrases, transposed to Ab dorian, as well as the Ab dorian scale to improvise on the Ab-7 chord. (See #3.)

7. Memorize and perform the scales, arpeggios and patterns, pp. 296-297, line 3; 308-309, on the progression II V7 I, p. 302, line 3, in Gb major.

8. Improvise on the progression II V7 I, p. 302, lines 1, 2, 3, 4, 6, 8, 9 and 11, in the keys of Ab, G, Gb, F, Eb Db, C and Bb major.

10. Analyze the progression, "On the Trail," p. 272, with Roman numerals and indicate appropriate scales. Discuss the use of the major, dorian, phrygian, lydian b7, mixolydian and aeolian scales for the I6, II-7, III-7, IV7(#11), V7 and VI-7 chords, respectively.

11. Discuss the progressions I6 VI-7 II-7 V7 and I6 IV7(#11) III-7 VI-7 II-7 V7 in F major and II-7 V7 I in Gb major. Memorize, perform and improvise on each arpeggio and scale separately, then improvise on each progression.

12. Memorize and perform the appropriate scales and arpeggios in eighth notes to the progression, "On the Trail," p. 272.

13. Listen to and then play along with the recording of the transcribed solo, "On the Trail," p. 273, (Music Minus One 671).

14. Discuss the difference in progressions on p. 272 and p. 273, particularly the VI-7 and VI7 chords.


16. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "On the Trail," p. 272.
17. Memorize and perform "Cantaloupe Island," p. 274, with the rhythm section or Aebersold, XI (side 1, band 1).

18. Memorize and perform the appropriate scales and arpeggios in eighth notes with the rhythm section or the recording to the progression, "Cantaloupe Island," p. 274.

19. Listen to and then play along with the recordings of the transcribed solo, "Cantaloupe Island," pp. 276-277, (Blue Note BLP 4175, Blue Note LA 399-H2 or Verve 8661).


21. Utilize the memorized phrases and the appropriate scales and arpeggios to improvise on the progression, "Cantaloupe Island," p. 274, with the rhythm section or the recording, Aebersold, XI (side 1, band 1).


23. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit VIII for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.
Supplementary Instructional Materials and Equipment

Books


2. ________, Time to Play Music, Vol. V.

3. ________, Cannonball Adderley, Vol. XIII.


5. Brown and Brown, An Introduction to Jazz Improvisation.


8. Petersen, Jazz Styles & Analysis: Guitar.

Periodicals


Recordings


2. Dodgion, Jerry, alto saxophone, "Tip Toe," Consummation (Blue Note 84346).


6. Pepper, Art, alto saxophone, "Broadway," The Return of Art Pepper (Jazz West JWLP-10).

Supplementary Instructional Strategies

1. Memorize additional phrases from solo transcriptions in this unit.

2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.

3. Write original four-and eight-measure melodies on the Ab dorian, Db mixolydian and Gb major scales, and on the II V7 I progression in Gb major. Also write melodies on the I VI-7 II-7 V7 and the I IV7 II-7 VI-7 II-7 V7 progressions in F major.

4. Write an original twelve-measure blues melody using progression 1, 2, 3 or 4, pp. 304-307, line 1, in F, and perform with the rhythm section.

5. Transpose and perform "Twelve Bars of Greens," p. 197, to the keys of C, G, Bb, Eb and Ab, using progressions 1 and 2, pp. 304-305, lines 6, 11, 8, 3 and 10.


7. Improvise on the blues in G using the progressions 1-3, pp. 304-306, line 11.

8. Improvise on the blues in Bb using the progressions 1-4, pp. 304-307, line 8.

10. Improvise on the blues in Ab using the progressions 1-4, pp. 304-307, line 10.

11. Improvise on the progressions, Aebersold, Vol. I (side 1, bands 2-3, 6 and side 2, band 2) for supplementary practice on dorian, II V7 I and F blues.


