

Junior Jazz—A Retroactive Narrative Inquiry

by

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A Project Submitted in Partial Fulfillment
of the Requirements for the Degree of

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University of Victoria

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Supervisory Committee

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Abstract

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The purpose of the study was to tell the story of Grief Point Junior Jazz, which combined singers and instrumentalists in an elementary school vocal jazz ensemble led by two music educators working in collaboration. An initial review of the literature confirmed jazz as a valid medium for teaching musical concepts, but indicated that resources for teaching vocal jazz at the elementary level are sparse. Whereas such resources are readily available for concert band and choral instruction, as well as instrumental and vocal jazz, materials appropriate for students in elementary vocal jazz are difficult to find.

Having explored first action research and then curriculum development as potential research models, narrative inquiry was eventually determined to be best-suited for representing the richness and complexity of the project through its consideration of context, its incorporation of individual voices, and ultimately its portrayal of the human side of the equation. The researchers adopted a retroactive approach in order to reflect upon and address some of the time constraints caused by events during the research year. Data was collected in a variety of forms. Beginning with repertoire and programs, photos and recordings, and other physical objects, field texts were generated by talking and writing about these “artifacts.” Students were surveyed and two interviews

conducted. Analysis of the data included averaging the ratings and rankings from the questionnaires, reading the interviews looking for themes, and reflecting on the field texts. The metaphor of diamond cutting was applied to the narrative. Additionally, a resource appendix of repertoire performed by Junior Jazz containing sample arrangements and student handouts written specifically for the group is attached.

Based on the study, the authors arrived at six conclusions. First, Grief Point Junior Jazz is part of an already rich musical heritage, carrying on the legacy of music making in Powell River. Second, the social aspect of making music in the ensemble was considered by the elementary-aged student participants as important as the music itself. Third, different paradigms determine how educational and satisfying music festivals are when it comes to vocal jazz. Fourth, as good quality repertoire is one of the most important building blocks in teaching music, the music educator must have a set of criteria to aid in the selecting of pieces; further a director must be prepared to adapt and arrange selections (examples included) to address the needs of singers and players alike in an ensemble such as Junior Jazz. Fifth, the importance of professional development for music educators cannot be overemphasized. Finally, collaboration is an essential component in teaching a vocal jazz group with instrumentalists like Junior Jazz.

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Dedication

We would like to dedicate this project to our long-suffering wives

Shelly Carson and Janice Olfert

and to the other members of our families

for their participation, patience, love, and support.

Chapter 1

Introduction

Context

Powell River may be a paper mill town with a population of only 13 000, but it has a long history of support for music. Since its early days—when the only link with other communities was by boat—the community has had to be self-contained because of its isolation. From the beginning, the visionary founders of the Powell River Paper Company, the Scanlon brothers who built and ran the town for the first half-century, made sure that the community had all the amenities. They built tree-lined streets and housing with free electricity; they furnished a hospital with steam heat directly from the mill; they provided a huge baseball diamond and field plus a golf course for outdoor sports; and they built Dwight Hall, a large community hall with a fully-sprung floor, for dances, concerts, and other functions.

The self-reliant people of Powell River formed various instrumental bands and singing groups, and ensured that music would be taught in the schools. Soon, the mill owners sponsored their own award-winning pipe band; choirs formed, festivals were started, and ultimately, all this musical activity gave birth to the Powell River Academy of Music, which in turn birthed Kathaumixw, an International Choral Music Festival of world renown. In the 1990s, vocal jazz became a major presence on the musical scene, as well, when the Vocal Summit began. Set in the midst of this musical culture was Grief Point Elementary

School, one of eight schools in School District 47, and what follows is a brief summary of the beginnings of Junior Jazz.

Genesis of Junior Jazz

Nearly a decade ago, Roy Carson, a music educator and one of the researchers, moved back to Powell River, the city in which he had grown up, to teach band. His duties included teaching beginning band at several elementary schools. One of his assigned schools was Grief Point Elementary, where Richard Olfert, the co-researcher, was teaching general music. Key to the story was that Olfert, inspired by his exposure to jazz at the Vocal Summit, had begun introducing vocal jazz to his school's Senior Choir. Coincidentally, since the beginning band program at Grief Point School started at Grade 6, by Grade 7, Carson's students had sufficient skills to begin playing jazz in a small ensemble. By combining members of Olfert's senior choir and Carson's Grade 7 band class, Junior Jazz as an ensemble was born. This volunteer, extra-curricular school group participated in over half a dozen Summits and performed concerts not only in Powell River, but also in Pender Harbour on the Sechelt Peninsula, and on Texada Island.

Rationale

A year or two prior to Carson's arrival in Powell River, the Grief Point Senior Choir had begun learning repertoire from the show choir and vocal jazz categories of choral literature because this music was easy to use, being suitably arranged vocally for this age group, fun to sing, and "jazzy." Grief Point School had no rhythm section and so the piano accompaniments had to suffice. As Olfert was already a pianist, but had no experience playing jazz, he used these octavo arrangements with piano parts to introduce the genre to his choir and

began learning the style. Being exposed to more authentic models of jazz at the Vocal Summit, enthusiasm for the genre grew, and soon there was a desire to take vocal jazz a step further with the students. A break-out group was formed, and initially, Carson helped out by playing bass for the ensemble. Later, as Carson's instrumental jazz combo became stronger, band students were added to create a basic rhythm section and the idea of combining players with singers germinated: Carson and Olfert realized that in jazz, vocalists and instrumentalists share skills, and thus could benefit from a combined approach to learning the genre.

The two teachers quickly discovered, however, that there were few appropriate arrangements that included parts for singers and instrumentalists that would satisfy the requirements of the Grief Point Junior Jazz group, particularly in terms of difficulty. Out of necessity, they began arranging rhythm section parts themselves, with Carson generating parts for the band instruments. Carson and Olfert discovered that existing charts could be adapted, but often required major modification, which frequently involved virtually rewriting the arrangements. Keys had to be changed to make the parts playable for the young instrumentalists and singable for the vocalists. Parts had to be simplified to make the form easily identifiable to young musicians: each section of a piece needed to be isolated so that the students would understand how it fit into the whole because only then would they be able to recreate it and make the song their own. This understanding was essential for improvisation.

As the group ventured further into the jazz idiom, it became evident that there were other concerns besides repertoire that needed to be addressed. Participating in the Vocal Summit exposed the group to secondary, college-level, and professional vocal jazz choirs and ensembles, and it was soon obvious that a

pedagogical framework was necessary for the group to progress to the next level. Skills development, stylistic considerations, and improvisation—all of these needed learning resources that would make it possible for Olfert and Carson to present these musical concepts at an appropriate level and in a manner suitable for beginners at the upper elementary school level.

A preliminary review of related learning resources revealed the following. First, there were several methods for beginning band students to learn jazz, for example, the *Standard of Excellence Jazz Ensemble Method* (Sorenson & Pearson, 1998), but fewer materials for young vocal jazz singers, *Junior Jazz* (Shaw, 1993 & 1997) being an exception. Second, there were several different approaches to improvisation, mostly for instrumentalists, although Weir (2001) has written *Vocal Improvisation for Singers*, but they were usually geared to soloists, and older musicians. Third, although experts in the field of vocal jazz such as Rutherford (2008) and Zegree (2002) have written good general texts compiling examples and resources on the subject, there did not seem to be any single reference source aimed at elementary school students that combined all the important elements in a practical way. Fourth, regarding appropriate repertoire, *Sound Music Publications* (DeMiero, 1999) seemed to be the only publisher which embraced an holistic approach to vocal jazz, but the amount of literature accessible at the elementary level was limited.

Research did, however, uncover an article about a music educator doing something similar in Washington State (Wilson, 2005). Carson and Olfert discovered that Wilson's Grades 3–5 choir, JDZ Jazz, had encountered challenges similar to those of Grief Point Junior Jazz, most notably the problem of having to adapt existing charts to suit the needs of young jazz musicians. It was difficult finding other support in the literature for bringing the vocal and instrumental

sides of jazz together in elementary school. Because of the unique aspects of Grief Point Junior Jazz, Carson and Olfert determined to put this ensemble forward as a model of the synergy that can happen between instrumental and vocal music, between ensemble and solo work, and between collaborating music educators, with jazz as the common denominator.

Statements of Purpose

The success of Grief Point Junior Jazz, together with the need for appropriate resources identified above, combined to generate the impetus for the researchers to undertake further studies at the University of Victoria. At first, their intent was to conduct action research with the ensemble, but over time—partly due to the process of sharpening the focus of the study, as well as variables beyond the researchers' control—the statement of purpose shifted, and the methodology of the project evolved through curriculum development to narrative inquiry. What follows is a brief summary of the different statements of purpose and research models considered.

First (Original) Statement of Purpose

The purpose of this master's project in music education is twofold: first, to create repertoire representative of the jazz idiom suitable for an ensemble of singers and instrumentalists at the elementary school level and second, to develop learning resources that will include the necessary components of an elementary jazz program that incorporates both instrumentalists and singers in the exploration and performance of this uniquely North American genre.

Jump on the Jazz Bike.

The original statement of purpose led to the consideration of an action research methodology and the development of the *Jazz Bike* model. When action research was considered, the researchers proposed the analogy of learning to ride a bicycle for the process of learning jazz. For the music students at Grief Point School, Junior Jazz was very much like a shiny new bicycle awaiting them on Christmas morning. Jazz was something new and exciting, a “step up” from concert choir and beginning band, which, like tricycles, are stable and foundational precursors. In their role as teachers, the researchers could simply offer the students a bike and tell them to jump on and start pedalling, or they could choose to start the young jazzers off with training wheels. The training wheels would be akin to basic skills of jazz which would be coupled with safe, arranged repertoire that would be easy to learn. With a gentle push and plenty of encouragement, the Junior Jazz group would be rolling very quickly using the training wheels.

As they gained confidence and began to enjoy the ride, some students would want to take off on their own, so the bolts on the training wheels would be loosened. When individuals were ready (to improvise solos, for instance), the wheels would be removed completely and the young musicians set free. Sometimes there would be minor tumbles, sometimes major crashes; sometimes the teachers would have to keep the young singers and players upright by holding on to the back of the saddle; but always, they would be encouraged to get back on the bike and try again. Certain students would never let go of the training wheels, while others took off on their own almost immediately. No matter which way this played out for each individual (and each person would

make the jump at a different point) the ride was shared by the ensemble, including the teachers.

Jump on the Jazz Bike was to be the action research model for how Grief Point Junior Jazz works, with the focus being the enabling of students through repertoire and learning resources, but the impracticality of conducting action research on a volunteer group that changed every year, in addition to changes in circumstance, led to a shift in purpose and the consideration of Curriculum Development as the research model.

Second (Revised) Statement of Purpose

The purpose of this master's project in music education is twofold: first, to identify criteria that will help music educators select repertoire representative of the jazz idiom suitable for an ensemble of singers and instrumentalists at the elementary school level and second, to develop a practical learning resources package that will include the necessary components and skill sets required for such an elementary jazz program to succeed in the exploration and performance of this uniquely North American genre.

The *GEM* model.

When the project shifted from action research to curriculum development, the *Jazz Bike* analogy no longer fit, since the purpose was refocused onto the physical materials; the process and involvement of the students was de-emphasized in favour of the repertoire and resources for teachers. In order to facilitate the selection of repertoire and development of resources appropriate to elementary vocal jazz, a curriculum-based model was proposed. From nearly fifty identified criteria used by a variety of researchers and music practitioners, the researchers

came up with the *GEM* model using three over-arching categories and accompanying questions as a tool for the evaluation of vocal jazz resources and literature. Here are the principles considered in the *GEM* model:

G = Groove/feel; E = Educational; M = Music-making.

Originally designed to apply to vocal jazz resources and literature, the model was expanded to include events and experiences. When the researchers realized that their project was beginning to encompass far more than issues of curriculum alone, the project evolved into narrative inquiry. The *GEM* model was retained to structure feedback from the students on repertoire, as well as various important activities organized throughout the Junior Jazz year.¹ This accommodation is articulated as follows:

G = Groove/feel = appreciation of jazz;

E = Educational = knowledge of the jazz;

M = Music-making = performance of jazz.

Eventually, Carson and Olfert came to the realization that what they really wanted to do was tell the story of Grief Point Junior Jazz and this decision led to the adoption of narrative inquiry and a mixed-methods model of research, plus a re-articulated statement of purpose, as follows.

Third (Final) Statement of Purpose

The purpose of this master's project in music education was to tell the story of Junior Jazz. From its beginnings as an extra-curricular choir breakout ensemble at Grief Point Elementary School, to being featured performers at the Powell River Vocal Summit, the Junior Jazz narrative is about what can happen when one puts young singers and instrumentalists together in the exploration and performance of this uniquely North American musical genre. This is also a story

about the collaboration of two teachers, their search for inspiration and resources for teaching vocal jazz, and their dedication to the advancement of music education in public schools.

A Diamond in the Rough.

Although there will be a more complete discussion of narrative inquiry in the Chapter 3, it may be useful at this point to briefly mention the significance of the metaphor chosen to tell the story of Junior Jazz. Although the statement of purpose shifted in emphasis, and the type of research evolved, aspects of each were retained. In the end, all three statements of purpose have been incorporated into the story of Junior Jazz, as resources, repertoire, and criteria have been identified and developed. The three different statements of purpose and three models of research have been recorded here in order to chronicle the evolution in thinking and priorities that took place during this project. One fundamental insight gained through the process was that the researchers realized they needed to tell their story in order to make sense of the phenomenon. With a nod to the *GEM* model, Grief Point Junior Jazz is a diamond in the rough whose facets will be revealed in this document.

Delimitations

There are three delimitations in the research study. First, during the research year (September, 2011 through April, 2012), Grief Point Junior Jazz was an ensemble comprised of fifteen students—nine singers and six instrumentalists,

1 It would later reemerge slightly modified as the *JEM* model, a rubric for evaluating repertoire. See Chapter 4 for further discussion and examples of its application to Junior Jazz arrangements.

plus the two teachers who led the group. Second, singers in Junior Jazz had to be in Grade 6 or 7 and the beginning band musicians had to have played for a minimum of one year in a regular band program. Third, the repertoire of the group focused on the jazz idiom including swing, blues, Latin, and straight styles.

Limitations

There are four limitations the researchers faced in this project. First, with one exception, Grief Point Junior Jazz consisted of students from a single elementary school in Powell River, British Columbia (School District 47). Second, there was a diversity of skill levels amongst the players and singers in the group. Third, rehearsals were limited to a maximum of two per week as Grief Point Junior Jazz was a volunteer, extra-curricular school group. Fourth, rehearsals took place in a school music room with the equipment necessary for a rhythm section, a basic sound system, music stands, and chairs.²

Assumptions

The authors made three assumptions in the project. The first assumption was that the beginning band program would continue at Grief Point Elementary School during the term of the study. The second was that a Senior Choir (whose members were in Grades 5, 6, and 7) would also be part of the school music program. Finally, the third assumption was that Grief Point Junior Jazz would continue to be able to use an equipped room at the school.

² Grief Point Elementary School closed in June, 2013, and was replaced by a new building, Westview Elementary School, with better facilities.

Definitions

Beginning Band refers to a band program conducted at school with elementary-aged students, usually in Grades 6 and 7.

“The term *vocal jazz* is used to describe the genre that generally refers to small choral ensembles that specialize in jazz” (Zegree, 2002, p. 2).

Learning Resources denotes a compilation of necessary exercises and activities that supports and directs the learning of students.

“Perhaps the best and most succinct definition of *improvisation* is spontaneous composition” (Zegree, 2002, p. 52).

Summary

Because the researchers adopted a mixed-methods approach, the story of Junior Jazz unfolds in a slightly unconventional manner. First, there are changes in person, tense, and voice depending whether a section or chapter is academic, narrative, or field text. Additionally, there is a teaching resource in the Appendix which includes two live recordings as well as five of Carson’s complete vocal jazz arrangements with the accompanying student handouts as performed by Grief Point Junior Jazz during the research year.

Chapter 2 contains a review of literature related to vocal jazz in the context of elementary music education. In Chapter 3, we present our methodology, complete with a presentation of the procedures and analysis of the various types of data collected, as well as how our project evolved through three different research models and our rationale for choosing *narrative inquiry*. Chapter 4 contains a detailed discussion of the importance of good quality repertoire and how it is selected, followed by a demonstration of the practical application of our

JEM criteria. The narrative of Grief Point Junior Jazz and our journey as researchers is told in Chapter 5, which also includes the results of the research undertaken. Chapter 6 concludes with a final application of the metaphor *a diamond in the rough*, and provides more “reflections and refractions”—the researchers’ personal musings and conclusions—to complete the project.

(Immediately following Chapter 6 are thirteen “artifacts,” or field texts, where Carson and Olfert express reactions to and opinions on a variety of topics related to Junior Jazz. These artifacts are vital to a deeper understanding of the joys and frustrations, questions and insights the researchers grappled with throughout the project and are gathered together in a section immediately following Chapter 6, before the References, so as not to disrupt the flow for the reader.)

Chapter 2

Review of the Literature

In researching the literature in order to tell the story of Grief Point Junior Jazz, we began with a broad look at what has been written on vocal jazz in music education and the various elements of which it is comprised. Our research also included a survey of educational research methods, as well as looking specifically for articles on repertoire and resources appropriate for use with elementary-aged students. The review that follows will examine vocal jazz as it relates to elementary music education under the following headings:

1. Background History: Jazz in North American Public Schools
2. Why Jazz in the Elementary School
3. Concert Band and Instrumental Jazz
4. Classical Choral and Vocal Jazz
5. Improvisation
6. Approaches to Teaching
7. Quality Repertoire
8. Collaboration
9. Finding the Relevant Research Model
10. Action Research
11. Curriculum Development
12. Narrative Inquiry

Background History: Jazz in North American Public Schools

Jazz has been in North American public schools since at least the 1960s, when the participants in the Tanglewood Symposium (Choate, Fowler, Brown, & Wersen, 1967) recommended its inclusion in music education. In *A Study of the School Jazz Ensemble in American Music Education*, Ferriano (1990) chronicles the movement and describes the factors that led to jazz ensembles becoming part of the school curriculum. He suggests that jazz ensembles were an outgrowth of the school band movement beginning after World War II, and he reiterates how the Tanglewood Symposium of 1967 was pivotal in encouraging the study of jazz in public schools. This jazz was almost entirely instrumental, and it took nearly a decade until vocal jazz appeared on the scene.

In the mid-1970s, there was a sudden explosion of interest in the form—particularly in the Pacific Northwest—where people like Ken Krantz, Dave Cross, and Frank DeMiero began to develop vocal jazz as a medium for music education in public schools. Their seminal booklet, *Vocal Jazz Concepts for the Music Educator* (Kysor, 1976), is a testimony to the hunger for ideas and resources that followed. At roughly the same time, Peter Taylor became the first Canadian music educator to introduce vocal jazz in the Vancouver area. From that time on, through the 1980s, many others joined in, creating a ground swell. Methods were written, and repertoire was published to try to meet the demand.

Why Jazz in the Elementary School?

Why study jazz at the elementary level? As noted above, educators have been making jazz a component of secondary music programs in North America for half a century now, and rationales for jazz as a vehicle for teaching musical

concepts as well as cultural and historical awareness continue to be well-articulated by people such as Marsalis in publications like *Marsalis on Music* (1995). The case has been made and well-documented for traditional secondary school jazz studies, but what about at the elementary level? Hackett and Lindeman (1999) state, "Most elementary music programs do not include jazz as part of the curriculum ... however, jazz can and should be introduced into the elementary classroom" (p. 61). The question remains: why? What special skills and knowledge does jazz bring to music education?

Besides the richness of musical concepts embedded within jazz that can be taught to students of all ages, there are other excellent reasons to bring the study of jazz to elementary students. First, it is easy to adapt material to fit the elementary music classroom (Ferguson, 2004). Second, young children are naturally spontaneous and creative and oriented towards improvisation (Brophy, 2001). Third, the idiom of jazz is conducive to fostering co-operative behaviours because "jazz is fundamentally a social form of communication" (Grant, 2002, p. 13). Among other things, jazz fosters individual accountability, equal participation, simultaneous interaction, team building, and the valuing of differences (Grant, 2002).

Concert Band and Instrumental Jazz

How does concert band fit into this picture? Having a beginning band program in upper intermediate or early middle school (i.e., Grades 6 and 7) is foundational for giving students the prerequisite instrument skills they need to be able to explore the world of jazz. Such programs provide the fundamental building blocks of instrument technique, musical literacy, and performance experience. Fortunately, many, if not most, school districts still maintain

beginning band programs. These programs typically follow one of several methods, of which *Essential Elements* (Rhodes, Bierschenk, Lautenheiser, & Higgins, 1991) and *Standard of Excellence* (Pearson, 2004) are two good examples.³ Traditionally, instrumental jazz (often referred to as “combo” or “stage band”) has developed as a “break-out” group out of concert band.

When it comes to young instrumentalists and jazz, there are many “how-to” articles in publications such as the *Jazz Educators Journal* with information on everything from how to build a combo (Gueulette, 2008), to getting students with few skills to play using step-by-step methods on improvisation as demonstrated by a Grade 6 and 7 group in a small school in Alabama (Murdick, 2003). These articles identify one of the big advantages of the combo experience as being its inherent flexibility—a flexibility, which allows different combinations of instruments and skill levels to work together through unison playing. In addition, there are educators who have focused on teaching improvisation to beginners, often using techniques such as imitation, call and response, and the twelve-bar blues form (Fratia, 2002; Ghiglione, 2002; Tomassetti, 2003). Well-known British Columbian jazz musician, Ingrid Stitt, followed suit in a master’s thesis entitled, *The House That Jazz Built* (2007), and even though it is intended for the secondary level, many of her ideas can be applied to younger musicians with fewer skills. Her resource package is aimed at music educators lacking experience teaching instrumental jazz.

When it comes to jazz methods, it is important to note here that, in response to demand from music educators for materials to initiate these programs, there has been a trend toward resources that draw together the main elements of jazz. In

³ For a more complete discussion of band methods, see the *Essential Elements* facet in the narrative.

the realm of student methods, this began with musicians like Spera in his *Jazz Improvisation Series* (1976), and has led to the more recent *Chop-Monster* series (Berg, 1998), and the *Standard of Excellence Jazz Ensemble Method* (Sorenson & Pearson, 1998). Furthermore, books such as *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide* (Dunscomb & Hill, 2002) and *Teaching Music through Performance in Jazz* (Miles & Carter, 2008) demonstrate not only how much jazz education has advanced, but also that instrumental jazz in school has come of age. Jazz programs are no longer just add-ons; in the band world, jazz has repeatedly been validated.

Classical Choral and Vocal Jazz

Moving to a different part of the musical spectrum, it is important to bring choral music into the discussion. Just as concert band programs lay the groundwork of instrumental skills for jazz programs, choral programs are what vocal technique is built on in the school setting. Because a lot of singing at the elementary school level is taught in general music classrooms, there are not many method books for young singers, although *Choral Connections* (1999) is an example of a series that strives to teach effective vocal technique through singing repertoire. *Lifeline for Children's Choir Directors* (Bartle, 1993) is a good Canadian example of the many fine resources that are available for conductors of children's choirs. Recent publications by clinician educators such as Seelig (2005; 2007), focus on developing proper vocal technique as well as how to run effective choir rehearsals. These choral and vocal skills are the underpinnings of ensemble singing, and while the argument has yet to be proven that classical singing technique is unnecessary for singing jazz, such skills transfer.

As mentioned earlier, when vocal jazz in schools exploded in the mid-1970s, it became popular for many choral teachers to incorporate vocal jazz into their show choir programs (Aitken, 1989); vocal jazz ensembles were the “break-out” choral groups. Following the ground-breaking booklet mentioned above (Kysor, 1976), teacher resources appeared, written by people such as Strommen (1980) and Anderson (1978). Anderson’s work was popular enough to warrant a rewrite in 1993 and is still in print. Incorporating what was learned in the early days of vocal jazz, more recent publications include *The Complete Guide to Teaching Vocal Jazz* (Zegree, 2002) and *The Vocal Jazz Ensemble* (Rutherford, 2008). Barnes’ chapter on vocal jazz in *Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide* (2002) is a good example of the subject being incorporated into more general texts. There have also been attempts over the years to publish student “method” books, the most popular examples being *Vocal Jazz Style* (1976 & 1987) and *Junior Jazz* (1993 & 1997) written by composer/arranger Shaw. Unfortunately, none of these have targeted elementary-aged students; either they are too difficult, or too basic for this age group.

Both concert band and classical choir can be useful, though not absolutely necessary, precursors to young players and singers of jazz. Both offer: fundamentals of music appreciation such as knowledge of famous musicians, composers, and styles of music; musical literacy such as note reading, rhythm counting, and musical language; and ensemble skills, such as listening together, following a director, rehearsing as a group, and performance. Pedagogically, both teach breathing, intonation, and articulation, although different instruments require different instruction when it comes to such things as hand positions and embouchure, and differ from teaching about the human voice.

Improvisation

Only in the last generation have musicologists begun to really consider how important improvisation is to music-making. In his introduction to the book, *In the Course of Performance: Studies in the World of Musical Improvisation*, Nettl (1998) argues that while improvisation has always played a vital part in the composition and performance of music from a diversity of cultures, it has not been treated as thoroughly in the research as it deserved. Elliott agrees and adds: “Additionally, of course, improvisation is synonymous with the essence of jazz” (1995, p. 3). Improvisation is at the core of jazz—it defines jazz—yet, over the years it has proven difficult to define, and even more elusive to concretize. As ethnomusicologist Berliner concludes in his case study on the subject, *Thinking in Jazz: The Infinite Art of Improvisation* (1994), “jazz improvisation is not merely a process by which musicians create.... It is a particular artistic way of going through life” (p. 486). More concretely, here is a working definition from Elliott: “From a design viewpoint ... jazz improvisation is a matter of composing, interpreting and performing variations on previously created musical designs according to domain-specific standards and traditions of jazz practice” (1995, p. 6).

How, then, does one approach the introduction and development of this required skill—particularly at the elementary school level? If improvisation is the “springboard” from which students “jump into jazz,” how does one teach it? Improvisation, the ability to free oneself from the written page, is what needs to be fostered in young musicians, yet, “A fundamental aspect of jazz is the somewhat intangible concept of performing spontaneously in the moment” (Weir, 2001, p. 27). Having explored general band as a precursor to instrumental jazz, as well as the choral foundation for singing vocal jazz, we have come to the major

unifying element of the idiom. Improvisation is the common thread that ties jazz singers and players together; vocal and instrumental improvisation compliment each other. Surely, there must be a shared skill set with common elements that both instrumental and vocal students should learn.

One of the challenges for this project was finding support in the literature for bringing the vocal and instrumental streams together, especially for the elementary age group. There have been many attempts to approach vocal improvisation from an instrumental perspective (Aitken & Aebersold, 1983; Coker & Baker, 1981; DiBlasio, 1991), but most of these are far too technical for young singers. Another typical problem is that resources such as Weir's *Vocal Improvisation* (2001), while truly a singer's improvisation guide, place emphasis on the soloist, rather than the ensemble. The opposite approach is found in publications like *The Jazz Ensemble Director's Manual* (Lawn, 1981), and *The Jazz Ensemble Director's Handbook* (Berry, 1990), which focus primarily on the group. None of these resources, however, incorporates all facets at once—vocal and instrumental improvisation in the context of an ensemble at the elementary level—which begged the question: what is the best approach to teaching jazz improvisation for a group such as Grief Point Junior Jazz?

Approaches to Teaching

How, then, does one incorporate the many facets of jazz and make it real for elementary students in a way that is appropriate to their age and development? Weir (2001) suggests the use of games as a way to involve young students in the process of improvising; Rutherford (2008) emphasizes the importance of students feeling successful; Wilson (2001) suggests starting by selecting the right piece of literature. These are all practical ways to introduce jazz to younger students. To

delve deeper into the essence of musical understanding, however, requires a different philosophy of music education. Wilson explains: “As an elementary vocal jazz educator, it is okay to say ‘you need to know the musical rules, but you are allowed to break them’” (2009, p. 69). Blocher (2001) puts forward another model that fits: his philosophy requires that process and product should be inseparable, skills should be learned in the context of repertoire, and musical concepts—the themes and learning—must arise from the music. Elliott, with his praxial philosophy of multi-dimensional music education, suggests that, “Since MUSIC [capitals, the author’s] is a diverse human practice, ways and means should be found to deepen students’ musicianship while broadening it in relation to several musical domains” (1995, p. 179). Choice of good repertoire facilitates this.