13. Work on Brown, pp. 22-26, with the recording for supplementary practice.

14. Improvise on the progression I6 VI-7 II-7 V7, p. 303, lines 1, 2, 3, 4, 6, 8, 9 and 11, with the rhythm section. Be sure to think the major key signature through all four chords of the progression.

15. Discuss the use of 5th mode of the melodic minor scale on the VI7 chord as used in "On the Trail," by Clark Terry in the transcription on p. 273.

16. Transcribe a blues solo from a recording of a well-known jazz musician.

17. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in Gb major from supplementary material.

18. Write all memorized phrases on staff paper and keep in a notebook.
19. Make up progressions and tunes using the chords that have been presented in Units I-VIII, and improvise with the rhythm section.

20. Play the Db7(#11) arpeggio, p. 298, line 3, and improvise on the Db lydian b7 scale, p. 298, line 3, in place of the Db mixolydian scale.

21. Learn the piano voicings for the three chords in Gb major, p. 310, line 3, and chord while other students improvise.

22. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader's phrase.

23. Memorize and utilize pentatonic and blues scales, p. 301, on F, C, Bb, G, Eb and Ab blues progressions, pp. 304-305.

24. Memorize, perform and improvise on the following:

a. Aebersold, I, "24 Measure Song" (side 2, band 4).

b. V, "Beatitude" (side 2, band 3). (Uses Gb Maj+(+4))

c. Adderley, Nat, "Work Song," Aebersold, XIII (side 1, band 1).


e. Silver, Horace, "Song for My Father," Aebersold, SVII (Side 1, band 1). (Uses C7+9.)
25. Listen to the recordings of the following tunes; perform with the recording, and memorize phrases from the following solo transcriptions:


26. Read the following supplementary materials:


27. Review Units I-VII.
C Instruments

On The Trail

George - Terry

Solesl

C7 F6 D7 G7 C7 F6 D7 G7 C7

F6 Bb7 A7 D7 G7 C7

Ab7 Db7 Ab7 Db7

G7 C7 F6 (D7) (G7) (C7)
C Instruments

[Music notation]
UNIT IX - D MAJOR

Instructional Objectives and Performance Standards

After Completing Unit IX, the student will be able to

1. Write perfectly, (a) the E dorian, (b) the A mixolydian, (c) the D major, (d) the D whole tone, (e) the G harmonic minor (mode 5) and (f) the G half step-whole step diminished scales.

2. Write perfectly, (a) the E minor seventh, (b) the A dominant seventh, (c) the D major seventh, (d) the D dominant seventh (b5) and (e) the G dominant seventh (b9) chords.

3. Perform perfectly by memory, (a) the E dorian, (b) the A mixolydian, (c) the D major, (d) the D whole tone, (e) the G harmonic minor (mode 5) and (f) the G half step-whole step diminished scales in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

4. Perform perfectly by memory, (a) the E minor seventh, (b) the A dominant seventh, (c) the D major seventh, (d) the D dominant seventh (b5) and (e) the G dominant seventh (b9) arpeggios in eighth notes, rock and swing styles, quarter note equals 160 beats per minute.

5. Improvise on (a) the E minor seventh, (b) the A dominant seventh, (c) the D major seventh, (d) the D dominant seventh (b5) and (e) the G dominant seventh (b9)
chords in rock and swing styles, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

6. (a) Analyze the progression II-7 V7 IM7, in the key of D major; (b) perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (c) improvise in rock and swing styles on the progression, quarter note equals 120-160 beats per minute, with a rating of at least three on a five-point scale.

7. Improvise on the F blues, (a) progression #1, (b) progression #2, (c) progression #3, and (d) progression #4, in rock and swing styles, quarter note equals 100-192 beats per minute, with a rating of at least three on a five-point scale.

8. (a) Perform perfectly by memory the appropriate arpeggios in eighth notes for each chord of the progression, and (b) improvise in rock and swing styles on the progression II-7 V7 IM7 in the keys of Ab, G, Gb, F, Eb, D, Db, C and Bb major, quarter note equals 160 beats per minute, with a rating of at least three on a five-point scale.

9. Identify the tunes and transcriptions in the unit by, (a) title, (b) composer, (c) form, and (d) performer.
Instructional Materials and Equipment

Books


Recordings


Equipment

1. Stereo record player.

Instructional Strategies

1. Memorize and perform the A mixolydian scale and A7 arpeggio, pp. 296-297, line 7, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


3. Utilize memorized phrases, transposed to A mixolydian, as well as the A mixolydian scale to improvise on the A7 chord. Use compositional devices such as augmentation, diminution, repetition, sequence and
fragmentation to develop melodic motives. Be sure to use different dynamic levels as well as different types of jazz embellishments and special effects.

4. Memorize and perform the E dorian scale and E-7 arpeggio, pp. 296-297, line 7, in half notes, quarter notes and eighth notes in rock and swing styles, quarter note equals 120-160.


6. Utilize memorized phrases, transposed to E dorian, as well as the E dorian scale to improvise on the E-7 chord. (See #3.)

7. Memorize and perform the scales, arpeggios and patterns, pp. 296-297, line 7; 308-309, on the progression II V7 I, p. 302, line 7, in D major.

8. Improvise on the progression II V7 I, p. 302, lines 1, 2, 3, 4, 6, 7, 8, 9 and 11, in the keys of Ab, G,Gb, F, Eb, D, Db, C and Bb major.


10. Analyze the progression, "Take the 'A' Train," p. 288, with Roman numerals and indicate appropriate scales. Discuss the use of the D whole tone scale, p. 300, line 2, with the D7(b5) chord and the use of the G harmonic minor
(mode 5), p. 299, line 9 and the G half step-whole step diminished scales, p. 300, line 9, with the G7(b9), p. 299, line 9.

11. Memorize and perform the appropriate scales and arpeggios in eighth notes to the progression, "Take the 'A' Train," p. 288.

12. Listen to and then play along with the recording of the transcribed solo, "Take the 'A' Train," pp. 289-290 (Mercury SR 60827).


14. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "Take the 'A' Train," p. 288.

15. Memorize and perform "Satin Doll," p. 291, with the rhythm section or Aebersold, XII (side 1, band 1).


17. Memorize and perform the appropriate scales and arpeggios in eighth notes while the rhythm section or the recording plays the progression, "Satin Doll," p. 291.

18. Listen to and then play along with the recording of the transcribed solo, "Satin Doll," p. 292 (Vanguard VSD 79393).

20. Utilize the memorized phrase and the appropriate scales and arpeggios to improvise on the progression, "Satin Doll," p. 291, with the rhythm section or the Aebersold recording, Vol. XII (side 1, band 1).


22. Memorize and perform the arpeggios and scales, and improvise on the progression, F-7 (eight measures), Eb-7 (eight measures), D-7 (eight measures), with the Aebersold recording, I (side 1, band 2), or with the rhythm section in rock and swing styles, quarter note equals 120.

23. Evaluate the student's written and performance ability on the scales, chords and improvisation in Unit IX for competency as prescribed in the "Instructional Objectives and Performance Standards." Retest if necessary to attain competency.

Supplementary Instructional Materials and Equipment

Books


2. ________, All "Bird," Vol. VI.

5. _______, Cannonball Adderley, Vol. XIII.
(See Unit I, pp. 145-46.)

**Recordings**


**Supplementary Instructional Strategies**

1. Memorize additional phrases from solo transcriptions in this unit.
2. Record improvised solos by class members on a cassette or reel-to-reel tape recorder, play back and evaluate.
3. Write original four- and eight-measure melodies on the E dorian, A mixolydian, D major, D whole tone, G harmonic minor (mode 5) and the G half step-whole step diminished scales, and on the II V7 I progression in D major.
4. Write an original twelve-measure blues melody using progression 1, 2, 3 or 4, pp. 304-307, line 1, in F, and perform with the rhythm section.