Quality Repertoire

Whether classical or jazz, instrumental or choral—whatever the domain—finding and choosing quality repertoire is a crucial consideration. In a *Special Focus* issue of the *Music Educators Journal* (2000), the importance of high-quality literature (Persellin), the principles of selecting good music, (Apfelstadt), and the viewpoint that repertoire is the curriculum (Reynolds) are all emphasized. Finding material that satisfies the multiple requirements of having both vocalists and instrumentalists in a group, that is developmentally appropriate for elementary students, and that fully embraces the essence of jazz by incorporating improvisation is a challenge. There are pieces that can be adapted from newly published octavos, as well as older ones in collections such as the BC School

District #61 choral library, maintained by Eileen Cooper as a labour of love.⁴ More recently, organizations such as *Sound Music Publications* (DeMiero, 1999) have been working hard to build an inventory of suitable selections which include parts for instruments and vocalists, but as often as not, music educators—out of necessity—will still be required to arrange their own material for combined ensembles at this level for this approach to work (Wilson, 2001).

Collaboration

It was the attempt to bring together the instrumental and vocal sides of jazz at the elementary school level, which inevitably led to the researchers' collaboration, opening up another area of research worth investigating. Research into collaborative teaching has established that there can be major benefits to students and teachers alike in adopting this approach, and that "collaborative pedagogy holds much promise ..." (Robinson & Schaible, 1995, p. 59). Because of the combination of vocal and instrumental elements in jazz, and the different specialization of music educators, it may occur more often in jazz than in other strands of music education that collaborative teaching will be employed in teaching a group of this nature. Murawski (2009) points out the importance of having a functional working model to help guide the process. It is worth noting that when a successful partnership is forged, it leads to an environment highly conducive to the musical growth of every student participating—and to the professional development of their leaders.

4 Eileen Cooper, now retired, has been recognized locally, provincially, and nationally for her work in both concert choir music and vocal jazz, as a director, clinician, adjudicator, and public school and university teacher in Victoria. She was the recipient of the 1999 British Columbia Music Educator's Association Professional Music Educator Award and organized the West Coast Vocal Jazz Festival until 2001.

Finding the Relevant Research Model

As discussed in the rationale in Chapter 1, this project went through a process of evolution: three statements of purpose were considered, along with three different methods of research best suited to each. From the original purpose of creating repertoire and resources for an ensemble of elementary-aged jazz instrumentalists and singers, through the development of criteria for the selection of appropriate materials, to ultimately telling the story of Grief Point Junior Jazz, we considered three qualitative approaches for the project: action research, curriculum development, and narrative inquiry. What follows is a brief outline of each.

Action Research

“The focus of action research is to find solutions to problems in a local setting.” (Phelps, Sadoff, Warburton & Ferrara, 2005, p. 169) Pioneered by Kurt Lewin in the late 1950s, action research has been disparaged by some as nothing more than the application of common sense (ibid), but its proponents value “... its ability to support practical problem-solving in real-life situations” (Warrican, 2006, p.1), which is what we hoped to do. Action research is considered “a viable option for effecting change” (ibid) in education because it fosters partnerships between researchers and participants and because its focus is on the improvement of practice and implementation of new ideas. The model for action research is a cycle consisting of the following four stages:

1. *Plan*—what action will be taken to improve the current situation;
2. *Action*—deliberately implement the plan;
3. *Observation*—carefully document the effects of the action; and

4. *Reflection*—assess the effectiveness of the plan and modify it to make further improvements. (Kemmis & McTaggart, 1982)

These stages are dynamic, and the cycle is repeated until the desired improvements or learning result, creating a spiral.

Given the intent of our original statement of purpose (*see* Chapter 1), we felt that the action research model would be a good fit; however, we were puzzled by the spiral being depicted as moving downward (Figure 1, Kemmis & McTaggart, 1982, p. 8). In the process of developing a design for our research project, we turned the spiral on its side, imagining it as a bicycle moving in a forward direction, to the right of the page—hence *Jump on the Jazz Bike*. Unfortunately, we eventually came to the realization that the scope of what we were attempting to do was far too broad to include as many aspects of our elementary vocal jazz program in action research as we felt would be necessary to make it complete. In order to succeed, an action research model would have required a much more narrowly-defined focus, whereas, we wanted to illuminate the “big picture.” This prompted our first major shift of purpose and the venture into a different methodology, one that would provide a framework encapsulating all of our resource and repertoire ideas: thus, a curriculum development approach seemed to offer a better model.

Curriculum Development

“The era of ‘curriculum development’ is past” (Pinar, 1995, p. 5). Thus declares the lead author of *Understanding Curriculum: An Introduction to the Study of Historical and Contemporary Curriculum Discourses* (1995) in the first section of the introduction to this game-changing, pivotal, 1143-page tome. Pinar’s (along with coauthors Reynolds, Slattery, and Taubman) stated goal is “to put an end to ...

traditional curriculum textbooks which repeat the litany ... of curriculum objectives, design, implementation, and evaluation" (1995, p. 6). "The field no longer sees the problems of curriculum and teaching as 'technical' problems, that is, problems of 'how to.' The contemporary field regards the problems of curriculum and teaching as 'why' problems" (p. 8). And with that, the book launches into a comprehensive review of the history of curriculum which, in the authors' view, culminates in a *reconceptualization* of the field in the 1970s; this is followed by a thorough discussion of the many discourses the contemporary field encompasses—from understanding curriculum as political, racial, and gender text, to poststructuralist, deconstructed, postmodern text, to aesthetic, theological, and international text—among others.

A survey of some of the other literature on curriculum development quickly confirms how thorough Pinar was. From the Eisner and Vallance book, *Conflicting Conceptions of Curriculum* (1974), in which the authors criticize the Tyler Rationale,⁵ through to Miller and Seller's *Curriculum: Perspectives and Practice* (1990), it is easy to conclude that a major paradigm shift had occurred—at least in theory—and that it left educators and researchers divided and conflicted on the issues. We also noted that beginning in the mid-1970s, there seemed to be a renewed search for new ways of doing things. Those in the field of curriculum were examining different research models (Stenhouse, 1975), questioning prevailing approaches (Tanner & Tanner, 1980), pondering postmodern philosophies (Grundy, 1987), and advocating for a more constructivist model of curriculum (McNeil, 1995), with teachers as researchers and students

5 First published in 1949; for a succinct summary of Tyler's rationale, see p. 150–151 in Benedict's Chapter on *Curriculum in Critical Issues in Music Education: Contemporary Theory and Practice* (Abeles & Custodero, 2010).

developing curriculum. Despite these radical advances, Benedict argues that, still, “In the attempt to simplify and find solutions to issues ... we are all—teachers, students, scholars—trapped in a rationality that does not provide for grappling with complexities and contradictions” (Abeles & Custodero, 2010, p. 165).

Following our foray into curriculum research during the second phase of our project, we realized that while a traditional approach could contain the repertoire and resource development aspects of our research, it would not provide an adequate framework for addressing the broader perspective of what we wanted to accomplish: to tell the story of Junior Jazz in a more comprehensive, three-dimensional way. And, whereas adopting one of the contemporary discourses could have yielded a platform from which to operate, perhaps Pinar is correct in concluding that “Today the location of opportunity is different” (1995, p. 860), and that curriculum can now be constructed “in the lived experience of students and teachers” (ibid). This pointed in the direction of narrative inquiry, which one may argue has become an accepted form of curriculum inquiry, itself (Short, 1991). We now believe narrative to be the best fit since it “is well suited to addressing the complexities and subtleties of human experience in teaching and learning” (Webster & Mertova, 2007, p. 29).

Narrative Inquiry

Thus, in order to address as many aspects of the Grief Point Junior Jazz phenomenon as possible, plus give the reader a sense of our own personal journeys, we decided to turn to narrative inquiry as our research model, because we felt that it was best-suited to representing the richness and complexity of this project through its consideration of context, its incorporation of individual voices, and ultimately its portrayal of the human side of the equation.

Additionally, adopting a retroactive approach helped us to gain additional insights because this gave us more time to reflect on the events of the research year. A more comprehensive discussion of narrative inquiry will be found in Chapter 3. We agree with Clandinin and Connelly(1991) that, “Life’s narratives are the context for making meaning of school situations” (p. 124).

Summary

In summary, jazz in public schools in North America has been well established in both instrumental and vocal forms for the past forty years, and it is generally agreed that it is a valid medium for teaching musical concepts. The review of the literature showed that learning resources are readily available for concert band and choral instruction (which provide students with a musical foundation), as well as for instrumental and vocal jazz (although vocal jazz materials are more sparse), but it is especially difficult to find materials for an instrumental and vocal jazz ensemble in elementary school.

We found that the majority of the resources are aimed at the secondary school level, as are approaches to improvisation; while there are some good reference books on the subject of vocal jazz, they are more appropriate for use with older students and often focus on the soloist. Our review of the literature also highlighted the importance of using good repertoire, and this is another aspect of elementary jazz education that has shortcomings—for similar reasons.

Ranging as widely as it did, our review was not highly disciplined or exhaustive, but it did cover many of the issues the researchers have faced with Grief Point Junior Jazz. It also touched on collaborative teaching, something that may be worthy of further investigation, as the combining of instrumental and

vocal jazz at the elementary level may require co-operation between colleagues to implement. Our experience certainly seems to corroborate this.

Because of the evolution this project underwent, our review of the literature took us to the qualitative research methods of action research, curriculum development, and narrative inquiry. In the final analysis, we just wanted to tell the story of Junior Jazz and share some of the resources we have discovered and developed, and our research interest confirmed that narrative inquiry was the design best suited to that end.

The following chapter discusses in detail the methodology of the study, beginning with a more complete rationale on our choice of the narrative inquiry model of research, as well as why we chose to do a retroactive project.

Chapter 3

Methodology

Introduction

“We began in the midst. We end in the midst” (Clandinin & Connelly, p. 187). Arriving at narrative inquiry as our research model took three years and was a long, convoluted process. As set out in the section on Statements of Purpose in Chapter 1, our project went through three distinct phases and, as circumstances changed, so did our plans: as the statement of purpose shifted, so the research method evolved. Ultimately, we settled on a qualitative approach because this type of research seemed best suited to addressing the multi-faceted nature of the questions posed by our statement of purpose. This meant that the final design of the project was not anticipated at the beginning, which had two major implications: first, our narrative inquiry was not designed from the ground up as such; and second, the project has, of necessity, taken on a retroactive character.

In the end, the rationale for selecting narrative inquiry as our research method was determined primarily by the final statement of purpose, reiterated below:

The purpose of this master’s project was to tell the story of Junior Jazz. From its beginnings as an extra-curricular choir breakout ensemble at Grief Point Elementary School, to being featured performers at the Powell River Vocal Summit, the Junior Jazz narrative is about what can happen when one puts young singers and instrumentalists together in the exploration and performance of this uniquely North American musical genre. This is also a story about the collaboration of two teachers, their search for inspiration and resources for teaching vocal jazz, and their dedication to the advancement of music education in public schools.

Narrative inquiry also allowed for the inclusion of some of the elements of previous research models. For example, we used questionnaires originally intended to be part of an action research experiment; and we created the *GEM* criteria (introduced in Chapter 1) for use with a curriculum development approach. Ultimately, using narrative inquiry as our research framework gave us the flexibility to incorporate a variety of voices and presentation styles—in addition to allowing us to borrow concepts from other fields. As Clandinin and Connelly state, “... narrative inquiry is a way of understanding experience” (p. 20), and we needed to make sense of our experience with Junior Jazz.

Our rationale for giving the project a retroactive character was based on more practical considerations. We were between methodologies when the year we had chosen for our research project began. Nevertheless, we decided to proceed instead of delaying another year. With action research and curriculum development models in our heads and our plans, we began the 2011–2012 Junior Jazz year hoping for the best. Besides a floundering methodology, job action was thrown in the way of the project, and the year ended prematurely. Out of frustration, and with guidance we settled on narrative inquiry *after the fact*—precisely because it would allow us to conduct our study *in hindsight*. In short, we arrived at narrative inquiry for pragmatic reasons, and our project has been reverse engineered, in a vein somewhat similar to Wiggins and McTighe’s *Backward Design* (1999). To explain, we studied narrative inquiry to learn what we needed to do to fulfill our statement of purpose, then we went back to design our method and collect the necessary data.

Research Design

Arriving at narrative inquiry as a methodology, we soon concluded that it was the best fit since it would provide the scope we felt the project required. Clandinin and Connelly (2000), whose seminal work we effectively adopted as our working textbook, repeatedly emphasize the importance of situating a study in the three dimensions of temporality: the personal, the social, and place. We felt we could take advantage of how the narrative inquiry space matrix of contextualization allows the researcher to move backward and forward in time, inward and outward in terms of feelings and relationships, and situate a study in a physical landscape (Reed & Speedy, 2011, p. 50). We also concluded that narrative research would allow for a multiplicity of voices as an author expresses him/herself in a signature style keeping in mind the intended audience (p. 63).

By definition, narrative inquiry, according to Johnson and Christensen (2008), is qualitative research that employs mixed methods to “collect multiple sets of data using different research methods and approaches in such a way that the resulting mixture or combination has complementary strengths and non-overlapping weaknesses” (p. 51). In order to highlight as many facets of Grief Point Junior Jazz as possible, our research incorporated elements from case study, phenomenology, and ethnography as well as survey methods and curriculum development. As Aspland (2003) puts it, we created a “methodological pastiche” (p. 127). With regard to the retroactive aspect of our project, it might even be argued that what we did is similar to *ex post facto* research, which, experimentally, is “a method for teasing out possible antecedents of events that have happened and cannot, therefore, be engineered or manipulated by the investigator” (Cohen, Manion, & Morrison, 2000, p. 205). At the very least, it

might be argued that one better remembers events that were significant enough to stand out.

Eisner (1998) makes a strong case for employing qualitative inquiry to enhance educational practice, arguing that it is as scientific as quantitative research since “knowledge of the empirical world is qualitative” (p. 27). He stresses the primacy of experience and judgement in qualitative research: “I know of no ‘method’ for the conduct of qualitative inquiry in general ... no codified body of procedures that will tell someone how to produce a perceptive, insightful, or illuminating study of the educational world” (p. 169). Eisner outlines qualitative study as having six essential features: it is field-focused; it provides individual insights; it is interpretive in character; it uses expressive language; it pays attention to particulars; and it is believable because of its coherence, insight, and utility (p. 32–40). We felt that these elements could be met in our project, and that with our combined teaching experience, the resultant mix would make made the narrative rich, thereby telling a more complete story of the phenomenon of Junior Jazz. We also hoped that this story might help music educators improve their practice and advance the development of relevant curricula in music education.

Choosing a Metaphor

“We live in a sea of stories ... ” observed Bruner in his discussion of narrative constructs (1996, p. 147), and without stretching the analogy too far, it might be fair to say that we felt as if this project had lived in a sea of metaphors. As outlined in Chapter 1, because our statement of purpose shifted emphasis, so, too, our model of research evolved—and yet, in the end, elements of each perspective remained. Ultimately, this created a cumulative effect on the project as we explored the experiences and researched the resources and repertoire of

vocal jazz for elementary school. Our resulting mixed method narrative inquiry contains pieces of all the methodologies we explored as well as the residue of the different metaphors we used. Clandinin and Connelly (2000) observe that in the search for narrative form, metaphors are often used to help guide researchers' thinking (p. 163). They caution, however, that

Writers deliberately setting out to use metaphor need to do so with some caution: sometimes, a narrative inquirer can select a metaphor and hold too firmly to it, with the result that the research text develops a feel as if the field texts were being squeezed into an artificial form. (ibid)

In our case, it was tempting to try to blend everything into a mixed metaphor. After all, our first serious attempt at metaphor was *Jump on the Jazz Bike* as a way of better understanding the spiral action research model. Then as we pondered curriculum we tried to derive a mechanism for choosing repertoire which turned into the *GEM* model, originally a metaphor for representing the best selections. When we arrived at the narrative research model, the metaphor of a *river flowing from its headwaters to the sea* was first suggested, which would have worked well because of the dynamic nature of Junior Jazz over time. Next we thought about the *jazz music form* as a metaphor for what happened with a head, choruses, space for improvisation, etc. Pushed to the limit, we discovered, as Clandinin and Connelly had warned, that every metaphor eventually breaks down. Whereas there are many different metaphors that could have worked, a new one, *diamond in the rough*, seemed as good as any, and it avoided the temptation to mix our metaphors. In fact, it turned out to be a workable solution because not only did it imply that the project had different attributes or *facets*, like a gem, but also it encompassed the idea of there being stages through which the research went.

“Diamond cutting is the practice of changing a *diamond* from a rough stone into a *faceted* gem” (http://en.wikipedia.org/wiki/Diamond_cutting). Although

the process has changed over the centuries, in general terms, diamond cutting consists of the following stages:

1. *initial planning* (where colour, weight and size are considered);
2. *cleaving or sawing* (where the first, most critical cuts are made);
3. *bruting* (where the final shape of the gem is determined);
4. *polishing* (where each facet is brought to its highest lustre); and
5. *final inspection* (where the finished product is examined and valued). (ibid)

We judged that the *diamond* metaphor could work on at least three levels for Junior Jazz: it could apply to the entire life of the ensemble; it could apply to each specific year or season for the group; or, it could apply to individual pieces of repertoire. More applications of the metaphor are possible, but for the sake of illustration, here is how the metaphor fit our research year (2011–2012): we engaged in

1. *initial planning* (where the season and repertoire were considered);
2. *cleaving or sawing* (where instrumental and vocal sections were established);
3. *bruting* (where the hard work of learning or “woodshedding” happened);
4. *polishing* (where each student and piece was made to sparkle); and
5. *final inspection* (where performance exposed those facets to the world).

This is how the diamond in the rough metaphor helped shape our thinking about the research we conducted and helped to drive the narrative in Chapter 5.

Data Sources

Clandinin and Connelly (2000) proffer a comprehensive list of potential sources of field text from journal writing and letters to field notes and other types of documents. Composing field texts is an interpretive process: “A researcher is,

even with the best of intentions of getting everything down, unable to do so” (Clandinin & Connelly, p. 93). Data sources in narrative research depend upon rich detail to fill in the gaps left by memory: the greater the variety, the more complete the three-dimensional inquiry space. As researchers, we drew on the following sources of data: teacher stories and conversation; autobiographical writing; survey research (questionnaires and interviews); repertoire; recordings of performances; and a variety of artifacts, i.e., items which triggered our memories—“around which we tell and retell stories” (Clandinin & Connelly, p. 114)—the discussions about which became our principal source of field text.

Neither of us being avid note-takers or journal-writers, the use of artifacts was instrumental in telling the story of Junior Jazz: these saved items were catalysts for discussion and the writing process. Hubbard and Power (1993) define artifacts as “the pieces of evidence that you collect that are made by humans” (p. 153). Extensively used by educators, artifacts, being physical evidence, are good primary sources and their use is unobtrusive. Artifacts “*become* [author’s italics] data depending upon the questions put to them and the meaning the researcher construes from them” (Eisner, p. 185). Photographs, memory boxes, and other materials researchers collect constitute “an archaeology of memory and meaning,” according to Clandinin and Connelly (p. 114). In our case, the artifacts we chose to represent our experience with Junior Jazz include programmes, lesson plans, methods books, repertoire, photographs, audio and video recordings, course notes, and a microphone—and the thinking, discussion, and writing which we did around them constitute most of our field texts and thus a good portion of the data.

When our project moved from action research to curriculum development, we decided to use student surveys as a means of determining the effectiveness of the

repertoire and teaching methods we were developing. Eventually arriving at narrative inquiry, we adapted this survey approach to measure our participants' feelings about the repertoire they learned and the events, which took place during the research year (2011–2012). When the year ended prematurely, preempting the year-end culminating activity we had planned, the unfortunate consequence was that our surveys could not be administered during the project year, forcing us to postpone surveying the participants until after the fact. We feel that this did not significantly affect the surveys' validity, as the act of remembering the previous year might have actually helped solidify students' positive and negative feelings about the experience.

Survey Design

As defined by Johnson and Christensen (2008), survey research is “a non experimental [sic] research method in which questionnaires or interviews are used to gather information, and the goal is to understand the characteristics of a population” (p. 222). In our situation, simple surveys were used to elicit feedback on the experiences and repertoire of the Junior Jazz program during 2011–2012. We wanted to “inquire about the feelings, motivations, attitudes, accomplishments, and experience of individuals” (Gall, Borg & Longman, 1996, p. 288). The survey instruments we used consisted of a set of evaluation questionnaires and two individual interviews. Our hope was to give the group as a whole, as well as two individuals who had more extensive experience with Junior Jazz, a voice in the project by sampling their opinions.

Questionnaires

The questionnaires were designed so that the students would both rate and rank what we termed the “milestone events” and “performance pieces” for the research year: we wanted to know what they thought was best and what was worst. The items on the questionnaires were intended to differentiate among the *enjoyment, learning, and music-making* of the students, so we tried to keep the format as straight-forward as possible (*see Figure 1*).

“In terms of clarity, the ideal survey question is one that will be interpreted in precisely the same way by every survey respondent” (Jaeger, 1997, p. 461). Two of the questionnaires employed rating scales. To keep things simple, we used a four-point rating scale (where 1 is the least and 4 is the most) assuming that, having been elementary school students for at least six years, the participants would be used to this format from marking rubrics and school report cards. Thus, we assigned the relevant attitudinal attributes afterwards. Because of delays and the changes to our research method, we were unable to pilot the questionnaires, but again we judged that the participants would be familiar with this type of evaluation instrument from regular classroom testing (*see Figures 2 and 3 for the surveys*).

Interviews

As a follow-up to the questionnaires, and in order to generate more in-depth responses from representative students, we decided to conduct interviews with two different individuals who had been members of Grief Point Junior Jazz. Two sets of sample interview questions were crafted: the first set was intended for an individual who was active in the ensemble during the period under study; the

second set was intended for someone who had been part of the ensemble prior to the research year. The two interviewees were selected in order to satisfy the following parameters:

1. interview a male and a female;
2. interview an instrumentalist and a vocalist; and
3. interview a current and a former member of Junior Jazz.

We hoped that these interviews would furnish the narrative with separate stories that would provide voices from the differing perspectives of gender, vocalist versus instrumentalist, and time-related retroactive reflection. Two different sets of sample questions were generated: one using elementary language for a current group member and the other with more mature language for a former member, who was in secondary school (*see Figure 5*). These interviews were intended to be informal, so the questions were designed only as a guide to the researchers.

Additionally, a third questionnaire asked the participants to separately order the events and pieces on a scale of 1–5, with 1 being the highest (*see Figure 4*). The purpose of having the students complete rankings on their experiences and pieces was to provide another indicator with which to cross-check the ratings questionnaires. We decided to make 1 the highest ranking for two reasons: first, students are used to “number 1” being assigned as the highest mark or best performance in competitive events; and second, because this was the reverse of the rating scales, it would also provide a “rough and ready” confirmation of the validity of the responses.

Figure 1. This figure contains the preamble to the survey questionnaires given to all participants explaining the three attributes being measured on each item from both lists.

Junior Jazz—A Retroactive Narrative Inquiry
SURVEY/QUESTIONNAIRE

SURVEY/QUESTIONNAIRE DESIGN—

The following survey/questionnaire is designed to elicit general feedback from those who participated in Grief Point Junior Jazz during the 2011-2012 school year. Its purpose is to provide a basic indication of how elementary-aged students respond to the jazz experience in context. In order for the questions to align with the G.E.M. curricular model developed in the project, the responses on both the ranked and rating scales have been organized in the following manner:

G. = Groove/feel: Did the participants' *appreciation* of jazz increase as a result of an experience or piece of music?

E. = Educational: Did the participants' *knowledge* of jazz (e.g. the jazz "greats") increase as a result of an experience or piece of music?

M. = Music-making: Did the participants' *performance* (e.g. improvisation) improve as a result of an experience or piece of music?

Here are the five Junior Jazz "experiences" and five pieces of music the students are being asked to reflect on:

LIST OF "MILESTONE" EXPERIENCES—

1. Texada Retreat (September 30—October 2, 2011)
2. Christmas Concert (December 14, 2011)
3. Solo Night (February 7, 2012)
4. Powell River Festival of the Performing Arts (February 24, 2012)
5. Powell River Vocal Summit (March 31, 2012)

LIST OF PERFORMANCE PIECES—

1. "ABC" (Jackson)
2. "Duke's Place" (Ellington)
3. "Jive Samba" (Adderley)
4. "Now's the Time" (Parker)
5. "The Work Song" (Adderley)

Figure 2. First part of the questionnaire, rating *milestone experiences*.

SURVEY/QUESTIONNAIRE				
RATING SCALES				
<p>MILESTONE EXPERIENCES—Rate each of the following events on how much you <i>enjoyed</i>, <i>learned</i>, and <i>performed</i> at them. Circle one numeral for each.</p> <p style="text-align: center;">(1 = the least; 4 = the most)</p>				
A/ Texada Retreat—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
B/ Christmas Concert—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
C/ Solo Night—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
D/ Powell River Festival of the Performing Arts—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
E/ Powell River Vocal Summit—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4

Figure 3. Second part of the questionnaire, rating performance pieces.

SURVEY/QUESTIONNAIRE RATING SCALES				
PERFORMANCE PIECES—Rate each of the following jazz arrangements on how much you enjoyed, learned from, and performed them. Circle one numeral for each.				
(1 = the least; 4 = the most)				
A/ ABC—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
B/ Duke's Place—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
C/ Jive Samba—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
D/ Now's the Time—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4
E/ The Work Song—				
1. G. = Enjoyed	1	2	3	4
2. E. = Learned	1	2	3	4
3. M. = Performed	1	2	3	4

Procedures

In January 2012, the Grief Point Junior Jazz students' parents were invited by the researchers to a meeting to explain the project. They were informed that we wanted to survey their sons and daughters for our master's project in curriculum development, our current research model, and given full assurances that the University of Victoria Human Research Ethics Board's guidelines and procedures would be strictly adhered to. When it became evident that we would not be able to complete the Junior Jazz season as originally planned due to mandated job action,⁶ we postponed doing the research. The following spring, having changed our research methodology to narrative inquiry, we decided to survey the students who had participated in Junior Jazz during the research year as originally intended, with one significant alteration: we changed the questionnaires so they would be retroactive. To explain, the students would be asked to *remember* their experiences of the previous year.

Following the guidelines of the Ethics Board,⁷ parents of the same group of students (who were now all one year older and one grade more advanced at school) were once again contacted and invited to meet on April 24th, 2013 to explain how the survey research would be conducted. To satisfy all ethical requirements, we reassured parents, that our aim was "to address only student attitudes toward instructional techniques, materials, or evaluation, since this form of attitudinal research does not violate the privacy of the family" (Cates, 1985, p. 141). Those who were unable to attend the meeting were later contacted individually, and all the parents and participants signed letters of consent prior to our administering the questionnaires.

6 Teachers withdrew services, including extra-curricular activities, to protest Bill 22 which, in the BCTF's view, would strip working conditions language from teachers' contracts and take away their right to strike.

7 The Certificate of Approval was issued on April 9, 2013.

Figure 4. Third page—ranking part of the survey.

SURVEY/QUESTIONNAIRE		
RANKINGS		
<p>MILESTONE EXPERIENCES—Rank the five following “milestone experiences” in order from 1 to 5 (with “1” being the highest) in response to these three questions:</p>		
<p>G. = Which event did you <i>enjoy</i> the most?</p>		
Texada Retreat ____	Christmas Concert ____	Solo Night ____
P.R. Festival ____	Vocal Summit ____	
<p>E. = At which event did you <i>learn</i> the most about jazz?</p>		
Texada Retreat ____	Christmas Concert ____	Solo Night ____
P.R. Festival ____	Vocal Summit ____	
<p>M. = Which event included your best <i>music-making</i>?</p>		
Texada Retreat ____	Christmas Concert ____	Solo Night ____
P.R. Festival ____	Vocal Summit ____	
<p>PERFORMANCE PIECES—Rank the five following jazz pieces in order from 1 to 5 (with “1” being the highest) in response to these three questions:</p>		
<p>G. = Which piece of music did you <i>enjoy</i> the most?</p>		
ABC ____	Duke’s Place ____	Jive Samba ____
Now’s the Time ____	The Work Song ____	
<p>E. = From which piece did you <i>learn</i> the most about jazz?</p>		
ABC ____	Duke’s Place ____	Jive Samba ____
Now’s the Time ____	The Work Song ____	
<p>M. = Which piece produced your best <i>music-making</i>?</p>		
ABC ____	Duke’s Place ____	Jive Samba ____
Now’s the Time ____	The Work Song ____	

Figure 5. Sample questions used to guide the interviews.

Junior Jazz—A Retroactive Narrative Inquiry
SAMPLE INTERVIEW QUESTIONS

SET ONE—current member of the group

1. In what ways is Junior Jazz important to you?
2. What is your role as an instrumentalist/vocalist in Junior Jazz?
3. How do you feel about having singers/instrumentalists in the group?

SET TWO—former member of the group

1. In what ways was Junior Jazz an important experience?
2. How has Junior Jazz influenced your studies and plans for the future?
3. What did you learn in Junior Jazz that has influenced your music-making?

Two dates were set for the questionnaires: May 1st, 2013, for those students still at Grief Point Elementary, and May 2nd for those who had gone on to Brooks Secondary School. Although we attempted to make the times and locations as convenient as possible for all participants, several students were unable to attend either of the two scheduled sessions; these participants were reached in person by the researchers and all fifteen members of 2011–2012 Grief Point Junior Jazz were able to complete the questionnaires by May 31st.