5. Transpose and perform "Twelve Bars of Greens," p. 197, to the keys of C, G, Bb, Eb, Ab and D, using progressions 1 and 2, pp. 304-305, lines 6, 11, 8, 3, 10 and 4.


7. Improvise on the blues in G using the progressions 1-3, pp. 304-306, line 11.

8. Improvise on the blues in Bb using the progressions 1-4, pp. 304-307, line 8.


10. Improvise on the blues in Ab using the progressions 1-4, pp. 304-307, line 10.


12. Improvise on the progression I6 VI-7 II-7 V7, p. 303, lines 1, 2, 3, 4, 6, 7, 8, 9 and 11. Be sure to think the major key signature through all four chords of the progression.

13. Transcribe a blues solo from a recording of a well-known jazz musician.
14. Transpose and memorize dorian, mixolydian, major and II V7 I phrases in D, and D whole tone, G harmonic minor (mode 5) and G half step-whole step diminished phrases from the supplementary material.

15. Write all memorized phrases on staff paper and keep in a notebook.

16. Make up progressions and tunes using the chords that have been presented in Units I-IX, and improvise with the rhythm section.

17. Play the A7(#11) arpeggio, p. 298, line 7, and improvise on the A lydian b7 scale, p. 298, line 7, in place of the A mixolydian scale.

18. Learn the piano voicings for the three chords in D major, p. 310, line 7, and chord while other students improvise.

19. While the rhythm section plays a progression, have the leader (student or teacher) play two-measure phrases followed by two measures of rest, at which time the group repeats the leader's phrase.


21. Memorize, perform and improvise on the following:
   a. Aebersold, IV, "Five 8 Bar Phrases" (side 1, band 2).
   b. Davis, Miles, "Tune Up," Aebersold, VII (side 1, band 2).
22. Listen to the recordings of the following tunes: perform with the recording, and memorize phrases from the following solo transcriptions:


23. Read the following supplementary material:


24. Review Units I-VIII.
Take the "A" Train

(Clarford Brown Solo pg 2)

C Instruments

Alpheus Music Corp
SCALES, CHORD SYMBOLS, ARPEGGIOS,
PROGRESSIONS, PATTERNS AND
LEFT HAND PIANO VOICINGS
Major Scale Seventh Chords and Modes

- I - Ionian Mode (Major Scale)
- II - Dorian Mode
- III - Phrygian Mode
- IV - Lydian Mode
- V - Mixolydian Mode
- VI - Aeolian Mode (Pure Minor Scale)
- VII - Locrian Mode
CHORD SYMBOLS

Major Classification

C, C\(^\flat\), C6, C\(^9\).
C\(^\flat7\), CM7, CMaj7, C\(^7\).
C\(^\flat7(+4)\), CM7(+4), CMaj7(+4), C\(^7(+4)\).

(#4, +11 and #11 can be used in place of +4.)
(9 can be used in place of 7.)

Minor Classification

D-, D-6, Dm, Dm6, Dmi, Dmi6, Dmin, Dmin6.
D-7, Dm7, Dmi7, Dmin7.
(9 and 11 can be used in place of 7.)

Dominant Classification

G7, G7(+4). (#4, +11 and #11 can be used in place of +4.)
G7(b9), G7(#9), G7(b9 #9).
G7(b5), G7(#5), G7+, G7(b5 #5).
G7(b9 b5), G7(b9 #5), G7(#9 b5), G7(#9 #5), G7(b9 #9).
(9 and 13 can be used in place of 7.)

Half-Diminished Classification

B\(^\flat\), B\(^\flat7\), B-7(b5), Bm7(b5), Bmi7(b5), Bmin7(b5).

Diminished Classification

C\(^\flat\), C\(^\flat7\), Cdim, Cdim7.

(Symbols on each line can be used interchangeably.)
(Half Step, Whole Step) Diminished Scales

Whole Tone Scales

Diminished Scales
Major Pentatonic Scales

Blues Scales
<table>
<thead>
<tr>
<th>CONCERT</th>
<th>Bb</th>
<th>Eb</th>
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<td>1</td>
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<td>12</td>
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<td>9</td>
</tr>
</tbody>
</table>
CONCERT  Bb  Eb
1  3  10
   I   VI-7  II-7  V7
   Ab6  F-7  Bb-7  Eb7
2  4  11
   G6  E-7  A-7  D7
3  5  12
   Gb6  Eb-7  Ab-7  Db7
4  6  1
   F6  D-7  G-7  C7
5  7  2
   E6  C#-7  F#-7  B7
6  8  3
   Eb6  C-7  F-7  Bb7
7  9  4
   D6  B-7  E-7  A7
8 10  5
   Db6  Bb-7  Eb-7  Ab7
9 11  6
   C6  A-7  D-7  G7
10 12  7
   Cb6  Ab-7  Db-7  Gb7
11  1  8
   Bb6  G-7  C-7  F7
12  2  9
   A6  F#-7  B-7  E7
Blues Progression #2

1. F7  Bb7  E7  \( X \)  Bb7  \( X \)  F7  \( X \)  C7  Bb7  E7  C7
2. E7  A7  E7  \( X \)  A7  \( X \)  E7  \( X \)  B7  A7  E7  B7
3. Eb7  Ab7  Eb7  \( X \)  Ab7  \( X \)  Eb7  \( X \)  Bb7  Ab7  Eb7  Bb7
4. D7  G7  D7  \( X \)  G7  \( X \)  D7  \( X \)  A7  G7  D7  A7
5. Db7  Gb7  Db7  \( X \)  Gb7  \( X \)  Db7  \( X \)  Ab7  Gb7  Db7  Ab7
6. C7  F7  C7  \( X \)  F7  \( X \)  C7  \( X \)  G7  F7  C7  G7
7. B7  E7  B7  \( X \)  E7  \( X \)  B7  \( X \)  F#7  E7  B7  F#7
8. Bb7  Eb7  Bb7  \( X \)  Eb7  \( X \)  Bb7  \( X \)  F7  Eb7  Bb7  E7
9. A7  D7  A7  \( X \)  D7  \( X \)  A7  \( X \)  E7  D7  A7  E7
10. Ab7  Db7  Ab7  \( X \)  Db7  \( X \)  Ab7  \( X \)  Eb7  Db7  Ab7  Eb7
11. G7  C7  G7  \( X \)  C7  \( X \)  G7  \( X \)  D7  C7  G7  D7
12. Gb7  Cb7  Gb7  \( X \)  Cb7  \( X \)  Gb7  \( X \)  Db7  Cb7  Gb7  Db7
Blues Progressions # 4

F7 Bb7 E7 A7 E7 C7 F7
I7 II7 II7 V7 II7 I7 IV7 II7 I7

E7 A7 E7 A7 E7 G7 A7 F7 B7 E7

E7 Ab7 Eb7 A7 Ab7 E7 G7 C7 F7 Bb7 Eb7

D7 G7 D7 G7 D7 F#2 B7 E7 A7 D7

D7 G7 D7 G7 D7 F#2 B7 E7 Ab7 D7

C7 F7 C7 F7 C7 E7 A7 D7 G7 C7

B7 E7 B7 E7 C7 E7 B7 Eb7 Ab7 Db7 Gb7 B7

Bb7 Eb7 Bb7 Eb7 Bb7 D7 G7 C7 F7 Bb7

A7 D7 A7 D7 A7 G7 F7 B7 E7 A7

Ab7 Db7 Ab7 Db7 Ab7 E7 F7 Bb7 E7 Ab7

G7 C7 G7 C7 G7 B7 F7 A7 D7 G7

Gb7 Cb7 Gb7 Cb7 Gb7 Bb7 Eb7 Ab7 Db7 Gb7
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