In a similar manner, separate consent forms were signed by the two interview candidates and their parents prior to conducting our interviews. The two participants were selected according to the criteria listed above and also for their musical experience and proficiency. The current member of Junior Jazz selected was a male Grade 7 instrumentalist and was interviewed face-to-face by one of the researchers (Olfert); the other interviewee selected was a female vocalist in Grade 12, and was interviewed by the other researcher (Carson) via Skype

because she no longer resided in Powell River. Both interviews were recorded and transcribed and the transcriptions were verified by the participants as accurately reflecting what they had said. The female Grade 12 interviewee did not complete the questionnaire because the performance pieces and events surveyed differed from those she experienced; the male Grade 7 did complete the questionnaire because it was relevant to him.

Data Analysis

A survey is the most basic form of descriptive research (Phillips, 2008, p. 155). Thus the analysis we performed on the three questionnaires was rudimentary, since we were not conducting quantitative research. As these questionnaires were part of a non-experimental, qualitative study and comprised only one component of the data collected, we did not subject them to full qualitative analysis: they were intended solely to furnish a voice for the members of Junior Jazz. Following recommended procedure (Johnson & Christensen, 2008, p. 183), we obtained average questionnaire ratings for each response and then ranked the averages. Data reduction was effected by displaying the results in simple tables (Jaeger, 1997, p. 466–467). The same was done with the second portion of the questionnaire, the rankings section, in order to cross-check and compare with the ratings.

We were surprised, but pleased, that all fifteen members of Grief Point Junior Jazz from the research year agreed to participate in the research a year later. All the students completed the questionnaires, making our sample the entire group. Not all members of the ensemble, however, responded to every single item. Two individuals had missed events, and one did not perform a particular piece. Further, one student left out an entire section, and several were confused by the

ranking questionnaire since the numbering of its scale was in reverse order to that of the rating scales. This may have affected the results, but because of the high level of participation, we felt the results represented a valid “snapshot” of the groups memories of the 2011–2012 school year.

Tables 1 through 3 summarize the data and show our basic analysis of the *performance pieces* using rating scales.

Similarly, Tables 4 through 6 display the data and analysis of the *milestone experiences* using rating scales.

Finally, Tables 7 and 8 show the results of ranking both the *performance pieces* and the *milestone experiences* respectively.

Table 1. Appreciation of Jazz through Performance Pieces Using Rating Scales							
Performance Piece	enjoyed the least (1)	enjoyed somewhat (2)	enjoyed quite a lot (3)	enjoyed the most (4)	Total Score	Responses (n)	Average Score (Total ÷ n)
ABC	0	1	6	8	52	15	3.47
Duke's Place	0	4	5	5	43	14	3.07
Jive Samba	1	6	5	3	40	15	2.67
Now's the Time	1	3	5	6	46	15	3.07
The Work Song	0	0	5	10	55	15	3.67

Table 2. Knowledge of Jazz through Performance Pieces Using Rating Scales							
Performance Piece	learned the least (1)	learned something (2)	learned quite a lot (3)	learned the most (4)	Total Score	Responses (n)	Average Score (Total ÷ n)
ABC	0	3	8	4	46	15	3.07
Duke's Place	1	0	6	7	47	14	3.36
Jive Samba	1	3	8	3	43	15	2.87
Now's the Time	0	3	8	4	46	15	3.07
The Work Song	0	2	5	8	51	15	3.4

Table 3. Music-Making through Performance Pieces Using Rating Scales							
Performance Piece	performed the worst (1)	performed acceptably (2)	performed quite well (3)	performed the best (4)	Total Score	Responses (n)	Average Score (Total ÷ n)
ABC	1	0	4	10	53	15	3.53
Duke's Place	0	0	8	6	48	14	3.43
Jive Samba	0	4	6	5	46	15	3.07
Now's the Time	0	1	6	8	42	15	2.8
The Work Song	0	0	7	8	53	15	3.53

Table 4. Appreciation of Jazz through Milestone Experiences Using Rating Scales							
Milestone Experience	enjoyed the least (1)	enjoyed somewhat (2)	enjoyed quite a lot (3)	enjoyed the most (4)	Total Score	Responses (n)	Average Score (Total ÷ n)
Texada Retreat	0	0	3	11	53	14	3.79
Christmas Concert	0	4	9	2	43	15	2.87
Solo Night	0	3	4	7	46	14	3.29
Powell River Festival	0	1	11	3	47	15	3.13
Powell River Vocal Summit	0	1	7	6	47	14	3.36

Table 5. Knowledge of Jazz through Milestone Experiences Using Rating Scales							
Milestone Experience	learned the least (1)	learned something (2)	learned quite a lot (3)	learned the most (4)	Total Score	Responses (n)	Average Score (Total ÷ n)
Texada Retreat	0	4	7	3	41	14	2.93
Christmas Concert	1	7	6	1	37	15	2.47
Solo Night	0	3	6	5	44	14	3.14
Powell River Festival	0	3	7	5	47	15	3.13
Powell River Vocal Summit	0	3	7	4	43	14	3.07

Table 6. Performance of Jazz through Milestone Experiences Using Rating Scales							
Milestone Experience	performed the worst (1)	performed acceptably (2)	performed quite well (3)	performed the best (4)	Total Score	Responses (n)	Average Score (Total ÷ n)
Texada Retreat	0	0	11	3	45	14	3.21
Christmas Concert	1	2	8	4	45	15	3
Solo Night	1	0	6	7	47	14	3.36
Powell River Festival	0	1	8	6	50	15	3.33
Powell River Vocal Summit	0	1	8	5	48	14	3.29

Table 7. Rankings of Performance Pieces by Category					
Performance Piece	ABC	Duke's Place	Jive Samba	Now's the Time	The Work Song
G = Groove/Feel (Appreciation)					
raw score	21	43	37	34	26
average score (n = 11)	1.91	3.91	3.36	3.09	2.36
ranking	1	5	4	3	2
E = Educational (Knowledge)					
raw score	31	32	44	29	26
average score (n = 11)	2.82	2.91	4	2.64	2.54
ranking	3	4	5	2	1
M = Musicking (Performance)					
raw score	24	36	44	33	28
average score (n = 11)	2.18	3.27	4	3	2.55
ranking	1	4	5	3	2

Table 8. Rankings of Milestone Experiences by Category					
Milestone Experience	Texada Retreat	Christmas Concert	Solo Night	P.R. Festival	Vocal Summit
G = Groove/Feel (Appreciation)					
raw score	21	46	23	39	36
average score (n = 11)	1.91	4.18	2.09	3.55	3.27
ranking	1	5	2	4	3
E = Educational (Knowledge)					
raw score	19	52	22	38	34
average score (n = 11)	1.73	4.73	2	3.45	3.09
ranking	1	5	2	4	3
M = Musicking (Performance)					
raw score	23	44	21	40	37
average score (n = 11)	2.09	4	1.91	3.64	3.36
ranking	2	5	1	4	3

In the case of the two individuals interviewed, the transcribed and verified interviews were read and reread independently by both researchers. “The data collected in a narrative study need to be analyzed for the story they have to tell, a chronology of unfolding events, and turning points or epiphanies” (Creswell, p. 155). In this vein, neither transcript was “coded” in a formal sense; instead, as researchers we both looked for themes from each interview that resonated within the project; we looked for “lessons learned” (Creswell, p. 154) in the broad sense as well as specific insights that would address our statement of purpose. These themes are included in Chapter 5.

Crafting the Narrative

“The primary aim of all research is to further human understanding. The aim of *educational* research is to further human understanding so that the quality of educational practice can be improved” (Barone & Eisner, 1997, p. 85). It is precisely for this reason that we chose to tell the story of Grief Point Junior Jazz—so that ultimately as practitioners (not only researchers), we would better understand the Junior Jazz phenomenon and that other music educators could hopefully learn from our experience as well. From the outset, our major themes of inquiry were embedded in the statement of purpose:

1. teaching vocal jazz at the elementary school level, which included combining vocal and instrumental students in an ensemble;
2. finding appropriate repertoire and resources for the group; and
3. working collaboratively to achieve these ends.

Before embarking on this master’s project, we already had an intuitive feel as to what the narrative threads might be, and this guided the creation of our field texts from the beginning. As Clandinin and Connelly state, “the search for

patterns, narrative threads, tensions, and themes that shape field texts into research texts is created by the writers' experiences ... " (2000, p. 133). Clandinin and Connelly have also stated:

Narrative inquiry always has purpose, though purpose may shift ... boundaries expand and contract ... The consequence of this fluidity for making field texts is that there is a virtually endless list of life experiences that might be and frequently are turned into field texts of value to the inquiry. (p.115)

And it was this variety of experiences—those of Junior Jazz, as well as of the authors—that developed into a *diamond in the rough* for the field texts.

We employed and collected data in a variety of forms. Beginning with repertoire and programs, photos and recordings, and other physical objects, many of our field texts were generated by talking and writing about these "artifacts." Then there were our personal stories as music educators, and the history of the genesis of Junior Jazz itself. Added to that, were the questionnaires, survey, and interviews conducted with the participants in our research. "Each type of representation emphasizes and makes accessible particular aspects of content" (Eisner, 1998, p. 179).

There were some concerns regarding the conversion of these different types of data—our field notes, text, and artifacts—into narrative. First, we encountered the problem of interpretation. "Narrative understanding implies a *structure of committed time* ... it involves individuals ... inserting meaning into the structure of history ... flashbacks, flash forwards, reinterpretations ... and other recontextualising devices serve to reconstruct the past and present reality ... " (Scott, 2008, p. 100).

Then there was the question of voice to consider: we all wear different lenses through which we filter and interpret our different experiences in a unique and personal way. Chase (2005) lists three levels of narrative positioning for

consideration, which can produce “contrapuntal voices” (p. 663); she then also goes on to discuss researchers’ voices, whether they are authoritative, supportive, or interactive (p. 664-666). Needless to say, it was a struggle deciding which voice to use for different aspects of the narrative of Junior Jazz. For example, the methodology chapter necessitated a very different voice than the repertoire chapter.

Another significant concern was that of how our research would be received and perceived. Lyons and LaBoskey (2002) state that “ Validity in this approach ... depends on concrete examples of actual practices, fully elaborated so that members of a relevant research community can judge for themselves their ‘trustworthiness’ and the validity of observations, interpretations, etc.” [authors’ italics] (p. 20). Theirs is a good working definition for our project since we did not set out to prove or disprove any scientific hypothesis; rather, we hoped that our narrative would be a *validation* of the phenomenon of Junior Jazz (Lyons and LaBloskey, p. 19–20). Narrative researchers argue that, “Our conception of validity is rooted in the ways arts-based research helps us notice, understand, and appraise” (Barone & Eisner, 1997, p. 85). We hoped that in the midst of this project we had our eyes open and that what we have recollected, recorded, and reflected upon makes sense. This is how “We retell our stories, remake the past” (Clandinin and Connelly, 2000, p. 85).

Summary

To summarize, there might not have seemed to be much method to our madness, but there was definitely madness in our method. From our reverse-engineered “backward design” to our use of mixed-methods, from the retroactive aspect of the project to the use of qualitative research, we hoped that

in the end the resulting product—this narrative—successfully tells the story of Grief Point Junior Jazz as it transpired during the school year, 2011–2012. Additionally, we hoped that the variety of styles and flexible format of the narrative model highlighted more facets of Junior Jazz than traditional research text could. Of course the story is incomplete, but does it ring true? Unlike more traditional research methods, narrative inquiry does not rely on validity, reliability, and generalizability for authenticity. Rather, the criteria for good narrative inquiry are *apparency* and *verisimilitude*, *transferability*, *avoiding “the illusion of causality,”* having an *explanatory, invitational quality*, its *authenticity*, and having *adequacy & plausibility* (Clandinin & Connelly, p. 184 & 185). We trust that our project encompasses all of these qualities—despite the madness in our methodology.

Survey Results

Our intent in collecting survey data was to elicit feedback from the students who participated in Grief Point Junior Jazz during 2011–2012 in order to add their voices to the narrative. For this reason, we have chosen to discuss the survey results at the end of the narrative itself (Chapter 6). The “artifacts,” thirteen of them, which function effectively as field texts will be woven into the narrative at strategic points; they will follow Chapter 5 rather than be embedded within the text because many of them are of a length that would be difficult to accommodate without spoiling the story’s flow. What follows in Chapter 4 is an in-depth discussion of the importance of selecting good quality repertoire, as well as examples of how suitable arrangements were chosen and developed for use by Grief Point Junior Jazz.

Chapter 4

Repertoire

The Importance of Repertoire

What we teach in terms of the fundamentals of music education and performance is relatively constant. However, the vocal or instrumental pedagogy employed is highly mutable, and is influenced by the selection of musical repertoire for students. As Forbes (2001) claims: “There is no question that repertoire selection is one of the most important tasks that music educators perform” (p. 102). Whether for classical or jazz, for instrumental or vocal, our ability to select the right piece of music literature is central to facilitating the musicianship of our students (Wilson, 2011).

Since repertoire plays such an important role in music education, we must choose carefully so as to enhance our teaching goals. Theoretically each piece of music can provide a unit of study in the fundamentals of theory, tonality, rhythm, melody, and phrasing. It can also provide for the study of musical performance, ear training, form, and composition. Finally, it may provide us with an avenue for cultural and historical study and topics specific to our school, our school community, and the world around us. The richness of student musical experiences will largely depend upon the music we choose.

That richness includes the less tangible elements of music education: sensitivity, emotional expression, and taste. “Repertoire is the medium through which students begin the development of discriminatory skills with regard to the

qualitative elements in music, which in turn leads to greater aesthetic awareness and sensitivity” (Forbes, 2001, p. 102).

Determining What Constitutes Quality

Quality is defined as follows in the Shorter Oxford English Dictionary: “The nature, kind or character of something; hence the degree or grade of excellence possessed by a thing” (Volume 2, p. 1635). Few would dispute that the type of repertoire we choose has a huge bearing on the experience our students have in music class. But defining “quality,” when related to the selection of music, is difficult because it is so subjective; as a result, there are as many definitions as there are music educators.

Indisputably, the selection of repertoire is difficult for the music educator whatever level or type of instruction. Therefore it is not surprising that we often rely on our intuition to make a choice when we happen to come across a tune that sounds pretty good or that we think the students might like. We have all made selections this way; however, we feel uncomfortable doing so without some system to structure the process.

Sets of formal guidelines representing different and overlapping perspectives are available. For example in Chapter 4 of *Teaching Music Through Performance* (Miles and Dvorak, 2001), Pearson puts forward seven questions for music educators to ask themselves when selecting band music for young players. These questions help determine the “musicality” of a piece of music. Pearson asks us to consider whether a selection has: a well-conceived formal structure; creative melodies and counter-lines; harmonic imagination; rhythmic vitality; contrast in all musical elements; scoring that best represents the full potential of beautiful tone and timbre; and an emotional impact (p. 46).

In the realm of vocal jazz, Ken Krontz (2011), distinguished editor arranger and teacher, explains six criteria for judging the effectiveness of a jazz song or arrangement. They are as follows:

1. *Swing concepts and rhythms.*

Krontz maintains that there is a correct way to write rhythms in sequence so that by playing and singing a given song, he can feel whether or not it will swing. He looks for a balance between syncopation and on-the-beat rhythms pointing out that too much of either will result in a loss of rhythmic quality.

2. *Space and accents.*

In jazz, as in all music, silence is as important as sound, as the spaces provide drama in a piece of music. Krontz looks for a balance between the two. Too much of either results in a less dramatic effect. "The space can create extreme interest and mystery in an ordinary piece of music" (Krontz, 2011, p. 1). In his opinion, poor accents can also make or break an arrangement. Making sure the accents make sense with both the lyrics and the spaces is vital to producing good quality in jazz.

3. *Style.*

Time changes, tempo, and the strength of the melody and lyrics are all factors in defining the style of a song. Krontz gives several examples of effective ways arrangers have taken a song and modified the style to strengthen it, making it unique. Changing the groove of a piece from a ballad to up-tempo, for instance, or adopting a different time signature, as another example, can be transformative and will make the music stylistically one's own.

4. *Inflections.*

Krontz suggests that the use of inflections creates interest in music. He examines the way inflections are used in a song and insists that in order to be ef-

fective, they need to be properly employed. For example, he advises that, “The slower the tempo, the slower and wider the shake” (Kraintz, 2011, p. 2). It is also just as important for inflections to be used sparingly, i.e., to know when to employ them and when to omit them.

5. Energy.

Every note in a song has some sort of energy and good arrangements are crafted in such a way as to facilitate excitement and forward motion. While Kraintz admits that this aspect of an arrangement is the least understood, he claims that he can tell if the song will create excitement and tension. In a good quality arrangement, Kraintz states, “The feeling of energy should flow through the rests to create even more excitement. When the energy stops, the momentum also stops” (Kraintz, 2011, p. 2).

6. The jazz groove.

As a final consideration, Kraintz examines the “jazz groove” of a song. Good songs belong to one of these three basic categories: Swing, Rock/Funk, and Latin. Songs with clear grooves help make a group sound better because they have rhythmic integrity. He encourages arranging songs in such a way as to be authentic and true to the jazz idiom.

Although Kraintz’s and Pearson’s example sets of criteria have similarities, they have distinct differences, notably due to the genres of repertoire they address. While Pearson’s criteria are targeted at young band players in concert band classes, Kraintz’s criteria are addressed squarely to working in the jazz idiom. Throughout the remainder of this chapter we will examine some of the facets of repertoire selection, define for the reader what quality literature is in the context of Junior Jazz, and finally, share some examples of repertoire proven successful with our elementary student group.

Facets of Repertoire

General criteria and concerns.

It requires an enormous amount of time to select music and because there is so much literature available, busy teachers might be inclined to select music that is easily accessible, use what their colleagues use, or follow a prescribed list of “do’s and don’ts” prescribed by others.

For the conscientious music educator, however, one who assumes the responsibility of addressing the unique nature of the students, school, and community, there is no panacea. Sifting through thousands of pieces to find the right chart is a seemingly endless undertaking that repeats itself each school year. Below, we propose some general principles we have found to be helpful in making the selection process more efficient.

1. One needs to examine one’s own passion about music, one’s aesthetics, and one’s sense of responsibility for the music selected for students. As Britton (1991) reminds us, “should not our music curriculum consist, first of all, of the world’s most beautiful music?” (p. 180).
2. One needs to possess a personal philosophy of music education in which one is grounded and by which one is guided.
3. One needs to remain flexible. In most public schools, the student composition of classes will change at least annually, and one’s teaching goals will need to adapt accordingly. This in turn will shape the decisions made with respect to the selection of repertoire.

4. One needs to keep one's mind open to different types of music from all eras and cultures. One needs to look at what a piece of music has to offer musically and make a decision based upon the needs of different students.
5. One needs to advocate for music that has merit and choose judiciously, avoiding the pseudo-educational material with which the field of music publishing is flooded.
6. One needs to recognize the importance of successful performance. Selections should not be so challenging that they decrease the musicality of a performance. Choosing what appears to be an outstanding song only to have it poorly performed is counterproductive. As Gilles (2008) reminds us, "the music selected should suit the ensemble's strengths and instrumentation, as well as present a reasonable challenge" (p. 36).

Searching for the perfect song is well nigh impossible. Chances are, however, that the more criteria listed above a song meets, the more likely it will have educational merit; for this reason, such guidelines should be considered essential to the initial process of music selection. However, identifying the best repertoire requires more than adherence to a single set of guidelines. In some instances, there will be indefinable attributes that necessitate making a final selection because it "feels right" for the class one teaches. As Elliot (1995) points out,

Indeed, informal knowledge is hard to get at. It is not available in textbooks. Even experts have difficulty saying how they know what they know in the informal sense. When questioned, experts often refer to this kind of knowledge loosely as experience. (p. 63)

In contrast, in *Teaching Music Through Performance Volume 2* (Miles, 2008), Floyd advocates another tactic when she observes: "After my first years in the classroom, I realized that both my students and I were missing out on many musical gems. ... If it gives me goose bumps, then I think about how to teach it to my

students” (p. 62). She recommends that educators find great music first and then figure out how to connect students to it. In her mind, musical integrity must come first, followed by the educational objectives required for students to realize the music.

Finally, Forbes (2001) studied the way directors choose music and found it is not entirely structured, but rather, involves employing a few fundamental principles upon which to base initial decisions, applying additional criteria later to complete the process. In other words, directors typically make a short list first and then refine their considerations in order to narrow the choices.

The Facets We Identified

From our research, we chose what we thought were the most relevant criteria applicable to our situation when selecting music for Grief Point Junior Jazz. Returning to our *diamond in the rough* metaphor, these criteria fell into five categories or *facets* as follows: Musical Fundamentals, Appropriateness, Jazz-centred Elements, Programming Considerations, and Voices of Experience. Within each facet are the *elements* that the criterion dictates.

Musical fundamentals.

In the *facet* of Musical Fundamentals, the following musical elements are included: melody, harmony, rhythm, dynamics, texture, and form. These represent the basic properties of a composition. By thoroughly examining the framework of a composition, one can determine its level of difficulty as well as its strengths. A song may be weak in one element but very strong in another. For instance, “The One Note Samba” does not have a particularly strong melody, but

it has interesting rhythms and harmonic changes, which more than make up for it musically.

Outlined below are the Musical Fundamentals that we feel are most desirable in repertoire geared to the elementary school level. These points are based on our own experiences.

1. Melodies are most suitable in four- and eight-bar phrases. Melodic motion is usually by step with few, if any, accidentals. Repetition is always desirable.
2. Harmony is typically unison or parallel thirds in the vocal parts. Horns will also have unisons or, at most, three-note voicings. Chords should concentrate on primary changes, with dominant and minor seventh chords; voice leading is an important consideration.
3. Rhythms are simple, constructed mostly out of whole, half, quarter, and eighth notes. Rhythmic feels may include straight Swing, basic Latin, and Rock. The meter remains simple with typical time signatures being 2/4, 3/4, and 4/4.
4. Dynamics are typically tiered and highly contrasting, e.g. forte and piano.
5. Textures consist of a mix and match of rhythm section (piano, bass, drums, and sometimes guitar), two or three "horn" parts (trombone, saxophone, clarinet, and/or trumpet), and unison or two-part vocals.
6. Form fits into two basic categories in beginner jazz: either the Twelve-bar Blues form and its variations or the Song Form (AABA) and its variations.

Appropriateness.

Considerations of the *facet* of appropriateness are largely a function of the ability, skills, and developmental level of the young musicians one is working

with and are important when looking for repertoire. Apfelstadt (2000) concedes that, "Often, state solo and ensemble lists are helpful in this process, but we must still judge the appropriateness of the music for our own students" (p. 21).

Brunner (1992) agrees stating that, "To plan repertoire that will be meaningful and challenging yet accessible and successful, you must be aware of singers' ability, training and experience" (p. 29).

Here are some elements that we feel need to be considered when deciding on appropriateness:

1. Key is an important starting point, especially for younger players and singers. Typically, the starting keys for wind instrumentalists are concert Bb, Eb, F, and C major, and their relative minors. Pearson agrees with this in Chapter 4 of *Teaching Music Through Performance in Beginning Band* (Miles & Dvorak, 2001) when he states, "It is generally thought that the keys of B-flat, E-flat, and F major are the most suitable for beginning bands" (p. 55) Vocalists have fewer limitations, but keys that allow melodies to stay on the staff will fare better with younger singers (Forbes, 2001 & Brunner 1992).
2. Lyrics tell the story. In the teaching of language arts, the content and subject matter of a text must be a good fit for the age and maturity of the students. Similarly in the teaching of music, one must always consider whether a song has subject matter appropriate for discussion with elementary-aged students. The demographics of the group as well as the cultural context are important also.

The text of any song makes the meaning of the music more accessible to both musicians and audience. Just as in other song genres, jazz lyrics can tell a story, paint a picture, convey sentiment and emotion, and add

feeling and intention to a piece. Jazz text is different from traditional text, however, because it often uses the vernacular (street language) to sound authentic or true to its original context, and scat syllables are used instead of actual words for vocal improvisation.

3. The range and tessitura of a selection will also have a large effect on the tone quality of the ensemble. Ideally, songs written with young voices in mind will foster musical growth by encouraging students to stretch their range beyond the foundation notes that lie mostly within their tessitura.

Jazz-centred elements.

In this *facet*, we define jazz-centred elements as those which facilitate opportunities to study musical concepts that are unique to jazz music and jazz music-making with all of its complexity. Based on our experience with Junior Jazz, we identified four jazz foundational elements that arose from the results of discussion and working on the music for the group. These four are by no means a comprehensive list of jazz considerations, but rather important themes that helped define the repertoire for Junior Jazz.

1. An opportunity for improvisation, in our opinion, is an essential feature of music for Junior Jazz. We believe strongly that the opportunity to improvise is also an opportunity to be creative. As Lillos (2006) says, "Teaching jazz improvisation is as much about teaching creativity as it is about teaching jazz vocabulary and jazz grammar" (p. 56). Without exception the repertoire we performed had some element of improvisation. In Junior Jazz we looked for repertoire that focused on a few improvisational techniques such as single scale improvisations in blues songs, group scats,

and simple embellishments of the melody. Without question improvisation should be at the top of the list of criteria when choosing jazz songs.

2. Music that has a well defined groove was another important consideration for us. We wanted the students to play and feel the basic grooves of Swing, Latin, and Straight Eighths. This not only gave our programs diversity but also made sure that we were doing a good job representing the different fundamental styles and feels in jazz. As Forbes (2001) emphasizes “directors have been encouraged to select a wide variety of repertoire, including music of all styles and from all periods ... ” (p. 103).
3. The use of a rhythm section (bass, drums, piano and guitar) and horns became a trademark of Junior Jazz. In a traditional setting we refer to the instruments, whether it be piano or some other accompanying instrument, as accompaniment. We found their function in Junior Jazz to be very different. The rhythm section functions on par with the vocalists in creating the group sound. Whenever we considered a piece of music, the rhythm section parts and their function in the group were always treated with upmost importance. As Bob Rebagliati points out in Chapter 20 of *Jazz Pedagogy: A Canadian Perspective* (Lillos, 2006),

All the players in a rhythm section must know what their function is within the section. They also must know that the music they make should form a cohesive and unified whole that lays the foundation upon which the other sections will build their sound. (p. 254)

4. The use of stylistically correct inflections is central to interpreting jazz. These implied ornaments are an important tool used by a jazz player to embellish a melody. Thus, the music chosen should lend itself to their employment. As Weir (2001) says, “an improvisational solo would not sound like jazz without a stylistic interpretation and the use of melodic

embellishment” (p. 91). With the mastery of a few inflections students can transform a melody from a traditional, straight-sounding classical song to jazz. In *Junior Jazz* we concentrated on a few basic inflections such as the slide, scoop and fall. Until recently, composers were not in the habit of indicating inflections in the score: this was left to the performer or director. Fortunately for beginning jazzers, composers are now taking the time to write embellishments into the music so that students can work on the notes as well as the style of their compositions.

Programming considerations.

Programming is one of the most influential *facets* when selecting repertoire. What songs will be suitable for a Christmas concert, for Festival, or for an end-of-the-year assembly? How can the latest concert be made different from previous ones so that the audience will enjoy it? And ultimately, will the students like the music chosen? The pressure to “choose the right song” weighs heavily on music educators (Marcy, 2010). For the *facet* of programming, three elements were examined: the need to provide a cross-section of musical styles and periods, student, teacher and audience appeal, and matching songs to a theme or occasion.

1. When it comes to building a program, music educators agree that having a cross-section of styles and periods is important. This approach is probably the easiest way to ensure that there is variety in a program, and it has the added educational benefit of introducing students to music that they may never have been exposed to before. The 2010 BC Ministry of Education Integrated Resource Package underscores how important this is: “Music is created and performed within a wide range of historical,

cultural, and social contexts. Through the study of these contexts, students experience the richness and diversity of the human spirit as it is reflected in music” (p. 8).

2. Student, teacher, and audience appeal is also important to consider when choosing music (Zegree, 2002). Finding music that students and teachers love to play and sing and that they find meaningful will not only facilitate better performance and achievement, but also foster a more positive attitude towards teaching and learning. Asking students for feedback about their likes and dislikes is an excellent source of ideas. Floyd (2008) encourages teachers to choose repertoire that also connects with students’ parents, i.e., the audience. She asks, “does each concert have a least one piece that any father could whistle as he walks out the door?” (p. 63).
3. Programming by theme or occasion is another good way to provide focus and tie a concert together (Douglas, 2002). An organizing theme need not be complex to be effective. For instance, for the “Solo Night” Junior Jazz performed, the organizing theme was simply that each member of the ensemble chose a solo to perform. The resulting concert program had a very strong sense of purpose, and the students felt ownership because they had contributed to that purpose.

Voices of experience.

Another aspect of selecting quality repertoire is the number of scores a music educator is expected to be familiar with, to have analyzed—and most importantly—to have taught and performed. How is the beginning teacher expected to acquire this expertise? Should the process be one of trial-and-error, possibly “baptism by fire”? And in the end, what will happen to the novice teacher if a selected piece of music fails?

Early in a music educator's career, using some kind of checklist for evaluating potential repertoire (such as Krantz's or Pearson's outlined above) may be useful and/or necessary as the teacher develops a "feel" for the task; after all, much of what we learn as teachers is through experience. A more efficient way to choose good music for an ensemble, however, is to capitalize on one's colleagues' knowledge, advice from publishers, feedback from concerts, listening to recordings and other voices, until one develops one's own.

1. Colleagues: Why not borrow from them? One of the most practical methods of selecting repertoire is using the recommendations of experienced teachers and musicians. Pearson (Miles and Dvorak, 2001) recalls:

For me, Saturday mornings was a time when band conductors of all ages and years of experience would meet at the local music store to have a cup of coffee together and talk about repertoire. These "shop talk-mentoring sessions" gave me tremendous help in selecting music for my ensemble. (p. 45)

2. Publishers: A publisher with a good reputation, knowledgeable staff, and experienced composers and arrangers is an important resource. Discovering who are the most knowledgeable publishers in a particular musical genre is also very useful when searching for good repertoire. "Reputable composers/arrangers are a good starting point ..." (Gilles, 2008, p. 36). When seeking vocal jazz repertoire, for instance, one excellent source is Sound Music Publications (SMP). This company has been a leader in the field of vocal jazz education since its inception: SMP has been collecting and sharing quality vocal jazz repertoire and resources for nearly twenty years and has been instrumental in supporting and encouraging composers and arrangers of that genre.
3. Concerts: Attending concerts and performances put on by colleagues is another valuable way to glean from the experience of others. Watching

how and what other directors' ensembles play provides valuable information about what works and what doesn't in a real-life situation. After attending a few concerts one quickly recognizes which pieces are most successful—the “winners”—as well as which ones are “flops.” Avoiding repertoire that is obviously beyond the reach of a group's skills is crucial.

4. Recordings: Listening to recordings is a great way to get ideas not only for choosing repertoire, but also for what creative things can be done with a song (Lillos, 2006). In the same way that classical musicians listen to a variety of artists to compare different interpretations of a piece, jazz musicians listen to a variety of artists to see whose arrangement appeals to them most, or to discover the most unique treatment of a song.

Pedagogical Approach

In addition to the facets we have discussed above, the over-arching consideration in choosing repertoire is how it will be used to meet educational goals. In British Columbia, the curriculum is embedded in an Integrated Resource Package (IRP) in the form of Prescribed Learning Outcomes (PLOs) which are structured around four organizers: Exploring and Creating; Elements and Skills; Context; and Presenting and Performing. Even though schools are expected to cover all of the PLOs, how these goals are met is left largely to the discretion of the individual music educator, putting a lot of weight on the professional judgment and experience of each teacher. As a result, the implementation of curriculum—and the achievement of students—varies from district to district, school to school, program to program—essentially from teacher to teacher. This notwithstanding, the PLOs furnish an overview, help establish some common ground across the province, and provide a starting point for teachers.

What are the options for the vocal jazz teacher? There is considerable pressure on music teachers to have students perform but timetables typically do not contain adequate instructional time to develop an educational understanding of the music. Marcy (2010) states:

It is becoming obvious to this author, that teachers/directors of vocal jazz ensembles, regardless of what age/skill level one is teaching, are under ever-increasing pressure to produce results that have less to do with education and more to do with preparing for the upcoming performance or festival. (p. 57)

Should one, therefore, select a piece of repertoire with an upcoming performance in mind, or for its capacity to foster musicality? The Grief Point Junior Jazz experience has been that it is more important to consider a piece for its suitability in addressing educational objectives.

Music as the textbook.

When such an approach is taken, the music becomes the textbook, and the objectives are met within the repertoire. When using music as the textbook, students learn that each piece has an historical context, technical requirements, stylistic considerations, form, and structure. This facilitates teaching musicianship, not only notes and rhythms, but the deeper meanings that exist in all music. Choosing good repertoire requires paying more attention to musicality than individual concepts and skills and capitalizing on those “teachable moments” which will create opportunities for expressive interpretation. Blocher (2001) believes that process and product should be inseparable, skills should be learned in the context of repertoire, and musical concepts, the themes and learning, must arise from the music. It should be about comprehensive musicianship as well as connections to other disciplines. Pearson (2001) also sees the value of repertoire

beyond its use in performance and advises teachers to help students get the most out of the music by teaching a richer understanding of it; he asserts that “students perform better because they understand what they are doing and why they are doing it” (p. 9).

Similar to using a list of criteria when choosing repertoire, establishing a template can be an effective way of guiding the music educator toward eliciting a more meaningful understanding of the music from students. In the textbooks, *Teaching Music Through Performance* (Miles & Dvorak, 2001; Miles, 2008)) and *Teaching Music Through Performance in Jazz* (Miles & Carter, 2008), the authors suggest teaching the following to develop comprehensive musicianship:

1. Composer and arranger
2. Historical perspective
3. Technical considerations
4. Stylistic considerations
5. Musical elements
6. Form and structure
7. Breakdown in sections with notes on event and scoring
8. Suggested Listening
9. Additional Resources

Kirk Marcy (2010), advocates using the following learning plan in his *Template for the Comprehensive Learning of Vocal Jazz Repertoire*. He breaks each song title down as follows:

1. Lead sheet: origins of the song
2. Form
3. Historical information

4. Listening Examples
 - a. Artist
 - b. Album
 - c. Information
5. Rhythmic articulation: analyze and understand the rhythms in the arrangement
6. Difficult Rhythmic patterns to study
7. Challenging intervals to study

It was approaches and model templates such as these, which led us to attempt to develop our own “gates” (as we initially called them) for the choosing and teaching of good vocal jazz repertoire. Our research identified over fifty different criteria to be considered in selecting music, which fell into three broad categories which we felt needed to be addressed: the jazz-related, educational, and musicing (or music-making) features of a piece (Elliot, *Music Matters* (1995), p. 40). Subsequently, we further distilled these criteria into a simple rubric each selection should meet in order to determine whether or not it was a “gem.” In the process of developing this model, we renamed these three basic categories as the *Groove*, *Educational*, and *Music-Making* parts of the rubric. This was the origin of our curriculum research model, *GEM*, and this is the same model we employed when surveying our students. In the end, however, we found the *GEM* model too limiting and contrived, and we let the design re-emerge as the *JEM* (*Jazz-centred elements; Educational elements; Music-making elements*) model that you will see applied below to the samples of repertoire which we used with Grief Point Junior Jazz during the research year.

The JEM model.

As discussed above, finding repertoire that satisfies the multiple requirements of having vocalists and instrumentalists in a group, that is developmentally appropriate for elementary students, and that fully embraces the essence of jazz as a musical genre is challenging but essential. This forced us to become creative in finding and arranging music. The next section is a result of this work.

The study handout.

The sample arrangements included (*see Appendix*) contain conductor scores and study handouts for use in the classroom. One of our main goals was to have a single sheet of paper to hand out to our Junior Jazz students that would be a starting point for understanding the music, listening to it, improvising it, and performing it. This was by no means meant to be an in-depth study sheet that covered all the facets of the piece of music; rather it was intended to begin discussion about the music with students in order to get the most out of the piece.

Each study handout is an 11" x 17" sheet of paper folded down the middle to create four pages. It is intended to sit directly on a music stand and takes the place of four separate sheets of paper that would normally be kept in a binder. The outside front of the sheet, or first page, gives a brief introduction to the piece and highlights some salient information about the song. This is intended to help set the context and goals for studying the piece. This page also gives a list of recommended recordings to listen to. It has been our experience that listening with students is vital to understanding the style of a piece. Listening also helped to engage the students by hearing what the song was "supposed" to sound like before they begin practising. With today's technology, and the availability of many recordings, we felt the students would have no trouble sleuthing out recordings to begin the learning process.

When the sheet is opened, the inside left face, or second page, contains exercises that are designed to facilitate improvisation in that particular piece. This is not meant to be a definitive guide to improvisation but rather to help provide the student with some basic tools to get started learning to improvise. Because improvising with students requires trust and risk taking, we felt that students needed some guidance. Typical basic improvisation skills include learning idiomatic scales, chords, piano voicings, drum grooves, and sample solos.

On the inside right face, or third page, is the actual part of the song for each singer or instrumentalist in Junior Jazz. One of the features of the arrangement is that it includes a selection of alternate parts for each player. At one glance, students could see multiple options for putting a song together with the group: different verses, group solos, alternate background parts, and the head, for example. We tried to encourage groups within the ensemble to experiment with different combinations of their parts so that the end result would be an original arrangement created by them.

On the outside back, or fourth page of the handout, is room to make notes about music-making. Four questions are posed to help guide students in the learning of the piece. The questions are: What do I need to practise? Do I solo and when? How will the piece be performed? What are some suggestions your teacher gave to help your music-making? This set of questions could be different, but the important point is that students have a place on their handout where they can set personal goals, make musical decisions, and record suggestions for themselves and the group.

Arrangements.

Adapting and arranging the music became a necessity for music-making with Junior Jazz. At some point every music teacher has had to make changes to a score, but finding jazz music for elementary singers and players was much more difficult. Fortunately, most jazz composers are quite content to allow arrangement of their songs provided that one is respectful of the original. In the following section, we apply the *JEM* model rubric to seven examples that have worked with Grief Point Junior Jazz—each demonstrating a different approach to arrangement. Except for “Blues, Blues, Blues,” which we used directly from the book in its original form, these pieces needed to be modified and adapted to varying degrees in order to make them work with our particular combination of students. From “Down St. Thomas Way,” which was already a good arrangement and only required that harmony parts be rewritten for horns, to “Work Song,” which was transformed into a funk arrangement, each chart was individually tailored to the group. (Five of these charts are included as a resource in the Appendix—complete with a full director’s score and student handouts for each part.)⁸

8 Please note that “ABC,” which was included in the repertoire surveyed by our research, is not mentioned here (even though it was performed by Junior Jazz) because it is a pop song performed just for fun.

The JEM model applied.

5

Junior Jazz!
For 2-Part and Piano*
Total Performance Time: Approx. 4:15

I. Blues, Blues, Blues
Performance Time: Approx. 1:20

By KIRBY SHAW

Swing (♩ = 126) (♩ ♩ ♩ ♩)

Piano *mf*

Part I *mf*

Blues, blues, blues, we're

Part II *mf*

Blues, blues, blues, we're

7 sing-in' the blues, it's got a

8 sing-in' the blues, it's got a

9

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JUNIOR JAZZ! - 2-Part

Figure 6. Page 1 of “Blues, Blues, Blues,” by Kirby Shaw. (© 1993 Kirby Shaw Music.)

“Blues, Blues, Blues.”

“Blues, Blues, Blues” by Kirby

Shaw is an excellent teaching piece that can be taught by rote to players and singers. This octavo presents an enjoyable and satisfying way to turn learning the blues scale into a song. There are a few arrangements like this one written by excellent vocal jazz educators. Although they may not be concert program material, they serve as excellent classroom pieces to make learning musical concepts enjoyable and applicable.

JAZZ-CENTRED ELEMENTS

- Improvising over 12-bar blues.
- Using the blues scale.

EDUCATION ELEMENTS

- Birth of the blues.
- Notes of the blues scale.

MUSIC-MAKING ELEMENTS

- Call and answer/response?
- Writing solos into a chart.

Table 9. “Blues, Blues, Blues” JEM

Ray Passman/
Herb Wasserman **Down St Thomas Way** Arr. Dave Cazier
Med-up Samba SAB

opt Rhythm Vamp as intro *mp*

S/A
Doo dot Doo dot doo dot doo dot
A^bmaj⁷/E^b B^bm⁷/E^b A^bmaj⁷/E^b B^bm⁷/E^b

T/B
Doo dot doo dot doo dot
A^bmaj⁷/E^b D^b

mp
One cold win-ter morn-ing it was so-ven be-low
I know how it feels to have some sand in my shoes
-wix col-blow-woon

A^bmaj⁷ Cm⁷ F⁷ B^bm⁷ E^b⁷ A^b

I made up my mind my friend this snow's got to go
to find an es-cape from all those "civ-il-ized" blues
So
No

A^bmaj⁷ Cm⁷ F⁷ B^bm⁷ E^b⁷ A^b

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Figure 7. Page 1 of “Down St. Thomas Way” by Dave Cazier. (© 2005 Sound Music Productions.)

Figure 8. Page 1 of “Down St. Thomas Way” arranged for horns.

Down St. Thomas Way Dave Cazier

Score
Med-up Samba ♩ = 120

Alto Sax. 2
Cornet
Trombone

A. Sax. 2
Ctn.
Tbn.


A. Sax. 2
Ctn.
Tbn.

“Down St. Thomas Way.”

Often there are wonderful vocal jazz arrangements but they are not available in the voicing needed for Junior Jazz: two-part treble or unison with horns and a rhythm section. By writing out the harmony parts for the horn players and giving the melody line to the singers, one can make such an arrangement work. “Down St. Thomas Way,” arranged by Dave Cazier, is a vocal jazz song available for soprano, alto, and baritone. The selection works nicely by assigning the soprano vocal line to the alto sax part and singers, giving the alto part to the trumpet, and finally giving the baritone part to the trombone. All the other rhythm parts can be kept intact. One can also juggle parts with the horn players if there is an instrumentalist with a limited range. In this example we chose the soprano part to be played by the alto player and the alto part by the trumpet because we had a strong alto player and a beginning cornet player. The result is a great junior jazz arrangement with horn players with little to no reworking of parts.

Table 10. "Down St. Thomas Way" JEM

<p>JAZZ-CENTRED ELEMENTS</p> <ul style="list-style-type: none"> —Group scat. —Recognized jazz choir arrangement. <p>EDUCATION ELEMENTS</p> <ul style="list-style-type: none"> —Music with a Caribbean flavour. —Sonny Rollins and his Colossus. —Based on a nursery song from the Virgin Islands. <p>MUSIC-MAKING ELEMENTS</p> <ul style="list-style-type: none"> —Performing samba and Latin grooves. —Putting a new spin on a classic.
--

Notes	The Frim Fram Sauce
What do I need to practise?	Trumpet
Do I solo and when?	
How will the piece be performed?	<p>"French-Fried What???"</p> <p>What is Frim Fram Sauce anyway? In a word nonsense, and this song is nothing but nonsense. It tells a great story of someone who has no money ordering at a restaurant and attempting to avoid having to pay. Smart? Who knows? But one thing is for sure, he has come up with some zany requests. The song is in a typical 32-bar form with lots of opportunities to make the story come alive with the audience. Have fun!!</p>
What are some suggestions your teacher gave to help your music making?	<p>Suggested Listening</p> <p><i>The Frim Fram Sauce</i> Diana Krall: <i>All For You</i> Nat King Cole: <i>Body and Soul</i> Louis Armstrong and Ella Fitzgerald: <i>Duet: Louis Armstrong and Ella Fitzgerald</i></p>
How do the performers in the recordings make a simple song cool?	


Trumpet in Bb	The Frim Fram Sauce	Ricardel
<p>Swing ♩ = 168</p> 		
<p><small>THE FRIM FRAM SAUCE, Words and Music by Rodd Evans and Joe Ricardel, Copyright © 1966 (Renewed) by Music Sales Corporation (ASCAP). International copyright Secured. All Rights Reserved. Used by Permission.</small></p>		

Figure 9. "Frim Fram Sauce" mock-up of trumpet handout. (See Appendix for full arrangements of "Frim Fram Sauce," "Duke's Place," "Work Song," "Jive Samba," and "Now's the Time.")

“Frim Fram Sauce.”

“Frim Fram Sauce” is an excellent example of a concert choir octavo that can be used as a vocal jazz piece. Using choral octavo arrangements of jazz tunes can be a great place to start because they are written for directors who have a limited amount of experience with jazz. We have found that by using these arrangements we can easily supplement a rhythm section or even horn parts that go with the octavo. In the following example, we have taken the treble octavo of “Frim Fram Sauce” arranged by Greg Gilpin and added some horn and rhythm parts. It is not necessary to add all of the parts as adding a simple swing drum groove with brushes can make a huge difference to the feel of the tune for all the musicians.

In the following tables we have identified what we believe to be the “JEM” in the songs. These are by no means the only possibilities and we would encourage educators to identify opportunities in the songs that suit their individual context.

2 **The Frim Fram Sauce**
for 2-part voices, accompanied

Arranged by GREG GILPIN (ASCAP) Words by REDD EVANS
Music by JOE RICARDEL

Swing (♩ = ca. 168) (♩ = $\frac{3}{4}$)

PART I

PART II

ACCOMP.

mf

4 5

mf I don't want french - fried po - ta-toes, red, ripe lo - ma-toes,

mf I don't want french - fried po - ta-toes, red, ripe lo - ma-toes,

4 5 *E♭7* *A♭*

Also available: Demo performance/accomp. CD (CD0020) E 0408
Performance time: approx. 1:43

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SOLE SELLING AGENT FOR THIS ARRANGEMENT: SHAWNEE PRESS, INC., DELAWARE WATER GAP, PA 18327

Figure 10. Page 1 of “Frim Fram Sauce” by Greg Gilpin. (© 1946 [Renewed] by Music Sales Corporation [ASCAP].)

JAZZ-CENTRED ELEMENTS

- Jazz standard.
- AABA form.
- Group or individual scat..

EDUCATION ELEMENTS

- A song with a story behind it.
- Great recordings by Nat King Cole, Dianna Krall.
- Easy transition from octavo to jazz chart.

MUSIC-MAKING ELEMENTS

- Swing style.
- Opportunity for solos in the form.
- Adding parts to an existing octavo.

Table 11. “Frim Fram Sauce” JEM

Figure 11. “C-Jam Blues” (“Duke’s Place”) lead sheet. (©1942 [Renewed] Duke Ellington Music.)

“Duke’s Place” (“C-Jam Blues”).

This song is an invitation to come and visit “Duke’s Place,” a place where people get together to make great jazz music. One of the biggest hurdles to playing and singing jazz is working up the nerve to do an improvised solo. “Duke’s Place” is an example of a selection that does just that. The melody is very simple and can be taught by rote, the improvised scale is one of the first used to get kids improvising (the blues scale), the form is a straight forward blues, the rhythm parts are simple and there are

some good performances of this song to provide great examples of superb improvisation. This song remains a piece of core repertoire in junior jazz.

JAZZ-CENTRED ELEMENTS

- Famous riff chorus.
- jazz text.

EDUCATION ELEMENTS

- Duke Ellington.

MUSIC-MAKING ELEMENTS

- Soloing using two notes.

TABLE 12—“Duke’s Place” JEM

“Work Song.”

This song is all about injustice. Before the Civil Rights Movement of the 1960s, African-Americans were routinely mistreated. Punishments were usually much more severe than what fit the crime— which was often committed out of desperation (e.g., attempting to put food on the table).

This song facilitates an important discussion with students about racism. The text of the song accounts the experience of someone on a chain gang “doing time.” Schools often have the goal of tolerance for others. The opportunity to discuss and express this idea in music is a powerful way to teach equality and acceptance.

<p>JAZZ-CENTRED ELEMENTS —Minor blues.</p> <p>EDUCATION ELEMENTS —Adderly Brothers. —Human rights.</p> <p>MUSIC-MAKING ELEMENTS —Changing the original feel. —Funk blues.</p>
--

Table 13. “Work Song” JEM

Funk Drum Fills

Drum Set

Fill #1 Fill #2 Fill #3

Funk Pattern

Drum Set

Work Song

Drum Set Stack

Adderly Carson

Break 'er recks out here on the chain gang Break 'er recks and see - of my time
 Head the judge say live - long - dead - out - here - ing - long - ing - and poor
 Gon - na see my sweet - ho - cy ba - by Gon - na break this chain off to run

Break 'er recks out here on the chain gang Cause they down con - vic -
 Head the judge say live - long - dead - out - here - ing - long - ing - and poor
 Gon - na see my sweet - ho - cy ba - by Gon - na break this chain off to run

ted me of crime Hold it steady right there while I hit it Well reck-on but
 ting his - tory
 in the man

WORK SONG music by Nat Adderly, words by Oscar Brown, Jr.
 © 1960 by Upam Music Co., a division of Copam Enterprises, Inc. Renewed

Figure 12. Inside page of “Work Song” drum handout. (© 1960 Upam Music Co. [renewed].)

“Jive Samba.”

This song provides an opportunity for students to experiment with Latin music, specifically Samba rhythms. It is very important that students have an opportunity to experience different styles and this song accomplishes just that. Although this is a “jive” samba we included an opportunity in the arrangement for students to learn some basic samba rhythms. These

rhythms can be done vocally or with Latin percussion instruments. This provides an opportunity to try out some authentic rhythms and at the same time compare it to a hybrid of rhythms in “Jive Samba.”

JAZZ-CENTRED ELEMENTS

- Soloing over dominant 7#9 chord
- altered sevenths.

EDUCATION ELEMENTS

- Understanding the parts and instruments of a samba band and duplicating them vocally.

MUSIC-MAKING ELEMENTS

- Mixing of Latin and straight grooves.

Table 14. “Jive Samba” JEM

Figure 13. Inside page of “Jive Samba” mockup of trumpet handout. (© 1963 Upam Music Co. [renewed].)

“Now’s The Time.”

As jazz students, we need to seize any opportunity to study in depth the work of the great artists. This piece brings us close to one of the great improvisers of the 20th Century: Charlie Parker. It is our belief that by playing and studying one of Parker’s tunes, we can offer students a powerful insight into his mastery as a jazz artist. We learn by copying the greats.

JAZZ-CENTRED ELEMENTS
 —Bop style.
 —Lyrics?

EDUCATION ELEMENTS
 —Charlie Parker, the “Bird.”

MUSIC-MAKING ELEMENTS
 —Improvisation by modifying the melody.

Table 15. “Now’s the Time” JEM





<p style="text-align: center;">Notes</p> <p>What do I need to practise?</p> <p>Do I solo and when?</p> <p>How will the piece be performed?</p> <p>What are some suggestions your teacher give to help your music making?</p> <p>How do the performers in the recordings make a simple song cool?</p>	<p style="text-align: center;">Now's the Time</p> <p style="text-align: right;">Guitar</p> <div style="text-align: center;">  </div> <p style="text-align: center;">“Now’s the Time” to Hang with Charlie Parker</p> <p>Miles Davis has been quoted as saying, “You can tell the history of jazz in four words: Louis Armstrong, Charlie Parker.” Bebop developed during WWII, and was a style of jazz that was faster, had more improvisation, messed a lot with harmonies and keys, and required virtuoso playing. Charlie Parker, who was also known as “Bird” was the key person in this new direction for jazz.</p> <p>How did he get to be so good? Parker once said that for three or four years he had practised up to fifteen hours a day. How much do you practise? As a personal challenge, see how long it takes you to learn the Charlie Parker transcription in this arrangement</p> <p style="text-align: center;">Suggested Listening</p> <p><i>Now’s The Time</i> Charlie Parker: <i>Jumpin’ at the Bop</i> Eddie Jefferson: <i>Body & Soul</i> Lambert, Hendricks & Ross: <i>I.F.M. – Adore Jazz</i></p>
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Figure 14. “Now’s the Time” guitar handout. (© 1945 [Renewed 1973] Atlantic Music Corp.)

<p style="text-align: center;">Blues Scale</p> <p>Guitar</p>  <p style="text-align: center;">Possible Solo</p> <p>Guitar</p> 	<p style="text-align: center;">Now's the Time</p> <p style="text-align: center;">Dedicated to Jr. Jazz 2012</p> <p style="text-align: right;">Charlie Parker Canon</p> <p>Guitar Stack</p>  <p style="font-size: small; text-align: center;"> This title was by Charlie Parker. Copyright © 1945 (Renewed 1973) Atlantic Music Corp. All Rights for the World are Reserved by T.C. Copyright of Administration by T.C. Copyright 1973 Atlantic Music Corp. Renewed Copyright 1973 Atlantic Music Corp. All Rights Reserved. Reprinted by permission of the copyright owner. </p>
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Summary

There is little doubt in our minds that choosing good repertoire is one of the hardest and most important jobs that music teachers have. We found that the first step in selecting repertoire is determining what constitutes quality. Whether a music educator develops his or her own definition of excellence or relies on the expertise of others, a clear definition of quality is paramount.

Sifting through hundreds of songs to find a potential piece is an ongoing job for music teachers, so keeping a set of criteria in mind is important when searching. The process of finding music is not always a completely structured one, but we found that most educators typically use some kind of a short list of criteria to narrow the choices. For Junior Jazz we decided on five categories: music fundamentals, appropriateness, jazz-centred elements, programming considerations, and voices of experience.

The next logical step for us was to develop a model to consider the educational aspects of the music that would help focus our teaching. *JEM* is the model we developed, and it consists of three facets: *Jazz-centred* elements, *Educational* elements, and *Music-making* elements. We felt that these three broad criteria would help guide the educational side of our repertoire decision-making.

Once we had chosen repertoire for Junior Jazz it needed to be tailored to suit the ensemble. This involved modifying existing choral and jazz octavos, modifying and arranging lead sheets, and creating our own compositions. The entire process included selecting music according to the criteria above, adapting that music to fit the specific needs of the group, and most importantly applying a pedagogical approach to the learning of the music. We conclude that there seems to be no best way to find and utilize repertoire in a vocal jazz class, but that it is vitally important and demands careful attention of every music educator.

In Chapter 5 we tell the story of how Grief Point Junior Jazz came into being, how it grew and developed into an elementary vocal jazz program complete with instrumentalists, how the repertoire and educational experiences impacted the students, and what we as researchers learned through the process of collaborating through the ups and downs of running a music program in the public school system in a small town in British Columbia.

Chapter 5

Narrative

Introduction

Our story began nearly a decade ago, in Powell River School District, on the West Coast of British Columbia, Canada. Since its inception a century ago, Powell River has existed as a paper mill town, but at the same time, it has always supported musical endeavour. Schools played a crucial role in this development by offering band programs run by music educators the likes of “Wild Bill” Cummings and Charlie Stowell, as well as musical theatre and show choirs directed by outstanding teachers such as Nancy Hollman.

Today, the Powell River Academy of Music, founded by well-known choral director and music educator, Don James,⁹ is a major beneficiary of this legacy. Powell River has been the home to an international choral music festival, Kathaumixw, for thirty years, and its citizens have been exposed to excellent singing representing a variety of cultures and traditions from around the world. In addition to the bands and classical music heritage, the community was fortunate to have Peter Taylor, one of Canada’s foremost vocal jazz educators and arrangers, move to Powell River and mount the Vocal Summit over the course of fifteen years, bringing with him expertise and contacts in the world of vocal jazz. As a result, the citizens of Powell River enjoy a diversity of music that includes

9 Recently retired.

instrumental and choral, in classical and jazz forms. (*See Artifact 1: Photo Collage: Carrying on the Tradition of Half a Century.*)¹⁰

Background

During the summer of 2005, Roy Carson was hired to teach instrumental music in the district's five elementary schools. At the time, the district's music department consisted of two music specialists at the secondary level offering choral and instrumental programs, a junior high school music teacher managing choir and band, and a general music teacher at each elementary school offering prep time—while an itinerant music educator provided beginning band lessons to Grade 6 and 7 students who enrolled. This was Roy's initial assignment.

Grief Point Elementary School¹¹ was the largest in the district, and the general music teacher there at the time was Richard Olfert. The program at Grief Point (GP) was well-established, and included singing, instrumental instruction (recorders, ukuleles, violins), and choirs at different grade levels. The GP Senior Choir, a volunteer group of intermediate-grade students who met once a week before school to rehearse, played an important part in the school's culture, performing at Remembrance Day, Christmas, and year-end assemblies as well as in the community at Festival, and for seniors and shut-ins. For the choir members, singing in Senior Choir was an opportunity for enrichment, social responsibility, and musical leadership through performance. (*See Artifact 2: To Chorale or Not to Chorale.*)

10 N.B. We have inserted references to our field texts at strategic points in the story. For further discussion, different viewpoints, and individual opinion pieces related to the narrative please see the Artifact section, following Chapter 6.

11 Replaced in 2013 by Westview Elementary School.

Band was offered to Grade 6 and 7 students as a pull-out program; students had the opportunity twice a week during the school to have lessons. Parents of students would have to choose an instrument and purchase or rent it for the year. They worked out of beginning band methods book in Grade 6, and could choose to continue in Grade 7 where there was more of an emphasis on repertoire, programming, and performance. Like Senior Choir, Grade 7 Band was involved in similar capacities at functions that were part of the school's culture, as well as in the community. Many of the students who were in Choir were also in Band, so Roy and Richard shared many students. (*See Artifact 3: Essential Beginnings.*)

Individual Voices

Richard's voice.

What Richard says about how he came to vocal jazz.

When I came to Grief Point School in the late 1990s to begin as a general music teacher, my assignment was half music education and half regular classroom. The school was configured Grades K–5 at the time and had a student population of approximately 380 students. Because music classes were prep time coverage for my colleagues, music was more or less baby-sitting, and I saw classes once a week. I hauled books and recorders from classroom to classroom on a trolley, and started choir with those Grade 4 and 5 students who were willing to come an hour before school each Wednesday morning for practice.

The principal at the time was very supportive of music education becoming an actual program at Grief Point, and gradually, my time with students expanded to the point that I could see them twice a week. From the beginning, I approached

music as a subject area with scope and sequence, evaluation, and the building of knowledge, experience, and skills from the youngest to the oldest students. I sought out opportunities for the choir to perform at school assemblies, special days, and festival, and with my principal's encouragement worked at developing music into a key component of the school's culture.

On a personal professional level, I began seeking out opportunities to improve my practice, attending BCMEA conferences and amassing teaching resources. I also participated in music outside of school, in the belief that music teachers should be visible and involved in making music in the community, modelling their enjoyment to parents and students alike. Additionally, each year I focused on finding one new idea to incorporate into the Grief Point music program that would keep it fresh, for both the students and myself, and expand the musical opportunities available. For example, along the way—and with the help of parents—I acquired ukuleles one year, and djembes another; I brought in artifacts from my travels and collected materials (e.g. songs and games) for seasonal themes. With the principal's help, I took the choir not only to festival, but also out into the community for performances.

At about the same time as I moved to Grief Point, I was invited to join SoundTrax, a mixed vocal jazz ensemble which Peter Taylor had formed shortly after starting the Vocal Summit. This was new musical territory for me, as my background was church and classical music, but I wanted to broaden my horizons. After a few years performing at Vocal Summit and at other out-of-town jazz festivals with SoundTrax, I decided to enter my school choir in the Summit because it was a non-competitive festival, and would offer my choir students an experience different from what they had grown accustomed to. In the spirit of the event, I had them prepare a couple of jazz-style pieces. This was the tentative

beginning of my dabbling in vocal jazz. For me, this was going way out on a limb, because even with my experience in SoundTrax, jazz was and still is outside my comfort zone. (*See Artifact 4: SoundTrax.*)

After Roy came to the district and began re-energizing the Band program at GP we became acquainted on a personal level outside of school, as well as at work, and were soon singing together in a newly-formed vocal jazz male quartet, The Mix. Roy began to get his band students playing together in small groups, and by festival time, he offered to play bass and back up my choir when we went to the Summit. As a result, I chose more jazz-oriented repertoire, and entered the group in the jazz class. With an enhanced rhythm section, vocal jazz was born at Grief Point.

Roy's voice.

What Roy says about how he came to vocal jazz.

My teaching experiences have always been in the small rural towns of British Columbia. The programs were remarkably similar. The course offerings, with a few exceptions, included bands and choirs. My jobs were all in communities and schools in which I was the only music educator responsible for all of the junior and senior high music programs. I would be the only teacher responsible for teaching the bands and choirs in the community, putting on concerts, organizing tours, recruitment, vision; basically all the aspects of running a music program. Most of my musical colleagues were private teachers in the community or the general music teachers (if there were any) in the elementary schools. Although jazz band was not a recognized course, it was always a feature of the programs I taught. My background is not in jazz programs, but I have always tried to offer a program, because I believe that a well-rounded musical education has to include

jazz. Looking back on my stage band experiences, I can't say that they were of the greatest quality. With nothing to draw on from my education or background I had to rely on trial and error or copying other programs in the province to put together a program. I remember working up my courage on a few occasions to enter a jazz festival with my stage band and feeling absolutely out of my depth of experience and knowledge. To be honest the whole jazz thing scared me.

Like most instrumental programs, enrichment of a regular band program is usually the inclusion of a jazz ensemble. At Grief Point things were not any different. When I initiated an extra-curricular jazz ensemble there were several students who jumped at the opportunity to "play more songs" especially ones that were rock and roll! And so began the jazz stream at Grief Point. I ended up with a few horn players, a bass player or two, and a drummer. The skills were limited but for the students that wanted enrichment it was the perfect opportunity. The Grief Point music program was becoming a very complete experience and the program generated some traditions of its own. It was a creative place and when creative people are placed in a positive environment, ideas begin to develop. "Hey what if we ..."; "What would happen if we ..."; and so working together with Richard was just a natural part of making music at Grief Point.

My connection with Richard was also outside of Grief Point Elementary. We both were members of The Mix, a quartet of men who performed vocal jazz under the direction of Peter Taylor. It was here where we worked and learned together to sing jazz and in many ways tried to overcome our fear of jazz music in both understanding and performance. So with the Grief Point program offering jazz programs, my personal development in jazz, and a friendship with a musical colleague, the necessary ingredients seemed present for junior jazz to

develop. (See Artifact 5: The Mix, for further discussion on professional development, camaraderie, and learning to improvise.)

The beginnings were small. We would share performances, at which I would offer to sit in and play bass parts for Richard's choir. Richard always had a few tunes in his repertoire with a jazzy or pop feel and so the addition of a rhythm section added a dimension to the performance. My son Eli, who was 8 at the time, had started to learn how to play the drums and it wasn't long until we had a rhythm section of drums, bass, and piano.

I think there were three reasons that initially brought the horns into playing along with the choir. The first was that there were Grade 6 and 7 horn players who had the skills to play the music. Most of the students would have basic ranges and reading skills to play the parts. The second was that many of the arrangements that Richard was using were for 3- and 4-part vocals, and so there was an easy part to write out for the horn players. The initial arrangements were rough both in terms of playability and musicality but the kids were singing and playing together and it was cool. The third reason was that many jazz vocalists that I saw had instrumentalists playing along with them. If Ella Fitzgerald did it, it must be right.

The Birth of Grief Point Junior Jazz

After Roy's first year and what was essentially an experiment, i.e., adding rhythm section and taking the choir to the jazz session of the Vocal Summit, Richard and Roy decided to see how many singers would be interested in forming a break-out group of students from the Senior Choir to focus on jazz. Roy realized that this being his second year in Powell River, he now had some students in second-year Band, and so he formed a stage band. Richard coached

the group of singers and Roy arranged parts which he taught to the stage band, and putting the two together, they created Junior Jazz. (*See Artifact 6: The whole is greater than the sum of the parts.*)

Since that formative year, Grief Point Junior Jazz has enjoyed a variety of experiences including yearly Vocal Summits and the following milestones. First, the instrumental section of the ensemble developed into more of a jazz combo with a changing selection of horns together with rhythm. Second, the group became capable enough to play a program of sufficient quality to take to the other schools in the district, beginning with the famous “Watermelon Tour” of 2008. Third, the ensemble was chosen as featured performers at Vocal Summit XV, which led to a performance out-of-town in Pender Harbour. Then came workshops, retreats, and solo nights. Every year was different: because the students and opportunities changed annually, programming had to adapt. (*See Artifact 7: Grief Point Junior Jazz Programmes.*)

Inspired by the group’s success at Vocal Summit XV, Roy and Richard decided that Junior Jazz was an educational phenomenon deserving of more time and attention—at the university level in particular. They both registered for a Master in Music Education degree at the University of Victoria, proposing to their supervisor a joint two-person project focusing on Junior Jazz. At the time they felt that they needed to share the successes the ensemble had already experienced, and develop Junior Jazz further as a program. (*See Artifact 8: The Washington Experience—“Vocal Jazz Infusion”.*)

Coursework began in the summer of 2010 and by the end of the second year of courses, Roy and Richard sat down to plan the school year in such a way as to establish Junior Jazz milestones for their research project. The 2011–2012 school year was selected, and the proposed Junior Jazz calendar looked like this:

- September Retreat on Texada Island to begin the year;
- Performance at the yearly GP Christmas concert;
- Preparation and execution of the first Solo Night in February;
- Participation in the local Festival of the Performing Arts;
- Preparation for the Vocal Summit (which had taken an hiatus);
- Year-end tour to Vancouver Island (with a possible performance at UVic).

This was the fullest program of activities ever proposed for the group, and the students were primed and ready-to-go. Here is how things played out.

The Research Year

September recruitment.

It was the first day of school. Roy remembers being really excited about starting up Junior Jazz. For once we had specific goals in mind for the year and had laid out a calendar. We were busy preparing song charts, planning for the retreat that would begin the year, and fleshing out the rest of the calendar. An announcement that auditions were being held was made during the first week of school and the ensemble was formed.

For the instrumental section, there was a core group of horn players and percussion consisting of students from the previous year who were ready to carry on, so the real search was for a bass player and a piano player. Roy made some phone calls and sent emails at the same time as parents approached him and two students were added to the rhythm section. This band also existed as its own entity under the name Duncan Doughnuts, and the players performed instrumentally on their own as well.

It is important to note that during the years that Junior Jazz had been growing, the school district elementary band program had been gradually disappearing, beginning with Grade 6 Band being dropped at all the elementary schools except Grief Point. The main casualty of this development was the demise of jazz band ensembles or combos. This necessitated looking further afield for players—into the community—including recruiting home-schooled and private students.

Regarding the recruitment of singers, auditions were more of a formality, as the students and their capabilities were already known to Roy and Richard because they had worked with these students in class and group settings before. Among the singers, the previous year's Grade 6s now moved up and became the Grade 7 vocal leaders because of their experience. New members from Grade 6 joined with the requirement continued from earlier years that singing members of Junior Jazz had to also be in Grief Point Senior Choir. Because the choir was independent of a program, unlike Band, the singers were all students at the school.

The workload was significant. The instrumentalists attended three rehearsals per week, two as Duncan Doughnuts, and one with the singers; singers attended two rehearsals per week in addition to Senior Choir, one focused on singing, and the other with the band. Most of the instrumentalists were taking private lessons as well, so these were very busy children, and so were their parents! Recruitment of parents was the most difficult aspect at the beginning of the year, as most of them seemed reluctant to volunteer time to Junior Jazz because they were already so heavily committed to many other activities. There were many times when Roy and Richard bemoaned the lack of a manager for the group. (*See* Artifact 9: Duncan Doughnuts.)

One final aspect of beginning the season with Junior Jazz was choosing repertoire. As noted in Chapter 4, choice of repertoire is a key component of a successful music program. Once each selection was made according to our criteria, Roy needed to write instrumental parts to complete the arrangement. The resource accompanying the project includes several fully-developed examples drawn from the pieces performed by Junior Jazz during the research year.

The Texada Retreat (September 30–October 1, 2011).

The project year's retreat was planned to begin after school on Friday at the end of the first month of school. Instead of having a retreat near the end of the year just before the final tour (as they had done previously), Richard and Roy decided to schedule this event at the beginning of the school year, so that students would not only form an *esprit de corps* earlier, but more importantly, they would have some charts learned and ready to perform.

Gear was loaded the night before and food and students' bedding, etc. arrived in the morning at rehearsal time. Everything had to be ready to go because we were catching the 3:45 p.m. ferry from Powell River to Blubber Bay (a half-hour sailing). Following our arrival on Texada Island and a ten-minute drive to Van Anda, we unloaded at Texada School, students put their belongings into sleeping quarters while equipment was set up, and supper was prepared and eaten. Two songs were introduced after supper and then everyone headed out to Shelter Point for a campfire to unwind.

Saturday was organized around the ingredients that we thought were necessary for doing vocal jazz: the importance of listening, sessions on improvisation, understanding of the rhythm section (drum therapy), technical issues such as mic technique which are unique to singers of vocal jazz, and

repertoire—all organized into breakout sessions. (See Artifact 10: The Microphone in Vocal Jazz.) These sessions were intended to foster among students a better understanding of their roles as singers and instrumentalists in the group, and how each individual member contributes in a different way to the overall ensemble. Saturday's schedule looked like this:

- 8:00 a.m. Listening 1 (Richard), then breakfast
- 9:00 a.m. Mic technique—instrumental improv and theory
- 10:00 a.m. Improv 1 (Roy): ice-breakers
- 10:30 a.m. Snack time and break
- 11:00 a.m. Rehearsal
- 12:00 p.m. Listening 2 (Roy), then lunch
- 1:00 p.m. Drum therapy: groove
- 2:00 p.m. Improv 2: (Richard)
- 2:30 p.m. Snack time
- 3:00 p.m. Rehearsal
- 4:30 p.m. Listening 3 (Harold), then supper
- 5:00 p.m. Run the tunes down
- 6:00 p.m. Pack up
- 7:40 p.m. Ferry back with snack

Following the retreat, October and November were months of intensive rehearsal in which the repertoire was mastered. Roy says that the highlight of the retreat for him was having the time to work properly with the kids; Richard says that the highlight of the retreat was the listening exercise conducted by Harold Carson.¹² (See Artifact 11: Harold's Listening Guide.) According to the surveys we

¹² Roy's father, Harold Carson, a retired teacher and jazz enthusiast, was a session leader at the retreat.

conducted, the students rated the retreat as the most worthwhile experience of the year. (*See* p. 105 below.)

Christmas Concert (December, 2011).

Elementary schools generally have some kind of tradition of presenting concerts or shows for the Christmas holiday season, and at Grief Point, the annual Christmas Concert(s) had been part of a long-standing tradition in the school and community calendar. These performances carry a lot of unwritten expectations. For instance, one of the problems of learning repertoire specific to the season is that a lot of rehearsal time is invested in a single performance opportunity. Jazz standards, on the other hand, can be incorporated into programming that is useable all year round. For this simple reason alone, Junior Jazz performed repertoire they were already working on at the Christmas concert and the programme became a “Winter” concert. In the end, this provided Junior Jazz with its first opportunity to perform in front of an audience.

Solo Night (February 7, 2012).

In January, for the first time, members of the ensemble were encouraged to each learn a jazz standard for individual performance in front of friends and family at the beginning of February. The singers were presented with a variety of jazz standards in a marathon reading session, but a lot of choice was left up to the students: they had to take ownership and spend a lot of their own time mastering their selections. In addition, there were coaching sessions outside of regular rehearsals given by Harold Carson. Further, most of the instrumentalists had private teachers to help them with their solos.

The goal was to make the event as non-threatening as possible, while at the same time providing the students with a small yet responsive audience of families and friends. Parents were involved to various degrees. An intimate atmosphere was created by using a smaller room, round tables, tablecloths, and snack food. A former member of Junior Jazz was invited to participate as well, in hopes that he would be an inspiration to the younger members of the group. Despite this, however, a couple of members of Junior Jazz still did not choose to perform; at the time, they communicated to us that taking on a solo was simply beyond their comfort level—and we respected that.

Overall, the evening was very successful and the individual members of Junior Jazz rose to the occasion despite their feelings of trepidation. Learning how to personalize a piece is considered essential in jazz, as individual styling is part of the form. The solo night experiment forced independence upon each singer and player, and the icing on the cake was that it provided the group with extra repertoire, making it easy to put a concert program together. Although this was our first attempt at it, Solo Night paid enough educational dividends to make us want to repeat it the following year. Our surveys substantiate this as the students rated Solo Night a close second to the retreat. (*See p. 105 below, and Artifact 12: Junior Jazz Presents Solo Night.*)

**Powell River Festival of the Performing Arts
(February 22–March 7, 2012).**

One of the longest-standing traditions in Powell River is the music festival; therefore, it seemed logical that Junior Jazz “plug in” and be part of this celebration of the performing arts. Now run by the Rotary Club of Powell River, here is the current festival’s stated purpose:

Amateur performers in piano, voice, strings, wind and brass instruments, speech arts, and amateur choirs, bands, string and jazz ensembles are invited to perform in the Powell River Festival of the Performing Arts ... The festival is based on the fundamental idea of giving all participants the best possible support for their artistic development. It provides the opportunity for participants to learn from each other and to gain stage experience in a friendly atmosphere. Every performer who enters in this spirit will learn, and be a "winner" in the true sense of the word. (p.1)

We took Grief Point Junior Jazz to Festival for the experience, and performed two of our pieces for the adjudicator. (See Artifact 13.) Because the Festival normally occurred just before Spring Break, and the Vocal Summit just after, participating in the festival offered another opportunity for the students to perform as well as a "dry-run" for the Summit. But a more important reason for Junior Jazz to be in the Festival was that it helped to create a presence and awareness of vocal jazz in Powell River by showcasing it in a context that had been almost exclusively classically-oriented.

The Vocal Summit XVII (March 30–31, 2012).

During the research year, the Vocal Summit was scheduled to take place on Friday, March 30th, and Saturday, March 31st. This was a week earlier than previous Summits, so it was a real scramble pulling the ensemble together in order to be ready to perform in the jazz class. To complicate things, the students' Spring Break (March 12–23) was two weeks long and ended only a week before the Summit, leaving some key rehearsals to the time during which students were not at school. Significantly, the Vocal Summit had been cancelled the year prior to our research year, so at the same time as we were preparing the Junior Jazz group to participate, we were also busy trying to resuscitate the festival. Why did we take this on? The reason is simple: we believed in the underlying philosophy

and approach of that particular festival and wanted our students to have that special experience; so we formed a committee to revive the Summit. The learning curve was steep and we were unable to predict the amount of extra work that mounting the festival would entail. Suffice it to say that with a lot of sacrifice on the part of friends and family, and with the blessing of Peter Taylor, the Summit went ahead.

Needless to say, Winter term (January–March) was very intense for both teachers and students: preparations for our first attempt at a Solo Night, held February 7th, were going on simultaneously with our doing the legwork of putting a Vocal Summit together. It seemed as if the kids were joy-riding. Having no prior experience of participating in the Summit (since it was cancelled the year before), they seemed oblivious to the amount of work that was going on behind the scenes to make it all happen. There were, of course, extra rehearsals during the weeks leading up to the festival, but it seemed like we were driving the bus and the students in Junior Jazz were just sightseeing! Without any real appreciation of the value of the Summit, convincing the students to participate was just another task that fell to us. It was like taking the mountain to Mohammed. So why did we do it?

First of all, it was obvious that since we were hosting the Vocal Summit, Junior Jazz should take part. But more importantly, this particular festival had always emphasized taking an educational approach: each group that participates in the Vocal Summit takes home not only an adjudicated performance sheet and recording, but also what it has learned at an experiential level in the workshop room during the post-performance clinic. Another characteristic that set this festival apart from other conventional festivals was that it was non-competitive. The Summit's three-pronged approach to adjudication (which Peter Taylor and

Frank DeMiero developed beginning in the 1970s) made it a much more holistic, constructive experience. (See Artifact 13: Festivals: Why One Works Better Than the Other.)

On performance day, we were dead-tired, but felt that the students were as ready as they were going to be, given the hectic lead-up to the festival. Our Junior Jazz students warmed up in the green room downstairs, and were led up to the performance stage to wait in the wings before going on. There were still many little glitches being ironed out last minute, but when the kids went out on stage, they did perform beautifully. Following their 20-minute set,¹³ the ensemble moved into the clinic room where they had a half-hour workshop with one of the adjudicators. Both students and teachers went away feeling extremely positive. Junior Jazz was a big hit once again, and the ensemble was invited to be featured performers in the closing night concert.

One of the fortuitous events that we feel made a difference was that Louise Rose, Victoria musician, composer, and teacher, offered to do a clinic with Junior Jazz a couple of days before their Vocal Summit performance. She was in Powell River doing a gospel choir workshop in conjunction with the Summit, and had time during the day to work with our students. Louise Rose is an excellent example of an educator-clinician who is also a performer. From her wealth of real-life experience, she spoke to the students about having the right feeling before starting a song, the importance of the song's message, and the fact that one gets only one chance in live performance to communicate it to an audience. She stressed the importance of the work they were doing in that room, instilling both seriousness and confidence in them at the same time. Her sage advice made all the difference.

13 Another major difference between the Vocal Summit and other festivals was that each ensemble would perform its own mini-concert—not just one or two pieces.

Louise Rose also gave a lot to us as music educators, reminding us of the seriousness and importance of the work that teachers do. Over the years, the Vocal Summit has furnished significant professional development and opportunities for both researchers. Between the first time we took a group to the Summit and this most recent performance, we both realize how much we have learned about the idiom of jazz and grown personally and professionally. Did the experience validate our entering Junior Jazz in the Summit? In our minds, it did; but how significant was it to the students? The results of the student survey and interviews speak to these questions.

The tour that never happened.

Our plan for the end of the research year was to take Grief Point Junior Jazz on a road trip to Vancouver Island, venturing further afield than we ever had before. What we proposed was a three-day tour with concerts in Comox, Duncan, and Victoria, a workshop in Victoria, and enjoyable activities for the students along the way there and back. The goal was to pull the whole year's work together, from instrumental pieces to solos to the entire ensemble performing the Vocal Summit set. We had even hoped to showcase Junior Jazz by performing at the University of Victoria, but things conspired against us.

Unfortunately, a slowing-escalating year of BCTF job action, which ended in a full-blown teachers' strike, prevented our completing the season as planned. And the university would have been between sessions, making a performance there somewhat irrelevant. We both felt unhappy—as if we had short-changed the group—but despite the ending fizzling out, the ensemble still had a very successful season. As it turned out, the Vocal Summit became the culminating activity of the year, bringing everything together. One additional negative

implication of the job action was, however, that we would be unable to conduct the student surveys, questionnaires and interviews with that year's group during the 2011–2012 school year. Postponing that research component of the project was a major factor turning our inquiry into a retrospective.

Student Voices

Survey results.

In a quantitative research study, we would have had separate chapters on survey analysis and results: the analysis section would have explained *how* we treated the data,¹⁴ and the results, i.e., *what we found* would have followed in another chapter dedicated to reporting findings. Because, as stated at the end of Chapter 3, our intent was to obtain their opinions on the Junior Jazz experience and repertoire, and also because we hoped our research would give them a voice in the narrative, we have included those results here, instead. What follows is what we found.

What we learned from the questionnaires.

The results of the questionnaires are displayed in Tables 7 and 8 (*see* p. 105 below). As stated in Chapter 3, all of the students who had been in Junior Jazz during the 2011–2012 school year participated in our retroactive survey. Despite some confusion between rankings and ratings which may have affected the trustworthiness as a cross-check, we feel that the results reflect a valid portrayal of the group's experience. (This might also explain, at least in part, some of the minor discrepancies between the results of the ratings and ranking sections of the questionnaires.)

¹⁴ See the methodology in Chapter 3.

TABLE 7—Rankings of Performance Pieces by Category					
Performance Piece	ABC	Duke's Place	Jive Samba	Now's the Time	The Work Song
G = Groove/Feel (Appreciation)					
raw score	21	43	37	34	26
average score (n = 11)	1.91	3.91	3.36	3.09	2.36
ranking	1	5	4	3	2
E = Educational (Knowledge)					
raw score	31	32	44	29	26
average score (n = 11)	2.82	2.91	4	2.64	2.54
ranking	3	4	5	2	1
M = Musicking (Performance)					
raw score	24	36	44	33	28
average score (n = 11)	2.18	3.27	4	3	2.55
ranking	1	4	5	3	2

TABLE 8—Rankings of Milestone Experiences by Category					
Milestone Experience	Texada Retreat	Christmas Concert	Solo Night	P.R. Festival	Vocal Summit
G = Groove/Feel (Appreciation)					
raw score	21	46	23	39	36
average score (n = 11)	1.91	4.18	2.09	3.55	3.27
ranking	1	5	2	4	3
E = Educational (Knowledge)					
raw score	19	52	22	38	34
average score (n = 11)	1.73	4.73	2	3.45	3.09
ranking	1	5	2	4	3
M = Musicking (Performance)					
raw score	23	44	21	40	37
average score (n = 11)	2.09	4	1.91	3.64	3.36
ranking	2	5	1	4	3

Bearing in mind that rating scales measure *degrees* of intensity and provide a range of responses, whereas rank ordering “enables a *relative* [authors’ italics] degree of preference, priority, intensity, etc. to be charted” (Cohen, Manion, & Morrison, p. 252–253), the following general observations might be made. First, participants ranked all items on both repertoire and events favourably, i.e., the range of average ratings (with only one exception) was from the high 2s to middle 3s on a four-point scale, with all of the median averages being over 3. We feel that this can be taken to mean that, as a whole, participants said they enjoyed and learned “quite a lot,” and performed “well.”

Second, because none of the ranges of these average ratings is greater than 1.0, we think the results support the conclusion that all of the repertoire and events were successful (*see* Tables 7 & 8). Ultimately, we feel that what is fairly clear is that according to the rating scales, “The Work Song” and “ABC” stand out as the strongest performance pieces, and that the Texada Island Retreat and Solo Night were the most successful events during the research year. This is corroborated by the results of the ranking questionnaire.

What we did *not* learn from the questionnaires was, unfortunately, much greater. For instance, our survey failed to tease out any of the reasons *why* a particular piece or experience was rated higher than another because we neglected to ask the participants *what* it was about an arrangement that made it rank higher on the appreciation, education, or music-making scale, or *how* a particular event could be more enjoyable. We can only surmise. Another failing of the survey was that it did not separate out the ideas of the singers versus the instrumentalists—or even boys’ opinions versus girls’—which in hindsight, would have been valuable to know. Also, the questionnaires failed to isolate any individual voices of members in the group.

These failings are due in most part to the shifting methodology of our research, the survey originally being intended for use in an action research project. We might have abandoned their inclusion entirely, except that in the end we thought they would provide feedback from the group as a whole. Having concluded our research, it is obvious from the lack of specific information in the survey data that its design was weak, not to mention that there are inherent limitations in such research. Fortunately, however, we did manage to interview two Junior Jazz students whom we felt were representative of the group.¹⁵

What we learned from the interviews.

As noted in Chapter 3, two students participated in the interview portion of the research: a male instrumentalist who was a member of Junior Jazz during the research year, and a female vocalist who had been part of the ensemble half a dozen years earlier. Excerpts from the transcripts of both interviews are shown below. (*See Figures 6 & 7 below.*) What we discovered confirmed at least two important principles that have guided our approach to Grief Point Junior Jazz.

First, the overarching theme emerging from the interview with the male student was the importance of the social aspects of being part of a musical group. As an adolescent, “belonging” seems to drive the student’s motivation to participate in Junior Jazz—both socially and musically. This corroborates the importance of the Texada Island Retreat in the responses to the questionnaires, as well as the fact that boys have always seemed to gravitate toward being part of the rhythm section.

Second, and in contrast, what the female participant kept stressing as being most valuable from her Junior Jazz experience was her understanding of the jazz

¹⁵ See Chapter 3 to read how they were chosen.

Figure 6—Interview conducted May 4, 2013, by Richard Olfert¹⁶
 Questions & Answers (Excerpts from the transcript):

1. In what ways is Junior Jazz important to you?

INTERVIEWER: ... How is Junior Jazz important to you? Is it important to you?

INTERVIEWEE: I think it's important to me because I get to interact with the singers and like, I don't know—it's hard to say like because when I'm playing with the singers it's a different thing than it is just playing with the band because you sort of have to adjust to everything that they do. Um, it's fun to explore the different kinds of jazz, like fast-slow ... Like the trips, they're fun. I like the trips, yeah ... It's fun when your friends are in it.

2. What is your role as an instrumentalist/vocalist in Junior Jazz?

INTERVIEWER: ... How do you see your role as an instrumentalist in Junior Jazz ... what is your part in the group?

INTERVIEWEE: Well, I'm the drummer. Yeah.

INTERVIEWER: And, is that an important job?

INTERVIEWEE: Yeah, most of the time. I would think that the bass has the most important role, but like sometimes it's up to the drummer to give the bass like the rhythm, the tap? It sort of holds it all together, because if there's no rhythm, then it just doesn't rock—it just doesn't swing. It's really fun when you get it and you're really in time—it's very fun.

3. How do you feel about having singers/instrumentalists in the group?

INTERVIEWER: ... How do you feel about having the singers in the group?

INTERVIEWEE: Well, this year, um, like they're it's good to have, like it's good to add on to it. I mean, it's basically like instead of playing the melody, it's like a story that they're singing, so it adds something. And like, I don't know, it's good to have them. But sometimes they're like a little bit slow, because often the band like is ahead of them.

INTERVIEWER: Why do you think that there have been very few boys who have been singers and very few girls that have been players?

INTERVIEWEE: Well, it's sort of awkward like because it's a little bit out of their (the boys') range—like with the singing, they just don't know where to fit in there. And I don't know about playing, like it's just hard for them (the girls)? I don't know.

¹⁶ Transcript analyzed by both researchers together January 17, 2014.

idiom. She specifically identified “scatting” or improvisation, and jazz-centred elements, as having furnished her with a strong foundation that saw her through middle school and gave her an advantage at the secondary level. This correlates with our emphasis on the use and importance of repertoire in teaching the concepts and skills necessary for achieving full musicality in the vocal jazz idiom (*see* Chapter 4).

*Figure 7—Interview conducted May 21, 2013, by Roy Carson¹⁷
Questions & Answers (Excerpts from the transcript):*

1. In what ways was Junior Jazz an important experience?

INTERVIEWER: In what ways was Junior Jazz an important experience ... for you? ...

INTERVIEWEE: ...Well, it was a great starting point for music for me. Moving out here, you don't start jazz choir until Grade 10, so I was ahead in a lot of things, musically. It taught me how to improvise, which is really difficult for kids going into Grade 10 that have never even heard of the term. It made me appreciate jazz music more because I understood how it worked. When I was younger, it gave me a place to sing at a young age. I could learn about music and love music so that I could carry it through to now. Starting to sing in elementary school has given (me) a solid foundation for what I want to do in music in the future ... and performing was such a huge part of building my confidence.

2. How has Junior Jazz influenced your studies and plans for the future?

INTERVIEWER: How has Junior Jazz influenced your studies and plans for the future? ... Like, what are you doing next year? ...

INTERVIEWEE: Well, I was offered a \$10,000 scholarship for UBC for sciences, but I was also offered a \$1500 scholarship for Capilano ... And, I think I'm going to take the Capilano one ... I feel like being in music throughout my life has allowed me to be better academically because it opens up that side of the brain and gets you to think more. Music to me is so much like math, especially in

¹⁷ Transcript analyzed by both researchers together January 17, 2014.

(Figure 7, cont'd.)

the theory of it. That's how I think in theory and it completely intertwines with what I do in science ... but I want to do something that I really want to do. Something that will make me happy. I don't think I would be happy doing anything else.

3. What did you learn in Junior Jazz that has influenced your musicking?

INTERVIEWER: What did you learn in Junior Jazz that influenced your music-making? ...

Were there any concepts that you learned in Junior Jazz, or skills that you developed, that helped you be a better music maker later on? What were those skills that really carried over in your later years?

INTERVIEWEE: Yeah, especially scatting. Especially going into Grade 10, half the kids didn't even know what scatting was. Even though I didn't know exactly how chord changes worked at that point, I knew the basics of moving through a tune while improvising. I also knew how to work my way around a song using my ear. Not only that, but jazz listening. We were asked to listen to different singers and different albums throughout Junior Jazz. I already knew who Ella Fitzgerald was, and I knew a lot of standards at that point, so it was really easy to integrate myself into music here. I was already at that level when everyone else was just starting out.

Additionally, both participants mentioned the importance of enjoyment in Junior Jazz. The first interviewee talked about having “fun” socially as well as musically, e.g., when the music is really in time, whereas the second participant spoke of being “happy” singing the music she loved. Whether the difference in emphasis was a function of gender, playing an instrument or singing, or age and maturity, is a matter that would require further research; nevertheless, both interviews provide interesting insights to the project, informing the narrative through their two additional voices.

Conclusion: Junior Jazz as a *Diamond in the Rough*

Grief Point Junior Jazz began as a rough stone that we, the researchers, picked up and started playing with. Chipping away at it over the years, it arrived at a stage where many facets became exposed producing sparkling performances and glimmers of insight. The project is still a *diamond in the rough*, in that it has not been brought to its full lustre, but in conducting our research and writing this narrative, with its artifacts and resources, we hoped that our project might be something that would catch the eye of those who read it. Our wish is that the experience of Junior Jazz will be passed on to other music educators, and that some facet of we have discussed here may be helpful in launching another adventure somewhere else with vocal jazz and elementary school students.

We believe that the Grief Point Junior Jazz experience has benefited us, personally, as teachers, and that there are lessons in this narrative that can be taken and used by others. Our hope is that this project might be a starting point for the fashioning of another gem in another school with other participants and new experiences. In the final chapter, we will share further musings and insights, and draw some conclusions. The next chapter will also expand and explain the metaphor *a diamond in the rough* and demonstrate how it applied to Junior Jazz.

Chapter 6

Reflections and Refractions: A Diamond's Lustre

I propose that the central imaginary for “validation” for post-modern texts is not the triangle—a rigid, fixed, two-dimensional object. Rather the central imaginary is the crystal, which combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach. Crystals grow, change, and are altered, but they are not amorphous. Crystals are prisms that reflect externalities and refract within themselves, creating different colors, patterns, and arrays casting off in different directions. What we see depends on our angle of response—not triangulation but rather crystallization. (Richardson, 2005, p. 963)

Introduction

In this chapter, we share some of our musings on the project, and apply the metaphor of a *diamond in the rough* to the narrative. Much as a diamond merchant appraises finished gems, we take one more look at the results of our inquiry to see what has crystallized for us. Borrowing from gemological terminology, we would like to assess our research project according to carat, cut, colour, and clarity, the main criteria used to evaluate diamonds. We will then conclude with what we feel are some of the essential learnings gleaned from our research on vocal jazz in elementary school. We are aware that there are dangers in the over-application of metaphor, and we use the diamond-cutting and appraisal analogy advisedly.

Carat

One might easily be tempted to judge a gem based strictly on its size. After all, isn't the most important thing about a diamond how many carats it weighs? But it takes vision, knowledge, skill, and sometimes luck to fashion a jewel from the lump of rock that a diamond in the rough appears to be to the untrained eye. To realize the potential of an uncut stone, there is a careful process it must undergo: something as simple as an unseen fracture, an impurity, or an unwitting mistake in cutting, can quickly reduce a diamond from future gem to industrial grade. Further, the value of an uncut diamond can be multiplied when several smaller gems are created from the original stone. For example, the Great Star of Africa, until recently the largest polished diamond in the world, weighs 530 carats (106 grams), yet it started out as a rough stone of over 3100 carats. Cleaving it left eight other pieces, which were also fashioned into gems, collectively worth far more (http://en.wikipedia.org/wiki/Cullinan_Diamond).

Our *diamond in the rough* never approached the magnitude of the Great Star of Africa. Junior Jazz involved less than twenty students at a time from two grades, and was limited to one school in one district. We do not claim that this research project has produced findings that could revolutionize the future of music education, so how do we take its measure? How should a carat be defined in this context, and what, then, is the weight or mass of Junior Jazz in carats? Perhaps it depends on who is doing the appraisal, in which case, its value is subjective, according to how much weight each aspect of the project is given.

We would like to suggest as researchers and educators that we have benefited most from Junior Jazz, and it is our development as professionals that has acquired the most value. Each significant insight has added a carat to the mass of this *diamond in the rough* and everyone involved, from students to parents to

administrators, has also contributed weight to the project through their individual investment in it. Through the course of research, reflection, and discussion, we have learned the importance of good planning and resources that a project like this needs to succeed; we have learned that good repertoire arranged to suit an ensemble is crucial; we have learned the value of the social aspects and shared personal experiences for this age group; and we have learned how collaboration affects everything, particularly the quality of what can be achieved.

From our students, we learned how the educational experiences one provides a musical group greatly affect the outcome; we learned that there is sometimes little accounting for taste when it comes to repertoire selection; we learned how vital the support and contributions of parents and others can be; and we learned that even young students can make significant musical contributions to the community at large through their performances and participation in an ensemble such as Junior Jazz. Overall, it would seem to us that the common denominator in measuring the *weight* or *import* of this project has more to do with how much personal involvement each stakeholder had. Perhaps it was simply in the application of it, that Junior Jazz was transformed from a rough diamond into a gem.

Cut

Whereas the mass of a gem, its weight in carats, is a gross measure of its initial and finished value, the way it is cut enhances and contributes most to its final worth. Cutting involves using lots of imagination and making some big decisions; it is the really hard work of putting a plan into action. Just as diamonds can be cut in a variety of ways—from more traditional round and oval

gems to square, princess, or pear shapes—vocal jazz has its own characteristics. Additionally, the angles, proportions, and number of facets cut on a diamond determine its brilliance, sparkle, and radiance (<http://www.bluenile.com/ca/diamonds/diamond-education?elem=sub1&track=rotator1>). Based on this, there can be a huge amount of variation amongst gems, so we examined as many facets of Junior Jazz as we could in the narrative, treating these faces of the gem as field text “artifacts.” Our collection of elementary vocal jazz facets is by no means comprehensive, but we do feel that we have presented and discussed what to us were the most important aspects of our inquiry that we hope accurately refract and reflect our research.

What are some of these facets which encompass the music-making and experiences of the group? Broadly speaking, the major facets of vocal jazz include: listening, choice of repertoire, improvisation, programming and performance, and the instrumental, vocal, and technical aspects of the genre. The number of facets that can be addressed in the school setting is dependent largely on the skill set, time, personal energy, and resources that music educators have available to them. Therefore, professional development and collaboration become important tools for teachers to use in realizing the goals of their groups. The more facets that can be addressed, the more the diamond shines.

And what about the process of creating a gem? Just as a diamond-cutter follows a series of steps which begin with planning, sawing or cleaving the stone, rough-shaping or bruting the diamond, then cutting and polishing its many various faces, before final inspection, so, too there was a procedure we followed in the creation of each year’s Grief Point Junior Jazz ensemble (http://en.wikipedia.org/wiki/Diamond_cutting).

Here is the process we followed:

- The recruitment process was crucial: even though we called it auditioning, recruitment was really about getting acquainted with the students personally, getting to know their voices, and determining each student's gift. Recruitment prepared the way for planning the best path for each young musician.
- Goal-setting: establishing a calendar of events for the year shaped and guided the program by providing a clear step-by-step picture of what results needed to be achieved at certain points. The calendar was driven by the milestones we set for the students to accomplish.
- Finding the right music was vital: our choice of repertoire considered how to bring out the best qualities of each group member at the same time as allowing them to grow musically. For Junior Jazz, choosing good literature to foster our students' potential was challenging as there were no charts written for our exact instrumentation or difficulty level, forcing us to arrange music ourselves. Good quality repertoire is essential to determining success—and it was significant in maintaining interest, teaching concepts, and enhancing performance.
- Being organized counts: we experienced how important a well-run rehearsal and well-laid-out classroom are on a weekly basis. The importance of having warm-ups, teaching concepts, solid objectives, team building, motivational activities, energy maintenance, clear conducting, and a functioning sound system ready to go cannot be overemphasized.
- We sought out performance opportunities: since music-making is about sharing what has been learned, performance is a necessary culminating activity. This was the point where we held Junior Jazz up to the light: a

particular performance may not have been perfect, but it was a demonstration of all that the students had attained.

To conclude this discussion of *cut*, we offer some additional observations. First, we have found student engagement to be crucial: when students' goals and perspectives are considered in the process, beginning with their musical preferences, they will engage; teaching is a two-way street and a bit of compromise will greatly further understanding and enhance the learning. Second, music educators need to be fully engaged themselves: we found some of our best professional development occurred when we performed vocal jazz ourselves; being learners made us better teachers. Finally, the importance of suitable repertoire is key: this facet of Junior Jazz became its own diamond, with its own facets—a *JEM* within a gem, as it were. (See Chapter 4 for a more complete discussion of the subject.)

Colour

“This is my voice, there are many like it, but this is mine.”
(Koyczan, S., 2007)

In diamonds, colour is caused by imperfections—chemical and structural impurities—and, depending on the hue and intensity of a colour, it can increase or diminish its worth. A perfect gem is not necessarily more valuable because diamonds that are unique and authentic are sought out by buyers. What at first appears to be a flaw, may, under the right circumstances, become an attribute. Whereas the purest diamonds are perfectly transparent and colourless, many of the rarest, most valuable diamonds are distinctive because of their colour. With diamonds, beauty really is in the eye of the beholder, and jazz, as a musical idiom, embodies this perfectly.

What, then, is the colour of Junior Jazz? We see colour in Junior Jazz occurring on three different levels: the unique colour of each individual voice (or instrument); the colours created by the small groups within Junior Jazz (i.e., Duncan Doughnuts and the vocalists); and the blended colour of the ensemble as a whole.

The colours of individuals.

Of the three different ways to see colour in Junior Jazz, perhaps the most fundamental is at the individual level. Students, nowadays, feel pressure to sound like the latest rock star as they are bombarded with generic pop sounds and musical styles. That is why we feel it is important to help students find their own voices instead of succumbing to the prevailing fads: discovering and developing one's own musical colour gives students a chance to personalize their sound, and jazz is uniquely conducive to this process.

It was as a result of staging our first Solo Night that we realized the importance of featuring the individual musical voices of Junior Jazz. Reflecting back, this was probably the most significant opportunity group members were given to find, develop, and share their unique colours. Preparing for Solo Night began with finding a piece best-suited to each student's voice or instrument, and then providing each with individual coaching. Preparing for Solo Night meant learning the chosen piece inside-out: knowing the form, having it in the right key, practicing the count in. Preparing for Solo Night required each student to be ready to take risks, such as improvising, and demanded a high degree of self-acceptance.

Ultimately, it was performing at Solo Night that took the most courage, because being confronted by an audience is most daunting on one's own. With

the support of family and friends, and the backing of a rhythm section, each student who participated¹⁸ was able to surmount the obstacles and successfully deliver a performance that highlighted individuality. All the students were successful in showcasing their unique voices and their displays of confidence and personal growth soon became apparent in the group, their combined colours contributing to and enriching the ensemble sound.

The colours of small groups.

Grief Point Junior Jazz essentially consisted of two ensembles: Duncan Doughnuts (the rhythm section or instrumental band), and the singers. Musicians naturally talk about colour when referring to different instruments or voices, and of course, the vocalists sounded very different from the rhythm section; however, as a band, the Doughnuts consisted of a horn section, with brass and reeds adding to the overall colour. The singers, by contrast, had their own sound and not just one determined by age and gender: it was like a setting of several gems on a piece of jewelry, where each gem emitting its own colour combines and blends into a whole.

Within each of these sections, in the idiom of jazz, each individual still has opportunities to shine alone. Vocalists learn inflections, embellish melodies, interpret lyrics, develop microphone technique and use scat syllables to improvise solos; when scatting, individuals have the chance to radiate their uniqueness from within the group. Instrumentalists have similar chances to show their colours when soloing, but there is something else that happens when they play together as a rhythm section. In a rhythm section, the bass provides the pulse, the

18 Two students chose not to perform.

drums express that pulse, and the piano fills in the harmonic framework of a piece blending together to provide a foundation over which melodies can be played or sung. The result is a synergism of combined sound created by the instrumentalists playing organically as a unit.

The colour of the full ensemble.

Putting the individual hues of each voice and instrument together and combining them into a vocal section and instrumental combo created the full spectrum of colour that defined Grief Point Junior Jazz. Each student had his or her individual voice that could dazzle by itself, or contribute to the overall sound of the full ensemble. The aggregate colour of the Junior Jazz diamond could refract differently in each piece, as there were numerous possible combinations by which the individual gems could be brought together. In vocal jazz there are countless opportunities for musical exploration and expression of colour through interpretation, variation, improvisation, different instruments, and voices.

Clarity

We could continue applying the diamond-cutting metaphor to clarity and Junior Jazz, in a manner similar to our treatment of carat, cut, and colour above; however, we prefer to take this concept and apply it to our conclusions. That is, we would like the attribute of clarity to stand for what insights have emerged in the course of doing our research. Another way to put it is to ask: What are the essential learnings that have become apparent as a product of completing this project?

First, it was interesting to discover that Grief Point Junior Jazz, developing as it did during the last decade of Powell River's first century, is yet another thread in

the rich tapestry of musical heritage that belongs to this community (*see* Artifact 1). When one considers the strands of instrumental and choral music that comprise this vital part of a paper mill town's culture, it almost seems inevitable that such a phenomenon as vocal jazz should emerge and manifest itself at the elementary school level. One might argue that Junior Jazz has benefited from this legacy, and has become part of the continuity of the fine arts in Powell River.

Second, in conducting our research with the students, it quickly became clear how important the social aspect of music-making is, especially to younger students. There has been a lot of investigation into musical preferences according to age, gender, social class, etc. (*see* North & Hargreaves, 2008, for an overview on the subject) as well as research into the role of music in forming personal identity (*ibid*). These authors cite a model developed in England at the turn of the century which illustrates how personal and social-cultural outcomes overlap and interact with musical-artistic ones in music education (North & Hargreaves, 2008, p. 347). As adults, especially music educators or serious musicians, it is tempting to argue that we make music purely for the love of it, that music-making by itself is what brings us joy. But human beings are social creatures, and the participants in this project frequently reminded us that being together and making music was at least as important as the music itself.

Third, our research year with Junior Jazz brought the issue of festivals into sharp focus for us, not only because the students participated in two different types of festival, but also because we ended up having to run the Vocal Summit ourselves. In our opinion, there definitely is a right way and a wrong way to run a festival (*see* Artifact 13). Festivals can be wonderful performance opportunities and venues that foster musical development and growth, but this is an area which is long overdue for a change of paradigm.

Fourth, if nothing else has been brought to light by our research, the centrality of good quality repertoire for a group such as Junior Jazz is as clear as can be. Our work with elementary students in vocal jazz has repeatedly demonstrated the importance of matching repertoire to an ensemble for educational and performance reasons. (See Andrews, 2011; Floyd, 2008; Forbes, 2001; Pearson, 2001; etc.) It has also highlighted how difficult it can be to locate, as well as the need to be able to adapt and arrange music for one's group in such a context (Wilson, 2005).

Fifth, it is also clear to us that professional development is of the utmost importance in the field of music education. Not only do music teachers need to bring personal skills to the classroom, but also they need to be able to develop them and acquire new skills as needed. We found through experience how important it was to connect with the jazz idiom ourselves before we could work in that style with our students. (For an article exploring the benefits of music-making for music teachers, see Pellegrino, 2011.) We suggest that more of us model and adopt the same attitude we try to inculcate in our students that "A lifelong learning of music deepens our understanding of it as well as providing mental, physical, social, emotional, and personal benefits" (Zenker, 2004, p. 131). Being teachers thrust into the role of researchers gave us a new perspective on the field of music education: "What if every classroom became a lab for finding out what really works best for student learning?" (Phillips, 2008, p. 334). Perhaps we need not only an infusion of jazz from time to time, but also the occasional transfusion, as well!

Last, but not least, working together on Junior Jazz, as well as on our research, we know with absolute clarity how powerful collaboration can be (see Artifact 6). Here are some of the ways it worked for us:

- it allowed us to rehearse instrumentals and vocals apart at the same time;
- it provided students with contrasting approaches and teaching styles;
- it capitalized on our different areas of strength and expertise;
- it was easier sharing the workload not having to do everything oneself;
- it made it easier to sustain the energy required, like tag-team wrestling;
- it gave us a combined voice advocating for music programs; and
- it strengthened our friendship as colleagues inside and outside school.

In conclusion, collaboration provided the opportunity to maximize the potential of our students, which in turn gave clarity to our work with Grief Point Junior Jazz. Where there is collaboration, the whole is greater than the sum of the parts. Therefore, upon examination, when carat, cut, colour, and clarity are considered, and as many facets as possible revealed, the resultant gem created is worth far more than a diamond in the rough.

Artifact 1

Photo Collage

Carrying on the Tradition of Half a Century

From the very first days of Powell River—when the dam and mill were built—music was an integral part of the community. It was a company town created a century ago by forward-thinking entrepreneurs from Minnesota who calculated that by providing amenities they could attract the workers they needed to run their pulp and paper manufacturing operation. Thus, the Townsite was well-planned, with streets and services built on a grid, housing and utilities provided by the company, and sport and recreation facilities such as a baseball diamond and golf course included.

Because of its relative inaccessibility, being located 150 kilometres and two major fjords north of Vancouver, BC, the people of Powell River had to either import or manufacture their own amusement. Served by weekly steamships and barges which brought supplies, provisions, the mail, etc., people would eagerly anticipate having entertainers stop in to give a concert or play a dance.



Figure 17. Fisk Jubilee Singers, date unknown possibly 1950s. Courtesy of Powell River Museum.

Being progressive corporate citizens, it was not long before the owners of the company built Dwight Hall (1927), an impressive community hall which could accommodate everything from banquets to balls, and was said to accommodate up to 800 people on its sprung dance floor.

A year later, the Patricia—BC's longest continuously-running theatre was built a block away to house vaudeville shows and silent movies, and to this day, there is a theatre organ in the building which still gets played. Apart from visiting artists and movie reels, however, the much of the entertainment was more home-grown. Besides many four-, five-, and six-piece ensembles, there were string bands,



Figure 18. Harold Matthew's Music Group, 1937 (string band/orchestra in front of Dwight Hall).
Courtesy of Powell River Museum.

... and brass bands,



Figure 19. "The World [sic] Most Famous Band" (brass), 1940. Photographer: Rod LeMay. Courtesy of Powell River Museum.

... and even orchestras.



Figure 20. "Innes' Orchestra, 1938" which formed and played continuously. Photographer: Maud Lane. Courtesy of Powell River Museum.

Powell River boasted many technological firsts, such as the first dial phones and radio phones in BC. To boost worker morale and bolster its corporate image, a company pipe band was created with the employers actively recruiting workers from abroad based on qualifications that had more to do with playing an instrument than paper-making.



Figure 21. Powell River Company Pipe Band on Townsite golf course, 1939. Over the years, Powell River's pipe bands won many firsts of a different kind in competitions around the world and made quite a name for themselves. *Courtesy of Powell River Museum.*

But the music was not just instrumental ... Another first of its kind in BC was the Powell River Credit Union, currently celebrating its 75th anniversary, which played an important role in encouraging the development of a choral tradition in the community.



Figure 22. Powell River Junior Credit Union Choir, 1954–55. Courtesy of Powell River Museum.

By the time the Powell River Choral Society was formed in 1955, there were strong school choirs at both the elementary,



Figure 23. Henderson School Choir, 1956–57. Courtesy of Powell River Museum.

... and secondary levels.



Figure 24. Max Cameron Choir, 1956–57. Courtesy of Powell River Museum.

It was soon afterward that the local Festival began.

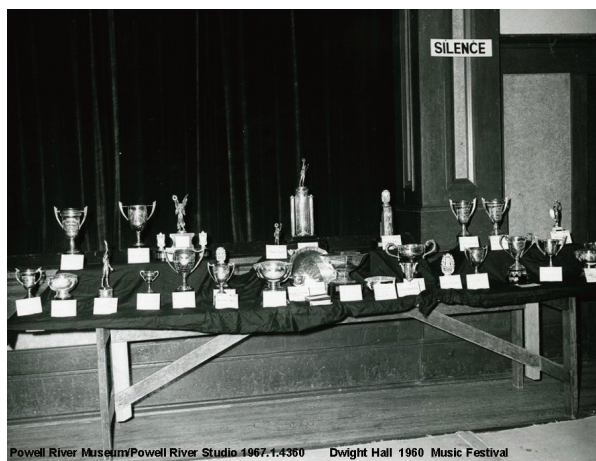


Figure 25. Music festival trophies in Dwight Hall, 1960. Courtesy of Powell River Museum.

All this was the result of the foresight of the original mill owners, whose company ran the industry and town for approximately the first half of its century of existence as a kind of capitalist social experiment. They believed in providing benefits such as education and culture to the citizenry that in turn provided the labour and expertise to run their enterprise: what they produced is a cultural legacy which in turn gave rise to: the Powell River Academy of Music (formed in 1974), Kathaumixw International Choral Festival (begun in 1984), the Vocal Summit (started in 1994), and Junior Jazz (begun in 2004).

One might easily make the case that Grief Point Junior Jazz was just another small example of the coming together of the instrumental and choral traditions begun in the first half century of the mill town's existence.

Artifact 2

Classical Singing Resources—To Chorale or Not to Chorale

Richard:

At a recent music educators' workshop being presented by three top vocal jazz clinicians, I heard declared how vital it is for vocal jazz singers to learn proper singing technique. For this reason, all three emphasized the importance of vocal jazz students belonging to their school's classical chamber choir as well as their jazz ensemble. Then each of the clinicians went on to demonstrate singing with an example of a musical phrase of a piece—and not one of them sang on pitch! Additionally, two out of the three had poor breath control. This begs the question: How much does good singing technique, in the classical sense, get taught in school choirs, anyway?

So I went to my bookshelf to see what is in my collection ... From the classic *Choral Conductor's Handbook* (1959) by Ehret, to Woodburn, Bartle (and company), to Dilworth, and finally Seelig's "Perfect" (*Blend, Rehearsal, Choral Workbook*) series, I had resources on how to organize and operate a school or community choir, with different authors proffering varying mixes of theory and pedagogy, depending largely on how practical an approach they take. The publications I have run the gamut from "fundamentals of the choral art" (Ehret, 1959, p. 5) to addressing specific goals such as, "to foster healthy vocal/choral development for choirs at all levels" (Dilworth, 2006, p. iii), but how much of it actually gets used? To come once again to the question: How much classical singing technique gets taught in school choirs?

I decided to reflect on my own practice, which led to some serious soul-searching. As I thought about my Senior Choir, I must admit that I have been as guilty (or more guilty) than most choral conductors when it comes to actually teaching good, classical singing technique. Certainly, I have incorporated breathing exercises into the brief warm-ups, worked on diction, and made some attempts at achieving good intonation and blend through consistent vowel production, but my approach has been inconsistent and anything but thorough. To be honest, vocal technique gets very short shrift in my choirs—mostly because of time constraints. With 45 minutes, once a week, in which to learn repertoire

for the next performance, preparing students for a lifetime of singing, unfortunately, seems to take a back seat. As alluded to in Roy's artifact on listening (see Artifact 10, when one actually spends time doing something, there is tremendous potential payoff, educationally. Just as time affects how much listening is done in rehearsal, so, too, it affects how much technique is taught in choirs.

This led me to a final consideration regarding the importance of choral resources to Grief Point Junior Jazz: perhaps the classical approach to vocal technique is not as important as is, for instance, listening; perhaps *listening* to the "greats" is far more important in terms of learning vocal production in jazz. When I think about the three master teachers of vocal jazz whom I critiqued at the beginning of this artifact, I realize that in vocal jazz it's more about the individual characteristics and personality each voice brings to the ensemble. Of course, intonation and breathing are vital, but there might be different ways of approaching pitch and breath control than those traditionally used in classical choral methods. Maybe it's not as important to learn "proper" choral technique to be a jazz singer—maybe it's more a matter of style—but I won't argue against using these resources.

Artifact 3

Band Methods

Roy:

The *Essential Elements 2000* series are method books. The series was written and compiled by a group of distinguished music educators specifically in the area of instrumental music. Books such as these have been used for group study in a beginning band program for many years. “Instrumental music classes in the USA date back over 150 years, with method books serving as prime instructional material since then” (Brittin & Sheldon, 2004, p. 47). The series contains units of study on basic instrument pedagogy, theory, and history, along with a variety of simple solo and ensemble pieces. “In today’s method books, students are taught where the music came from, what was important about the composer, and how to make their understanding deeper while making their performances stronger” (Watkins, 2011, p. 173). Each book is meant to function as a textbook for the first year of playing.

Essential Elements 2000 lays the groundwork for learning to play an instrument, or sing, by providing an understanding of how music is written and understood. It provides a standard for beginning instrumentalists from different parts of the country and continues to be used as a reference book for fingerings and musical terms throughout the elementary music classes.

This text also lays the foundation for understanding how a musical ensemble plays and studies together. Junior Jazz has several parts that work together as a team: rhythm section, horns, and vocalists. *Essential Elements 2000* provides excellent practice in how to rehearse effectively with different people and instruments.

Finally, the book gives the ensemble a stepping stone to exploring different types of music. There are opportunities to discuss jazz concepts in the book as well as an opportunity to compare and contrast jazz and traditional wind ensemble music. Exposure to this book allows a door to be opened to study jazz. “The method book, combined with supplemental materials and the expertise of the instructor give limitless curricular pathways” (Watkins, 2011, p. 174). The text gives Junior Jazz the “common ground” needed to make music together. This artifact has three important implications for teaching. The first

is the need for a fundamental program that provides basic skills and understanding for students so that they can then seek out enrichment opportunities. The second is the importance of having programs that allow different instruments and voices to learn music together. Finally, the book opens doors for students by incorporating different cultures and styles, learning styles, singing opportunities and improvisation opportunities.

When Powell River lost their elementary band program, we lost the common ground established at the elementary level for our students. This left a huge challenge for the students of Junior Jazz and the Doughnut Jazz Combo. The students (if they were not receiving private instruction) were not coming equipped with the basics. This in turn demanded that my teaching incorporate musical basics into Junior Jazz rehearsals and left less time to work on the jazz-related topics such as jazz history, improvisation, jazz language, microphone technique, and a host of other jazz-specific units of study. Without a program that offers musical fundamentals, enrichment groups such as Junior Jazz will not survive unless they are run through private community-based organizations.

Artifact 4

Soundtrax

Richard:

In many ways, Powell River is a unique place. Stuck only 150 kms up the coast from Vancouver, it has remained an isolated community since it was built. Cut off by the ocean on three sides (two fjords and a strait) and mountains on the fourth, the only ways in and out are still by water as it was a century ago, and by air, the modern, more expensive way to travel. But that is not what makes Powell River unique.

What is unique about this place is the people who live here. They say, for instance, that there are more PhD's per capita between Powell River and Lund (the village 20 kms north of PR) than anywhere else in the country. Texada Island, half-an-hour's ferry ride from Westview, is also part of the greater Powell River community. Van Anda (now a small village of about 70 people) was the largest city north of San Francisco during the 1890s gold rush. Before that, Texada had a whaling station in Blubber Bay where the ferry now docks; since those days it has had an iron mine, limestone quarrying, and coal shipping. Ever since the paper mill was built in the Townsite, trees have provided the residents of Powell River with their bread and butter. And Sliammon is the Coast Salish nation upon whose traditional territory this composite community sits.

So Powell River is a place of natives, fishers, loggers, miners, millworkers, and PhD's. Which begs the question: where did those PhD's come from? After the early whalers, the Norwegians who built Lund, and the gold rush fortune seekers, waves of immigrants came here to work in the mill. Scots, Italians, and Dutch, especially after WWII, were attracted by the high wages and mild climate. The 1960s brought hippies because land could be had cheaply enough to homestead on—and American draft dodgers. Now there are the semi-retired and tech people looking to live outside of the bustle of big city life, who have been quietly seeping into the fabric of the community, picking up the slack created by the gradual disappearance of primary industry jobs.

What else brings people to Powell River? Besides its beautiful setting, a chance to escape the rat race, job opportunities, etc., this community also attracts people because of its

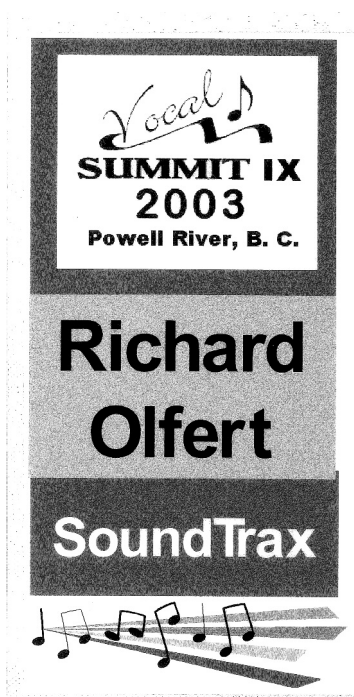


Figure 26. Backstage pass for The Vocal Summit.

music (see Artifact 1). In the early 1990s, Peter Taylor moved to Powell River. With him, Peter brought vocal jazz, beginning the Vocal Summit Jazz Festival (as it was originally called) in 1994. Not that jazz was something new to Powell River—after all, Don Thompson grew up here—but vocal jazz had not developed here as it had in other corners of the Pacific Northwest. Peter brought all his experience working with high school and community college groups and injected it into the district's secondary school music programs as well as the Powell River Academy of Music and Malaspina College. At about the same time as he founded the Jazz Summit, he started a vocal jazz group called SoundTrax.

SoundTrax had already been going for a couple of years, when a friend introduced me to Peter, who asked me to join the group. I could sing high and read music well, so I had no trouble holding my own part. SoundTrax was a mixed en-

semble of six to nine voices who normally performed with a rhythm section. Most of the singers' rehearsal time was spent learning Peter's arrangements, with their thick, lush harmonies and up to as many parts as there were singers. The rhythm section was generally added one or two rehearsals before a performance. Because of Peter's connections in the vocal jazz world (he founded the BC Vocal Jazz Festival before moving here), SoundTrax would not only perform in Powell River, but also at some large out-of-town festivals getting to open for some big names, such as New York Voices.

What effect did being part of SoundTrax have on me personally, and professionally? Singing with Peter Taylor was some of the best professional development I ever had in my career as a music educator, especially working in a small remote school district where such opportunities do not come easily. From Peter, I learned what arrangements can be musically; I learned about the importance of listening; I learned a different style of conducting than I was used to (having been brought up with classical music); I learned the importance of knowing the form of a piece; essentially, I learned what vocal jazz is.

I also learned, however, some of the pitfalls that can occur with vocal jazz. First, I learned how important the role of performance is for setting goals and becoming comfortable practising one's art in front of others. It is important to not just rehearse: a few very scary performances attest to this. Second, I learned that it is important to rehearse on a regular basis with a rhythm section (for similar reasons). Granted, many ensembles are unable to afford that luxury, especially if they have to hire a trio, but the importance of rehearsing regularly with instrumentalists cannot be overstated. This was a lesson Roy and I applied to Grief Point Junior Jazz,



Figure 27. Soundtrax CD label.

There was, however, something I did not learn in SoundTrax. Many people argue that improvised solos or “scatting” are the heart of vocal jazz, and when I was in SoundTrax, improvisation was what I really wanted to do. Yet, because of time constraints and other pressures, it never seemed to happen. Peter would reassure us that learning his challenging arrangements made us jazz singers (just like the instrumentalists in big bands who played their charts and never soloed); what mattered was the style of music—the form, harmonies, articulations, and feel that made it jazz. Observing how other vocal jazz ensembles performed, however, it seemed evident to me that improvisation was a requirement. I learned about improvisation, but I never learned how to scat!

For all the years I was a member of SoundTrax, until its demise in 2003, (and later singing with Peter as part of The Mix—see Roy’s Artifact #5) improvisation was one aspect of vocal jazz that I never got. In spite of all the rehearsals with SoundTrax and all the vocal jazz people I met through Peter’s contacts, my lingering regret is that I never learned to scat. Sure, one might argue that I just should have tackled it on my own, but after working with Junior Jazz I have come to believe that the art of improvising is something that needs to be practised in real time in front of others—that scatting is something to be learned in a group setting. What the best approach might be for teaching a singer to improvise remains, for me, the single most important challenge that needs to be confronted in directing a vocal jazz group. Maybe someday ...

Artifact 5

The Mix



Figure 28. The Mix vocal jazz quartet.

Roy:

This is a photo and recording of a group called The Mix. It is a group comprised of three music teachers and one investment consultant. From left to right: Richard Olfert, Roy Carson, Paul Cummings, and Gary Vanderhoeven. The director of the group is Peter Taylor, not pictured.

It was not until recently that I had ever considered the effect my own musical health had on my ability to inspire and be musical with my students. As a music teacher, I realize that in order to teach and inspire kids I must remain musically active: You cannot have one without the other. Making my own musicality a priority allows me in turn to share a deeper connection musically with my students.

The Mix became my most important professional development for teaching Junior Jazz. Much of that had to do with the director Peter Taylor. Peter Taylor initiated the jazz choir movement in Canada and his ensembles have received national and international acclaim.

Peter is an accomplished composer and arranger and has published his music with all of the well-known vocal jazz publishers and he continues to be in demand as an adjudicator,

clinician and guest conductor throughout Canada and the United States. Under his direction, The Mix experience was professionally remarkable. I can't think of a time when he could not provide answers to the questions that I had in teaching vocal jazz.

As Conway (2007) advises: "Music educators, in particular, may benefit from long-term collaborations with university faculty, master educators in particular subject areas, or school-based mentoring programs as these provide the opportunity to communicate with other music educators on a regular basis." (p. 58).

The environment was also rich in other ways. It was a moment each week when I met with the other music teachers in the district. It was an opportunity to talk about our week, exchange ideas and support each other in our jobs. "Music teachers should continue to advocate for professional development options that allow them time and settings to interact informally to share ideas and stories of teaching" (Conway, 2007, p. 59). It was an opportunity to be the learner and to understand what learning was like from a student's perspective.

It is critical that music educators allow time in their week for music-making.

Artifact 6

Collaboration



Figure 29. Richard Olfert and Roy Carson.

*Coming together is a beginning.
Keeping together is a process.
Working together is success.*

—Henry Ford

Roy:

I am not sure that I would be the teacher that I am today without the collaboration of my colleagues. With all the challenges that confront teachers today, I find sanctuary in the company of professional educators. Collaboration in music education can be a powerful and meaningful experience for both teachers and students and for Junior Jazz the collaboration of Richard and I made all the difference.

Mutual respect and a commitment of time for both of us allowed our team teaching arrangement to function well. Our professional collaboration has been successful precisely because of a commitment to success and deep understanding of each of us for the other. Junior Jazz students had no choice but to be caught up in a working collaborative model. Our collaboration has had many benefits, but the two most important for me have been my own professional growth and that of the students.

The partnership of a general music teacher, Richard, and a specialist, Roy, helped to build a broader musical culture at Grief Point School. More often than not, itinerate music

teachers teach in isolation. In our case, the collaboration served as a common thread, which strengthened us as teachers and allowed us to share resources, equipment and space. Our collaboration nurtured our professional growth. It gave us the opportunity to exchange different perspectives and gain new insights into the art of teaching. Our collaboration fostered an environment of creative growth and allowed us to question and self evaluate our teaching.

Second, our partnership resulted in a superior level of instruction in the classroom. Our unique teaching personalities, different teaching approaches and contrasting viewpoints fostered a richer learning environment for our students. Our students had the opportunity for enrichment and support and they responded with more active participation and demonstrable enjoyment.

The complexities involved in attaining a meaningful collaboration are many. Most teachers would take one look at the personal and professional investment and opt out of even considering any type of collaboration.

The overwhelming limitation named in the research on collaboration is the time required to form working relationships with colleagues especially those engaged in co-teaching collaborations like ours (Dieker & Murawski, 2003). When one is already giving 110%, how is it possible to find the time to plan, so that the experience of collaboration is meaningful not only for teachers but also for students? The answer is simple: one has to be willing to give up personal time in order to plan the collaboration. Planning time is necessary for discussing the teaching materials, clarifying teaching roles, organizing lessons, and debriefing after the fact.

One can accommodate schedules and block rotations, forego some personal time and even learn some ways to collaborate, but one thing that cannot be changed is the personality of one's teaching partner. The success of any collaboration weighs heavily upon the interaction of both the personalities and the professional orientation of those involved in the collaboration (Knieter, 1963). Fortunately, Richard and I did not face this hurdle. Our collaboration was a "best fit," and there was an easiness about the arrangement that has made for a remarkable friendship and learning opportunity for both us and the students.

It is no wonder that Wendy Murawski refers to collaborative teaching as a marriage (Murawski, 2009). It definitely has all the challenges that are associated with maintaining

any lasting relationship. Collaboration, although difficult, can be a powerful and meaningful experience for both teachers and students. Music educators who choose to embrace the processes involved in collaboration will experience a deeper level of professional growth, and their students will benefit as a result.

Artifact 7

Grief Point Junior Jazz Programmes

Richard:

Since its inception in February, 2006, Grief Point Junior Jazz has participated in half a dozen Vocal Summits (Peter Taylor's vocal jazz festival—see Artifact 13). Yet, were it not for keeping souvenir copies of the programmes, many of the details from those performances would already be lost to the mists of memory—or in our minds become incomplete and inaccurate. Fortunately, these saved pieces of paper (see the example below) are now true “artifacts” that furnish us with a written record which tells us at least three interesting stories offering insights about Junior Jazz.

The first, and most obvious, story the programmes tell is contained in the “bios,” which comprise a literal biography of Junior Jazz. Much of what is contained in the bios is simply history, from a “debut performance” in 2006 to the introduction of “Counterpoint” as the rhythm section in 2009, to the 2012 festival where the rhythm section was reincarnated as Duncan Doughnuts. These bios document that the ensemble has been a collaborative venture between singers and instrumentalists from the beginning, and that Junior Jazz has always featured more instruments—e.g. a horn section—than a standard rhythm section of piano, bass, and drums.

A second narrative contained in these programmes is that of the “sets lists,” i.e., the programming or repertoire. When Grief Point Junior Jazz began, the singers and I had little idea of what might be involved in performing jazz authentically, so two of the earliest pieces were taken from a beginner series, and the focus was on fundamentals: the blues scale and swing feel. As the group developed their skills, more difficult songs were selected, and Roy took on the task of arranging more of the charts (primarily to create parts for the rhythm and horn sections), until by the 2011–2012 season, all of the arrangements were tailored specifically to the group—taking into account what musicians we had as well as what the singers and instrumentalists were capable of musically. Reading between the lines, one can deduce that when the ensemble began, vocal charts—even octavos—were the starting point for choosing repertoire because the singers were given first consideration; by

2011–2012, the repertoire was, in my opinion, driven much more by the players, based on what instrumentation was available as well as by what instrumental combination made for a good groove. In the end, this resulted in the creation of the current, complete Junior Jazz sound.

Third, and in many ways most importantly, the programmes contain the story of the students themselves. From the inception of Junior Jazz, approximately 70 different students (45 singers and 25 instrumentalists) have had the opportunity of learning and performing vocal jazz as part of this ensemble. The programmes document that most of the singers, once they became part of Junior Jazz, stayed in the group for both years they were eligible, i.e., Grades 6 and 7. On the other hand, at first the instrumentalists experienced a complete turn-over every years because they were members of a stage band break-out from Roy's Band programme. In 2009, however, this changed when Counterpoint was formed independently of school Band, becoming the rhythm section which later evolved into Duncan Doughnuts; because many of the players remained members of the group for several years, there was much less turnover in students. While the singers were always in Grade 6 and 7, there have been instrumentalists as young as Grade 1 playing in the ensemble and continuing as members of the group up to six years.

To conclude this brief review of the stories told by the Grief Point Junior Jazz Vocal Summit programmes, I want to underscore that the three aspects noted above are somewhat superficial: there is a much bigger narrative behind the scenes. Imagine what it would take to complete the story of what was necessary to ready the group for festival. This narrative would consist of chronicling the rehearsals, workshops, retreats, preparatory concerts, and so on that are part of the process. Additionally, these three stories are my personal interpretations. No doubt, Roy and the 70 different students who participated in Junior Jazz over the years would each have a different take on what the programmes might symbolize in their experience. Another interesting thing might be to continue to follow the trail of these participants in the Vocal Summit to see what Junior Jazz does next—if and how it changes—and ultimately to see what becomes of the Junior Jazz students contained in these programmes, what they do with music in high school and for the rest of their lives, especially in the realm of vocal jazz. Will Grief Point Junior Jazz have made any difference?

**GRIEF POINT JUNIOR JAZZ
VOCAL SUMMIT XVII
BIO**

This young jazz ensemble is based at Grief Point Elementary School, here in Powell River. The group formed in 2006 as an extension of the Senior Choir, and quickly took on a rhythm section when a new Band teacher arrived in town. Half of the singers in GP Junior Jazz are in Grade Six, the rest in Grade Seven. The ensemble rehearses twice a week—once separately and once together with the rhythm section. Their directors are Mr. Roy Carson and Mr. Richard Olfert.

The rhythm section, directed by Mr. Roy Carson, is also known as Dunkin's Doughnuts, after their fearless trombone player. All of the tunes they are performing today were specially arranged by Mr. Carson for this particular combination of instruments and voices. This is the sixth Vocal Summit in which Grief Point Junior Jazz has participated.

SINGERS—

N.B. The singers' names have been omitted
for privacy and ethical reasons;
there were seven girls and one boy
participating in this performance.

RHYTHM SECTION—

Player 1—sax; Player 2—trumpet;
Player 3—trombone; Player 4—guitar;
Player 5—bass; and Player 6—drums.

**GRIEF POINT JUNIOR JAZZ
VOCAL SUMMIT XVII**

SET LIST

Now's the Time—

words & music:

solos: vocal—Singers 2, 3, and 5
 sax—Player 1 guitar—Player 4

The Work Song—

words & music:

solos: vocal—Singer 8
 sax—Player 1 guitar—Player 4

ABC—

words & music:

solos: vocal—Singers 1, 2, 5, 6, 7, and 8

Jive Samba—

words & music:

solos: vocal—Singers 1, 6, 7, and 8
 trombone—Player 3 sax—Player 1

Figure 30. Grief Point Junior Jazz
Vocal Summit Program.

Artifact 8

The Washington Experience—"Vocal Jazz Infusion"



Infusion: The introduction of a new element or quality into something.

—Oxford Dictionary

Infusion: The addition of a new and necessary quality or element ... to the Jazz Choir through the inspiration of the educator! Come prepared to learn to learn, to become energized and renewed by immersing yourself in one of America's only true art forms, JAZZ!

—Frank DeMiero

The Workshop

Roy:

From August 6–10, 2011, I went to Edmonds, Washington, to spend a few days in the birthplace of choral jazz, the place where it got its beginnings, the Pacific Northwest. I had received an invitation to attend the annual jazz choir workshop in Washington State. I had heard from people who had attended that it was worth the time and energy.

The content of the workshop proved to be interesting and relevant for both myself and by extension, the Junior Jazz students. Individual sessions touched on all the important

(above) *Figure 31*: Sound Infusion banner.

facets of running a jazz choir. I was introduced to quality charts that swung and teaching methods that would inspire the students. The program included techniques to develop soloing and improvising, as well as an opportunity for listening to a variety of *Jazz Styles*. There were also intriguing topics that I had never heard of before, like *Swing Concepts* and *Interpretive Phrasing*. Finally, the course provided time for me to network with other music educators—the ones that lived and breathed vocal jazz. This all seemed like a tall order until I met the coordinator of Infusion and the owner of Sound Music Publications: “Uncle Frank.”

Frank DeMiero promised a great week of musical immersion and discovery and he did not disappoint. DeMiero has been involved in jazz choir education for over forty-five years and he remains a life-long learner. He is recognized internationally for his innovations in all areas of music education, and boasts some six thousand customers served if one includes all the students exposed to his arrangements. DeMiero is in demand as a guest conductor, adjudicator, clinician, and motivational speaker. He still believes that his involvement in education and learning has kept him engaged in vocal jazz for all these years. Calling him a people person would be an understatement. His passion for surrounding himself with learners and people who find the vocal jazz journey to be as important as the destination is his mantra.

One example of his enduring legacy is an award in his name presented at the Powell River Vocal Summit. This award is given to a person who has shown excellence in his/her field of music education along with exceptional community service. The award is so-named because Frank embodies all of these attributes, and is an excellent role model for anyone to follow.

His “all about the love” attitude also comes through in his business practice. Sound Music Publications has a unique philosophy in the music publishing business. When one purchases music from Sound Music Publications one is given permission to make as many copies as needed. The company does not want to sell reams of paper. Rather, Sound Music Publications is interested in selling the artistry of the composer and arranger. When one buys music from this company or attends one of the workshops, one becomes a member of the Vocal Jazz Family.

The presenters at *Infusion* were four men who, in my opinion, make up the life-blood of vocal jazz in the Pacific Northwest. These four men were charged with not only developing what should be taught but also teaching it all in an atmosphere that was supportive, creative, purposeful, and trusting. Although participants frantically took notes throughout the day, there was very little sitting down; we had to participate and demonstrate what was being taught to us.

Every day started at 8:30 a.m. with coffee. This was an important time for participants to get to know each other better. We shared ideas, frustrations, and began to create a cohort of people with a similar purpose. It was our time as a group to informally prepare for the day's experiences because at 9:00 a.m. the bell rang and it was time to get down to work.

Each day began with active listening where all four instructors had the opportunity to share some of their favorite jazz songs. Each presenter focused on different aspects of jazz and jazz education. Some songs were chosen because of their historical relevance in an attempt to provide a context for our music-making whereas others were selected to illustrate the possibility of building a bridge between the literature and actual lessons. Others were chosen simply because the presenters loved them and wanted to share them with us. What everyone agreed on was that listening was an important kind of learning and that we need to get students to listen more. Jazzers learn by sharing their music. This cycle of listening, inspiration, and reinventing that I experienced at the workshop convinced me to provide the opportunity for my students to learn in this way.

Dave Cross

Following our listening we had the pleasure of working with Dave Cross. Cross recently celebrated two honours: his fortieth year in music education, and his induction into the Washington Music Educators Hall of Fame. Given his forty years of experience and the respect and recognition of his peers it is not hard to see how Cross is considered a master teacher. The minute that he began teaching us about playing drums, everyone knew that he knew what he was talking about and that he took great pride in teaching music to people. Cross shepherded us through a beginner's guide to the vocal jazz drummer. He taught us simple and effective patterns for beginners—great exercises that made us feel as if we

could do it. He took the fear out of playing the drums. His teaching always encouraged maximum participation, but in a very supportive environment. I will never forget the comment one of his former students who was attending the workshop made. She said, "Mr. Cross is the best teacher I know. He cares about me and he practises doing things right." We only had a week with Cross but we left the workshop with more insight into teaching with integrity, sensitivity, and compassion. After Cross's session we had a short break before it was time to meet our next presenter: Ken Kraintz.

Ken Kraintz

Kraintz is the co-founder of Sound Music Publications and is one of the first published composers of vocal jazz. Many, if not all, vocal jazz teachers have performed one of his compositions/arrangements at some point in time. His compositions resonate with his experience teaching jazz at all levels. He has made significant gains in providing songs that can be used as a textbook in the classroom. While maintaining musicality in his charts, he has strived to include the "teachable moments." As a beginning vocal jazz teacher, I could relate to the importance of balancing these two elements. It was no surprise that the focus of his workshop was repertoire and arranging.

Kraintz' workshop focused on songs that both worked and did not work and the reasons why. Ken had an understanding of the ingredients that allowed a song to be a jazz song. He emphasized the importance of structure, space, improvisation, the jazz line and its interpretation, and most importantly, the strength of the arrangement itself. He stressed the importance of choosing songs that swing. He discouraged giving students inferior music and expecting it to sound good. We all realized that as music teachers, we must give serious thought to the repertoire we choose: as it is often our curriculum.

Matt Falker

The newest face among the vocal jazz gurus was Matt Falker. Falker was charged with teaching theory, specifically as it relates to jazz harmony. Falker seemed like a good choice for the job because of his success not only as a jazz pianist and teacher but also as a vocal jazz director for various groups on the West Coast. He has been active as a composer and

arranger for Sound Music Publications, writing excellent repertoire for less-experienced singers and a method for teaching jazz piano for singers.

Falker's workshop focused on teaching basic jazz harmony as it applies to beginning pianists. He focused on basic chord progressions and voicing. He challenged the way I thought about the theory of jazz. He introduced the "jazz" way of explaining the theory behind the music. He was convinced that classical and jazz theory should be treated separately. By the time the workshop was finished he had changed my "classical" way of understanding harmony. Utilizing a different paradigm, he gave me a clear understanding of how to "comp" simply and accompany a jazz choir effectively.

Frank DeMiero

The final hours of the day were led by DeMiero and were devoted to repertoire and soloing. DeMiero used a roundtable approach so all participants had the opportunity to critique each other as we performed solos for each other. The focus was on all aspects of performing a solo: phrasing, feel, introductions, scatting, embellishment, etc. Highly experienced and skilled soloists in the group came to the task easily. The rest of us who don't perform like this very often found it uncomfortable. We really didn't know what to do; it felt as if we were thrown into the deep end. We really needed more background before being put in a performance position.

The sight-reading sessions offered participants an opportunity to read and try out new repertoire available through Sound Music Publications. I find sight-reading new repertoire the most effective way to choose literature for my choir. It was great to hear the composers' perspectives on the songs—their expectations for performance, etc. I appreciated having the actual arrangers/composers lead us in their own songs. They not only gave me insight into the song's delivery, but also gave me some ideas on how to approach it with my students.

We were able to do a little conducting, observing, music-making, and being critiquing, but there was not enough conducting for me. Time limitations did not allow an opportunity to study the songs in depth. Further, I would have welcomed an opportunity for my teaching style and ability to be critiqued. I think that a workshop on teaching vocal jazz would have been very beneficial.

DeMiero called his approach “conducting beyond the notes.” He encouraged teachers to forge a relationship with singers and to portray the feeling of the piece while conducting. When conducting ballads, he stressed that the conductor needs to go beyond the notes and beat patterns and convey the message of the song.

Phil Mattson

Late in the week, we had a surprise visitor. Phil Mattson is a pianist, arranger, conductor, teacher, and long-time advocate for music. He has played with several notable singers and players. Mattson has committed his life to music and his legacy is strong with countless compositions and arrangements for some of the most important people in vocal jazz to his credit. When he arrived, I felt that I was in the presence of a person who had carried the vocal jazz torch for a long time.

Mattson began by speaking to us about the importance of music and music education. Music is a discipline that teaches us how to feel. He was quick to recognize the importance of improved reading and writing and team-building skills, but he stressed that it is the creating of music that allows us to be more human. Even though there was little new in what he said, his words held deep meaning for me because he has “walked the talk.” He was speaking from his experience and the beliefs that he has collected throughout his life. What he said he believed with all his heart.

Summary

Although there were many highlights for me during the week, two features of the workshop resonate for me more than others. They were the opportunity to learn through listening and the example of commitment that the staff demonstrated towards each other and the study of vocal jazz.

The listening sessions gave me an understanding of the origins of vocal jazz. DeMiero carefully chose examples of vocal jazz that showed participants its progression and development from the very beginnings with the Four Freshmen to modern performers such as the New York Voices. The opportunity to have these seasoned professionals guide us through this history lesson with carefully chosen examples gave me an excellent perspective on vocal jazz. The listening also provided real examples of how the classroom material that

we were studying in our sessions was used by the masters. The musical examples gave us a clear picture of how the concepts, when mastered, came alive in the music. Finally, the listening reminded us all of the importance of listening as a teaching tool in music. The written notes, although important in teaching, do not replace the recordings of actual performances. By encouraging our students to listen, we will help them to gain a taste for the music and an understanding that will resonate in their performances. I walked away with a different attitude toward listening, and also a wealth of examples to draw on for later use.

A second memorable feature of the workshop was the commitment of the staff towards each other and the study of vocal jazz. Besides being highly knowledgeable, experienced, welcoming, and responsive to participants' needs, the instructors demonstrated a profound commitment to the art of jazz. They came early, stayed late, and no question was too small if it related to teaching or learning one of the concepts from their workshop sessions. The collaboration amongst the presenters was amazing. They all seemed to be on the same page musically and enjoyed dialoguing with each other about what was being taught. Each instructor contributed to each of the sessions and each participated in learning alongside the students. The instructors, in effect, modeled how to support and inspire students, and how to teach with passion.

There is no such thing as a perfect work and there will always be ideas for future "infusions." One idea that I think may be worth exploring in the future is that of process. What skills and activities does one need to develop and build along the way in order to get to the product? I found that there was a considerable amount of time spent on product. Perhaps I am sensitive to this aspect of teaching and learning because of the age group I work with. To explain, I believe that *how* to learn is as important if not more important than what is taught, particularly at the elementary level. I fear that Fine Arts in the United States struggles for funding and support and music educators must perform or perish.

In conclusion, *Jazz Infusion* was like no other workshop, and what was promised by DeMiero at the beginning of the week, was delivered to all of us. Many of us were inspired and excited about learning about vocal jazz—we were all certainly immersed in it—and we left with the most important thing, and that is ideas and resources to use in our classrooms.

Artifact 9

Duncan Doughnuts

Roy:

Artifact 9 is a video of a performance by an elementary jazz combo called the Duncan Doughnuts Jazz Combo. The group is made up of six students: Steve Carson on alto sax, Eli Carson on drums, Zak Forsyth on guitar, Zach Evans on drums, Emily White on trumpet and Duncan McDonald on trombone. This group rehearses twice a week providing the horn and rhythm sections for Junior Jazz.

This artifact portrays a very important part of Junior Jazz: that of a jazz combo playing. Giving the instrumentalists an opportunity to play separately has provided a jazz experience within an experience. This combo allows the students to work on aspects of jazz that are unique to instrumentalists in a small and controlled setting. In addition, rehearsals give players a chance to work on improvisation, and on accompaniment parts for the larger group. This group offers players an opportunity to develop independence because the members work without a conductor. As Green (2005) recognizes, "The other main learning practice takes place in groups, and involves conscious peer-direction and unconscious learning through peer observation, imitation and talk. Listening, performance, improvisation and composition are integrated at the individual and the group level" (p. 28).

Obviously, the time commitment involved in having an offshoot group in Junior Jazz has been substantial. It has meant another set of repertoire, lessons and rehearsal times. However, it has made all the difference for my students and myself. It has allowed me to teach more meaningfully to the instrumentalists. I can take the time to work on their soloing and their ensemble playing so that they really improve. The students also recognize the benefits of being a team, and of making music on their own.

Artifact 9 recording

[insert pocket for recording here]

Artifact 10

Listening

Roy:

This artifact, based on Harold Carson's listening session at the Texada Retreat, is an example of how jazz recordings could be used to enrich Junior Jazz teaching and learning. The recordings consist of songs in a variety of styles performed by a variety of performers and are considered the definitive recordings of jazz standards. Jazz is a style of music rooted in oral traditions and thus many of its stylistic elements cannot be accurately written out unlike classical music, where almost everything is indicated on the score. To learn jazz properly, one begins with the written lead sheet and chord chart but ultimately one needs to turn to listening to great jazz in order to truly capture the style. One then can apply what one has learned by listening to one's own performances. Bundra (2006) lends support for this approach, stating: "Whether composing, performing, conducting, or teaching music, listening is a critical component of all musical activities" (p. 6).

Listening to jazz helps students internalize the rhythms, melodies, and harmonies, and gain a deeper understanding of the music. Listening to performances of the greats helps students to understand the complexity of the music. "Although currently there are dozens of method books on the market designed to help students learn scales, patterns, and licks, it seems this type of methodical approach must be combined with frequent exposure to the music through listening" (Weir, (2001, p. 74).

This artifact is significant to the Junior Jazz program because it points to the importance of listening in teaching jazz. What follows is a listening guide that we used on our Texada retreat that was adapted from a listening guide used in *Jazz* (Giddins and DeVaux, 2004). We realized that when we took the time to listen and talk about some of the ideas in the music that the students were deeply affected. We felt the student's appreciation and understanding of jazz improved after this 20-minute activity.

There will always be time constraints when teaching music, but the rewards that come from a few well structured listening classes far exceed the time taken from classes.

LISTENING GUIDE

“Blood Count,” composed by Billy Strayhorn in 1967; played by the Duke Ellington Orchestra with Johnny Hodges on Alto Sax.

The First 49 seconds

The piece begins with Hodges playing bits and pieces of a melody. What is the band doing under him? What is the bass doing? What is the drummer doing?

From 50 to 1 minute 15 seconds

The harmony switches from minor to major. Hodges plays a new melodic phrase which starts on a high note and travels quickly down to a low blues note.

From 1 minute 16 seconds to 2 minutes 11 seconds

Hodges uses his lip to slide up to the high note. He returns to the opening melody and expresses his emotions through decrescendos and crescendos. The mood is hushed.

From 2 minutes 12 seconds to 2 minutes 45 seconds

There is a drum roll, the band rises suddenly. Hodges improvises with a kind of fury. His tone thickens. Some of his tones are almost forced out like barks. Then he plays a violent two-note phrase.

From 2 minutes 46 seconds to 4 minutes 1 second

The music becomes quieter. The harmonies fall in half steps (chromatically), Hodges returns to the opening of the tune. The ending seems to be unsettled like it should go on.

QUESTIONS

1. In a few words describe the mood or moods of this music.

2. How did the music make you feel?

Background Information

What is a BLOOD COUNT?

The number of red blood cells (RBCs), the number of white blood cells (WBCs), the total amount of haemoglobin in the blood. Low white blood cells often indicate diseases such as cancer.

Who was BILLY “SWEET PEA” STRAYHORN?

Strayhorn was a jazz pianist, composer, and arranger for Duke Ellington. He died of cancer in 1967. He wrote his last work from a New York Hospital bed. He called it “Blood Count” because that was the test that confirmed he had cancer and that he had a short time to live. “‘Blood Count’ was the last thing he had to say,” a close friend remembered. “And it wasn’t ‘Goodbye’ or ‘thank-you’ or anything phoney like that. It was ‘This is how I feel ... like it or leave it’” (Giddins & DeVeaux, 2004, p. 237).

Who was JOHNNY HODGES?

Hodges was a famous Alto Sax player born in 1906. He was Billy Strayhorn’s favourite soloist and Strayhorn wrote several pieces especially for him. Hodges played in the Ellington band from the 1920s until his death in 1970.

Who was EDWARD KENNEDY “DUKE” ELLINGTON?

Born in 1899, Duke Ellington is probably the most important jazz musician the world has known. He was a composer, arranger, songwriter, bandleader, and pianist. He became famous in the 1920s and played and composed until his death in 1974. Billy Strayhorn was his closest associate and friend for twenty-eight years. While Strayhorn had a few days to live, Ellington performed a preliminary version of “Blood Count” which Billy heard on tape before he passed away at the age of 52.

Artifact 11

The Microphone in Vocal Jazz

Richard:

Depending on one's musical background and experience, whether it be pop, rock, jazz, musical theatre, or even opera where singers are beginning to use them, a discussion of the use of the microphone can be charged. As a symbol of the vocal jazz idiom, however, the microphone is undisputedly the most distinguishing feature separating jazz from classical choral or *bel canto* singing. Microphones are part of the sound of vocal jazz. Because of this, I think it is important to discuss their use. Here is some information on the characteristics of microphones and the technique they require, as well as a rationale for their use with elementary-aged singers of vocal jazz.

Characteristics of Microphones

In vocal jazz, it is vital that the director either has access to an experienced sound technician or a good understanding of the technical side of sound reinforcement. There are many good references which explain sound systems and their function—from mixers to signal processors to amplifiers to speakers—so here I will focus on the single most important element on the technical side: the microphone. Good sound begins with good mics, so one should buy the best one can afford. Since the primary use of microphones in vocal jazz is to reinforce the singers' voices, the most commonly used type of microphone is the cardioid, handheld, low-impedance, dynamic mic, the most popular example of which is the Shure SM-58. Here is a quick-reference explanation of why these features are important:

cardioid—The pattern of sound pick-up of these microphones is cardioid (heart-shaped) which helps reject extraneous off-axis sounds, thereby minimizing feedback from monitor speakers, in particular, which the singers need to hear themselves clearly.

handheld—Ideally, each singer should have his or her own microphone, as the sound is mixed at the board or console, not acoustically. Each singer needs to be able to get as close as possible to the mic for good pick up and mic stands are unwieldy, so they are generally not used.

low-impedance—This feature is important to the integrity of the electro-magnetic signal generated by the microphone: with low-impedance microphones and shielded cables (usually employing “XLR” connectors), longer cables can be used without sound degradation and there is less chance of picking up radio frequency interference.

dynamic—Dynamic microphones do not offer the best fidelity, but the frequencies they pick up are very well-suited to the human voice. The “proximity effect” of these mics, i.e. their pronounced increase in lower frequencies the closer one sings into them, colour the sound in a pleasing way. A further bonus is that dynamic mics are rugged and capable of surviving rough handling—and they do not require battery or phantom power.

Microphone Technique

Given the characteristics of the microphones predominantly used in vocal jazz, it is important that vocalists be trained in their effective use for a consistent quality of sound to be achieved. Young singers are easily excited by the prospect of using a microphone, so it is difficult to get students to use them correctly. There are three basic aspects of mic technique that need to be learned and practised to achieve good sound.

First, handheld microphones are quite susceptible to handling noise caused by fiddling with connectors and cords—but this is what young students are prone to do. Mics need to be held in one hand with the other hand free, not holding the cord. Beginners also forget that these microphones do not normally have on/off switches (because they cause loud thumps in the speakers) and need to discipline themselves not to chatter, etc. between songs, since the mics will pick up every unnecessary sound or word and amplify it.

Second, because of the proximity effect, young singers need to work hard to keep the mic close enough to their mouths so as not to emphasize the higher frequencies, which can be very harsh when reinforced; two to three finger-widths away is ideal. Also, even though the cardioid pickup pattern helps control stray noises, vocalists need to be constantly aware of the orientation of a microphone in relation to the monitor speakers, pointing them away if they want to avoid the unpleasant results of feedback.

Third, there is still debate on how to hold a microphone in front of a singer’s mouth: some suggest simply pointing the mic straight at the mouth for best results; others recom-

mend holding it in a vertical position in front of the chin, like an ice-cream cone. What most agree on is that the singer's air stream should not hit the mic directly, or it will introduce "pops" into the sound, especially on explosives such as "p" and "b."

A Rationale for the Use of Microphones

One important reason singers use microphones in vocal jazz is obvious—they want to be heard above the rhythm section or band! Yes, opera singers are able to project above an orchestra, Broadway singers "belt out tunes," and a large chorus has considerable power, but jazz singing is more conversational and lighter in style than classical or Broadway, so in order to capture the nuances of the voice, sound reinforcement is almost always a given in this idiom. As such, the microphone becomes an extension of the individual's voice, just as the amp is an extension of an electric guitar (and part of its tone and colour).

For young singers, whose voices are developing, a properly used microphone can prevent the kind of damage vocal abuse can inflict. When soloing, singers need to use mics to bring out the voice. If vocalists use their mics to full potential as part of the "instrument," they are on more of a level playing field with the instrumentalists and should not have to resort to pushing their voices or screaming. A dedicated "solo mic" set at a higher level can effectively help to mitigate this tendency.

To conclude, I would argue that the primary reason to use microphones is that they are part of the idiom. From the earliest days of vocal jazz (cf. Kysar, Cross, Kraitz, and DeMiero, 1976), the use of microphones was just assumed. Contemporary guides on the teaching of vocal jazz (Zegree, 2002, and Rutherford, 2008, for example) include sections on sound reinforcement without providing a particular rationale—they just expect microphones will be used. The use of microphones colours and enhances the singers' voices so that they sound differently than when off mic: they take on that "vocal jazz" sound. As Janet Warren put it at a recent BCMEA Conference: "Mics are part of *the sound*" [italics, mine]. I agree.

The other main reason to use microphones, as discussed above, is simply so that the singers will be heard and not have to strain their voices. Of course, mics cannot compensate for incorrect notes or poor intonation, but when proper singing technique is taught and correct microphone handling is learned and used consistently, microphones put power and presence into the hands of young singers. And they make jazz cool!

Artifact 12

Solo Night

Richard:

One of the most successful activities we undertook during the project year of 2011–12 was the introduction of Solo Night. It was an important addition to the year's Junior Jazz programme not only because it was something new, introduced as part of the research year, but also because of what it offered each member of the group as an individual. Although we tried to spend time on vocal soloing during rehearsals with the singers, they did not benefit from the same number of opportunities to learn how to sing independently and improvise as did the instrumentalists, since the players were part of a band as well, and had twice as many rehearsals and gigs in which to play solos.

Solo Night provided a reason and the motivation for each singer to learn a song to sing alone. We did not assign tunes with famous scat solos to transcribe and sing exactly the way the original musician had performed them. Instead, we let the students choose—even if not every piece was exactly in the jazz idiom—which meant that they took ownership of the selections. A quick glance at the programme below will reveal how much diversity there was in the selections.

Each young singer's comfort level was different. Some individuals were extremely nervous and insecure and it took a lot of courage to follow through with the task; others were keen to perform and completely unfazed by the challenge of performing in front of an audience. Each singer was first coached individually and then performed alone, accompanied by the rhythm section. The skills developed in the month leading up to Solo Night were significant as each student worked on improvisation, developing a personal style, and stage presence. Then came the dress rehearsal with piano, bass, and drums (for most of the soloists) where the vocalists had to learn how to lead by counting in the rhythm section, etc. By the following night, each singer was ready to take the stage and shine in front of a small, intimate gathering of parents, family, and friends. (Solo Night also gave individual members of the rhythm section a chance to shine on their own.)

Solo Night raised the performance bar when we introduced it, and has since become the single best motivational experience for the singers in Junior Jazz apart from the retreat at the beginning of the year.



Figure 32. Program for Junior Jazz Solo Night.

Order of the Evening

“The Frim Fram Sauce”—Ricardel & Evans	Vocal Solo
“The Pink Panther”—Mancini	Instrumental Solo
“Route 66”—Troup	Vocal Solo
“Moonglow”—Hudson, de Lange & Mills	Vocal Solo
“Everybody Wants to be a Cat”—Rinker	Vocal Solo
“The Work Song”—Adderley	Instrumental Solo
“Blue Skies”—Berlin	Vocal Solo
“When I Sing”—Bill Henderson	Vocal Solo
“Maybe This Time”—Kander & Ebb	Vocal Solo
“I Wish”—Judkins	Instrumental Solo
“Someone to Watch Over Me”—Gershwin	Vocal Solo
“It’s Only a Paper Moon”—Arlen, Rose & Harburg	Vocal Solo
“Take Five”—Desmond	Instrumental Solo
“Operator”—Spivery	Vocal Solo

ARTIFACT 13

Festivals—Why One Works Better Than the Other

Richard:

Powell River & District Festival of the Performing Arts

In the Foreword to the 2012 brochure, the festival was described thus:

Amateur performers in piano, voice, strings, wind and brass instruments, speech arts, and amateur choirs, bands, string and jazz ensembles are invited to perform in the Powell River Festival of the Performing Arts. This year the festival committee has added dance to the syllabus. The festival is based on the fundamental idea of giving all participants the best possible support for their artistic development. It provides the opportunity for participants to learn from each other and to gain stage experience in a friendly atmosphere. Every performer who enters in this spirit will learn, and be a “winner” in the true sense of the word. (p. 1)

The Junior Jazz Experience

Here is how the Grief Point Junior Jazz entry in the vocal jazz class of the 2012 Festival of the Performing Arts transpired ...

First of all, and before any music could begin, the stage and sound system had to be set up. This was done mostly by the teachers, with help from high school students, who had to move gear such as speakers, instruments, and risers, down from the Band and Choir rooms by means of stairs and an elevator. No sound technician was provided, so the “sound check” consisted of each group coming in between school classes and the evening performance time and trying things out. Time was limited because Band instrument classes had been running all afternoon in the same venue, and the adjudicator for vocal jazz was also the Band adjudicator.

Then, during the actual competition, each ensemble had ten minutes to assemble on stage, perform, and execute an exit. The stage hands were high school students and the sound reinforcement was run “by guess and by golly.” Time constraints meant that each ensemble could realistically perform no more than two numbers. Participants were all made

to wait until every entry in all the vocal jazz classes had performed before hearing the adjudicator's comments, which ended up being very general in nature.

The audience consisted of family and friends, and after a long evening (ending too late for elementary students, in my opinion), students had to pitch in and help tear down equipment and move it back up the stairs so that it could be used in class the following morning. With only a single entrant in each class, which was determined by age, it had already been decided in advance that ensembles would perform for "adjudication only." This caused some conflict and confusion, however, when it came time to award the trophy. Diplomacy saved the day, and each group received a small plaque to display back at school. Thank goodness for tradition!

Vocal Summit

The 2012 Vocal Summit registration cover letter explained its mandate thus:

The Summit will gather jazz and concert choirs from around the Pacific Northwest to share and learn from each other in a non-competitive atmosphere. Each ensemble will have a performance opportunity in a concert setting. Following this, they will receive a workshop with a guest adjudicator/clinician, as well as recorded and written comments. Additional workshops may be offered during the festival for students and directors ... The focus of this festival is on education and musical growth. Both beginning and advanced ensembles should feel welcome and expect to benefit from the positive encouragement they will receive. (p. 1)

The Junior Jazz Experience

In sharp contrast to the festival experience described above what follows is a description of the 2012 Vocal Summit.

Upon arrival at the venue, Grief Point Junior Jazz was directed downstairs into a "green room" where risers, keyboard, drum kit, and bass amp were assembled. The group had twenty minutes to warm up voices, review solo orders, start a couple of pieces, and generally prepare for performance. A professional stage manager then guided the group up on stage (behind the curtains) where students waited while microphones were set and the sound man running a full sound system checked that everything was ready to go.

As an emcee announced the group and read its “bio,” our Junior Jazz students walked out from behind the curtains, got into position and began a quick sound check/warm up to make sure they were ready. With twenty minutes allotted performance time, each ensemble was able to perform a full set of four songs, complete with vocal and instrumental soloing. There was a double adjudication during the entire set: one adjudicator wrote comments, and the other did a voice-over commentary recording (with the performance in the background). The audience was enthusiastic and supportive.

Following its performance, the ensemble moved into the workshop room where more risers, another rhythm section, and a sound system were set up and waiting. This was the master class where the students were debriefed on their set, praised for what they had done well, and worked with an adjudicator who now was wearing the hat of a clinician. This was the final act of three, and the entire process took an hour-and-a-half. The students were then free to go back into the theatre and enjoy the other groups’ sets, as well as attend the evening concerts, and participate in additional workshops.

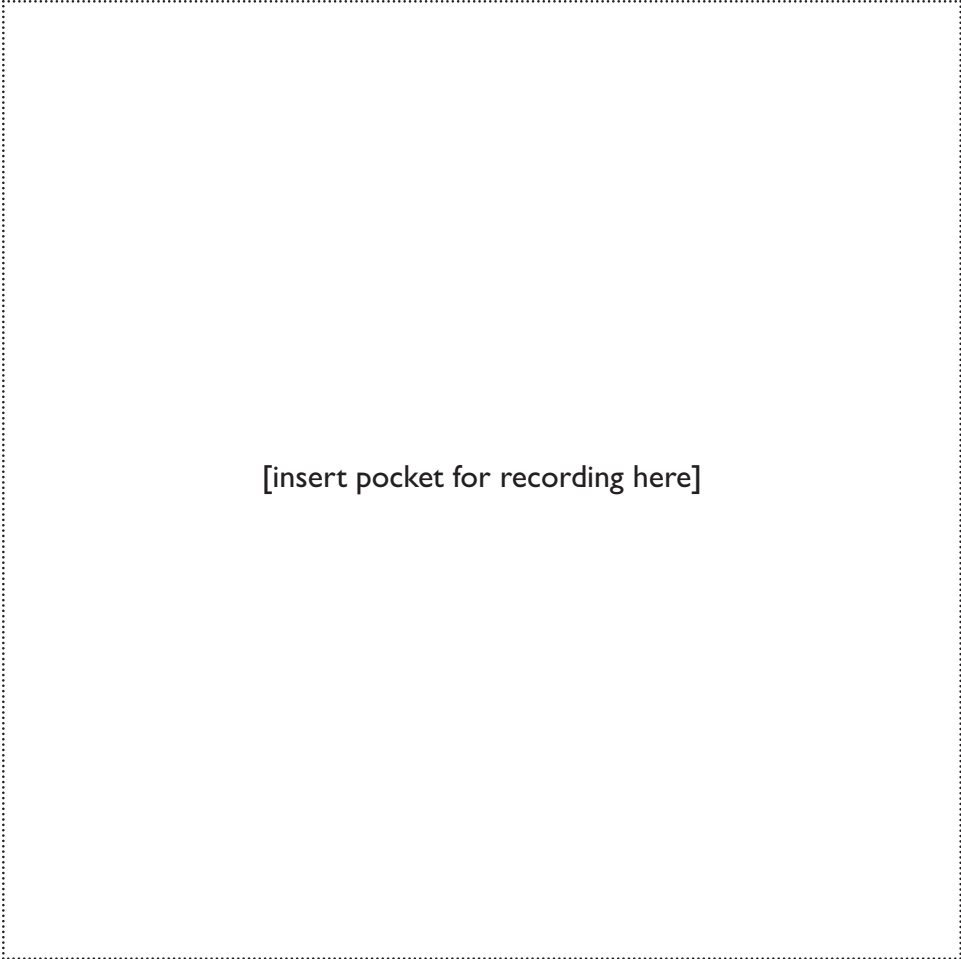
Which Worked Better?

In our opinion, the Vocal Summit was a far better experience for Junior Jazz than the Powell River Festival of the Performing Arts. First, it provided a supportive environment that is so critical for elementary-aged students. Within this envelope, the Summit was a superior educational experience, and the students learned far more. Second, the fact that the Summit was non-competitive took away a lot of the pressure to perform for performance’s sake, inviting participants deeper into the music-making process. Third, surrounding our instrumentalists and singers with professional stage management and technological support raised the professional standard, for students and teachers alike. Fourth, the style of adjudication and qualifications of the clinicians was also crucial in elevating the Summit experience for our students. Without opening up the delicate issue of adjudication too wide, we recognize that the differences between adjudications and critiques, adjudicators and clinicians, standardized adjudication sheets and open-ended, holistic approaches, etc. are subject to debate. Some might even argue that calling it “adjudication” is moot when a festival is non-competitive, as there is no judging ultimately required to declare a winner. Those issues aside, the two-adjudicator plus clinic format suited our students better be-

cause there was far more attention paid to the processes involved in musical performance. By the end of an hour-and-a-half, the students were comfortable being coached as opposed to ten minutes putting everything on the line and then having to sit and wait for a critique.

So which festival lived up to its claims? Both did. The Powell River Festival, which is becoming less competitive every year, does try to support young artists; yet, the nature of the experience is far less educational than the Summit because some classes of necessity feature adjudicators from other musical disciplines (e.g. vocal jazz is usually judged by a band adjudicator). What is valuable about the Powell River Festival, however, is that it preserves and honours a strong tradition of community music-making at the same time as it provides opportunities on stage for local amateur musicians. But in the end, it was The Summit that delivered the more powerful educational experience.

Artifact 13 recording



[insert pocket for recording here]

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Appendix A

Letters of Permission

A SPECIAL INVITATION

Dear Parents of Last Year's Junior Jazz:

Your son/daughter is invited to participate in a research project that we are conducting involving last year's Grief Point Junior Jazz group. This research was to have taken place a year ago but had to be postponed because of the BCTF job action last spring.

The research we would like to conduct consists of a few simple survey questions about last year's Junior Jazz experiences. Because this is part of our master's programme through the University of Victoria, we are required to follow the university's Ethics Committee guidelines. This means that we need your permission to administer the surveys and that we have to abide by some strict protocol.

To that end, we would like to invite you to meet with us next week on Wednesday, April 24th, at 7:00 PM in the Brooks Choir Room where we will outline how the surveys are to be completed by the students and to ask your permission to work with them. Parental consent letters will be there for you to sign if you agree.

We would like to thank you in advance for graciously considering allowing your child to be part of this project. Our apologies that it has taken until now to set everything up to conduct this research. We sincerely appreciate all your past and continuing support for Junior Jazz.

Please email or telephone us if you cannot attend. Thank you.

Roy Carson & Richard Olfert

Roy Carson: rcarson@sd47.bc.ca

Telephone 604 485-8241

Richard Olfert: rolfert@sd47.bc.ca

Telephone 604 483-3551

Junior Jazz - A Retroactive Narrative Inquiry

PARENT-RESEARCHER MEETING OUTLINE

When the parents of the students involved in Junior Jazz last year have contacted the researchers, they will be asked to attend a meeting at which the research will be explained and the consent form reviewed. During this meeting, the researchers will cover the information contained in the consent form according to the following outline:

1. The researchers will explain the purpose of the research.
2. The researchers will explain why these particular students have been asked to participate.
3. It will be made clear that participation is completely voluntary and will cause only minor inconvenience to the students i.e. time.
4. Parents will be shown a copy of the survey questions and the process of administering the survey will be explained.
5. Parents of the two students selected to be interviewed will be shown the questions and the interview process will be further explained.
6. A specific date, time, and location for conducting the research will be decided upon.
7. The researchers will explain how they will protect the anonymity of the students participating, as well as their confidentiality.
8. The researchers will explain that they hope to use some audio/visual recordings of student performances, and that they will only do so with parental consent.
9. Parents will be guided through the consent form and the researchers will field questions.
10. Parents will be informed as to whom they can contact for more information.

Junior Jazz - A Retroactive Narrative Inquiry



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Department of Curriculum
and Instruction

PARTICIPANT CONSENT FORM (Surveys)

You are invited to participate in a study entitled *Junior Jazz - A Retroactive Narrative Inquiry* that is being conducted by Roy Carson and Richard Olfert. Carson and Olfert are both music educators teaching in School District 47 (Powell River, British Columbia) at the same time as they are Graduate Students in the department of Music Education at the University of Victoria. You may contact either of them if you have further questions.

Contact Information: Roy Carson - 604 485-8241 or rcarson@sd47.bc.ca
Richard Olfert - 604 483-3551 or olfert@uniserve.com

As Graduate Students, we are required to conduct research as part of the requirements for a degree in Music Education. It is being conducted under the supervision of Dr. Mary Kennedy. You may contact our supervisor at 250 721-7835 or makenn@uvic.ca.

The purpose of this research is *"...to tell the story of Junior Jazz. From its beginnings as an extra choir ensemble at Grief Point Elementary School, to being featured performers at the Powell River Vocal Summit, Junior Jazz is a tale about what happens when you put young singers and instrumentalists together in the exploration and performance of this uniquely North American musical genre. This is also a story about the collaboration of two teachers, their search for inspiration and resources for teaching vocal jazz, and their dedication to the advancement of music education in public schools."* Research of this type is important because it helps music educators improve their practice and advance the development of relevant curricula in music education.

You have been selected to participate in this study because you have been members of Grief Point Junior Jazz this school year (September, 2011 to June, 2012). If you agree to voluntarily participate in this research, your participation will mean the completion of a survey. (Two individual interviews will be conducted, as well; these students will receive a separate consent form, in addition to this letter.)

Participation in this study may cause only minor inconvenience to you (thirty minutes of your time), because the group is already an extra-curricular activity. There are no known or anticipated risks to you by participating in this research. The potential benefit of your participation in this research is that you will contribute to a greater understanding of the use of the jazz idiom in elementary music education.

Your participation in this research must be completely voluntary. If you decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will not be used. The researchers have an on-going Teacher/Student relationship with the participants. To help prevent this relationship from influencing your decision to participate, (and because of your age), your parents will decide whether or not to let you participate.

In terms of protecting your anonymity, we will not use anyone's real name in writing about the group, but may include photos or an audio/video recording from your public performances. Your confidentiality and the confidentiality of the data will be protected by having the survey/questionnaires completed anonymously.

It is anticipated that the results of this study will be shared with others in the following ways: first, it will be published as a document and housed in the Curriculum Lab library at the University of Victoria; second, it may be presented to the British Columbia Music Educators Association as professional development, e.g. at their annual conference; and third, it may be shared on an open source website for music educators such as the one hosted by M.I.T. Data from this study will be disposed of by shredding once the information/results have been included in the project document.

Individuals that may be contacted regarding this study include: Roy Carson, Richard Olfert, and Dr. Mary Kennedy. In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250 472-4545 or ethics@uvic.ca).

Your signatures below indicate that you and your parent(s) understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers.

PARTICIPANT/PARENTAL CONSENT

Audio/Visual Recordings or Images - Participants' Parent/Guardian to provide initials:

Photos may be taken of my child for: Analysis _____ Dissemination* _____

Videos may be taken of my child for: Analysis _____ Dissemination* _____

*Even if no names are used, your child may be recognizable if visual images are shown in the results.

<i>Name of Participant</i>	<i>Parent's Signature</i>	<i>Date</i>
----------------------------	---------------------------	-------------

_____ *(Signature of Participant)*

A copy of this consent will be left with you, and a copy will be taken by the researchers.



University
of Victoria

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Department of Curriculum
and Instruction

Junior Jazz - A Retroactive Narrative Inquiry

ALTERNATE PARTICIPANT CONSENT FORM (Interviews)

You are invited to participate in a study entitled *Junior Jazz - A Retroactive Narrative Inquiry* that is being conducted by Roy Carson and Richard Olfert. Carson and Olfert are both music educators teaching in School District 47 (Powell River, British Columbia) at the same time as they are Graduate Students in the department of Music Education at the University of Victoria. You may contact either of them if you have further questions.

Contact Information: Roy Carson - 604 485-8241 or rcarson@sd47.bc.ca
Richard Olfert - 604 483-3551 or olfert@uniserve.com

As Graduate Students, we are required to conduct research as part of the requirements for a degree in Music Education. It is being conducted under the supervision of Dr. Mary Kennedy. You may contact our supervisor at 250 721-7835 or makenn@uvic.ca.

The purpose of this research is *"...to tell the story of Junior Jazz. From its beginnings as an extra choir ensemble at Grief Point Elementary School, to being featured performers at the Powell River Vocal Summit, Junior Jazz is a tale about what happens when you put young singers and instrumentalists together in the exploration and performance of this uniquely North American musical genre. This is also a story about the collaboration of two teachers, their search for inspiration and resources for teaching vocal jazz, and their dedication to the advancement of music education in public schools."* Research of this type is important because it helps music educators improve their practice and advance the development of relevant curricula in music education.

You have been selected to participate in this study because you have been a member of Grief Point Junior Jazz in the past. If you agree to voluntarily participate in this research, your participation will consist of an approximately half-hour interview with one of the researchers.

Participation in this study may cause only minor inconvenience to you (thirty minutes of your time). There are no known or anticipated risks to you by participating in this research. The potential benefit of your participation in this research is that you will contribute to a greater understanding of the use of the jazz idiom in elementary music education.

Your participation in this research must be completely voluntary. If you decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will not be used. The researchers have an on-going Teacher/Student relationship with the participants. To help prevent this relationship from influencing your decision to participate, (and because of your age), your parents will decide whether or not to let you participate.

In terms of protecting your anonymity, we will not use anyone's real name in writing about the group, but may include photos or an audio/video recording from past public performances. Your confidentiality and the confidentiality of the data will be protected by having the survey/questionnaires completed anonymously.

It is anticipated that the results of this study will be shared with others in the following ways: first, it will be published as a document and housed in the Curriculum Lab library at the University of Victoria; second, it may be presented to the British Columbia Music Educators Association as professional development, e.g. at their annual conference; and third, it may be shared on an open source website for music educators such as the one hosted by M.I.T. Data from this study will be disposed of by shredding once the information/results have been included in the project document.

Individuals that may be contacted regarding this study include: Roy Carson, Richard Olfert, and Dr. Mary Kennedy. In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250 472-4545 or ethics@uvic.ca).

Your signatures below indicate that you and your parent(s) understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers.

PARTICIPANT/PARENTAL CONSENT

Audio/Visual Recordings or Images - Participants' Parent/Guardian to provide initials:

Photos may be taken of my child for: Analysis _____ Dissemination* _____

Videos may be taken of my child for: Analysis _____ Dissemination* _____

*Even if no names are used, your child may be recognizable if visual images are shown in the results.

<i>Name of Participant</i>	<i>Parent's Signature</i>	<i>Date</i>
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_____ *(Signature of Participant)*

A copy of this consent will be left with you, and a copy will be taken by the researchers.

Appendix B

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Appendix C

Student Handouts and Charts

"Frim Fram Sauce"

"Duke's Place" ("C-Jam Blues")

"Work Song"

"Jive Samba"

"Now's the Time"



[insert pocket for recording here]