Education as Jazz

Education as Jazz:

Interdisciplinary Sketches on a New Metaphor

Edited by

Marina Santi and Eleonora Zorzi

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This book first published 2016

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

In Memory of Marco Tamburini

a Musician, a Teacher,
an Improviser

a Friend

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Introduction with Prehearing

Marina Santi and Eleonora Zorzi

> "We all want to live in a jazz world where we all work together, improvise together, are not afraid of taking chances and expressing ourselves."
> —*Herbie Hancock*[1]

In November 2011, UNESCO (United Nations Educational, Scientific and Cultural Organization) officially proclaimed April 30th as the international day to celebrate the diffusion and promotion of jazz and jazz culture: International Jazz Day.

This event was established in order to nurture jazz's values and jazz's diplomatic role in bringing together people from all around the world.

Every year, International Jazz Day involves and engages communities, schools, artists, historians, scholars, and jazz amateurs from all over the world to celebrate jazz and learn new things about it, about its roots, its future and most of all to reflect upon its implications and its possible impact on today's culture. This event has the central aim of promoting awareness about the global need of an intercultural dialogue and of a reciprocal comprehension among people and among institutions, — reinforcing international cooperation and communication. Every year on April 30th, this art is recognized as a promoter of peace, of dialogue among cultures, of diversity, of respect for human rights and for human dignity. Jazz is celebrated as a way to overturn discrimination, to enhance freedom of expression, to sustain gender equality and to promote youth's role for changing society.[2]

This book is a testimony to the "International Jazz Day – Education as Jazz" event, organized in Padua (Italy) on April 30th, 2013, to celebrate the second UNESCO International Jazz Day.

This manuscript represents the development and the continuation of a project begun some years prior (2008) to explore the issue of improvisation, considered as a multifaceted concept and practice. A

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[1] http://jazzday.com/
[2] http://jazzday.com/about/

previous volume gathers together the first reflections on this issue (Santi, 2010).

The "International Jazz Day – Education as Jazz" event was an occasion to reflect – under UNESCO's auspices – on jazz prerogatives and implications, highlighting how jazz can be a generative metaphor in everyday life, in general, and in the educational field, in particular.

Some jazz dimensions were underlined through participants' voices (scholars, musicians, performers, researchers from different disciplinary fields), especially those dimensions connected to dialogue, creativity, innovation, tradition, transgression, risk, adaptability, listening, collaboration, engagement, and empowerment.

UNESCO focuses its attention on some particular implications of jazz to discover the reason for its importance in human and social development:

✓ Jazz breaks down barriers and creates opportunities for mutual understanding and tolerance;
✓ Jazz is a vector of freedom of expression;
✓ Jazz is a symbol of unity and peace;
✓ Jazz reduces tensions between individuals, groups, and communities;
✓ Jazz fosters gender equality;
✓ Jazz reinforces the role the youth plays in social change;
✓ Jazz encourages artistic innovation, improvisation, new forms of expression, and inclusion of traditional music forms into new ones;
✓ Jazz stimulates intercultural dialogue and empowers young people from marginalized societies.

All these implications are also fundamental educational aims, not just for schools (considered a formal educational agency), but for all individuals who want to develop society and their own wellbeing. These are aims to aspire to for every human's development.

According with these premises, "Education as Jazz" represents a metaphor, an auspice and a challenge which emphasizes – in an educational direction – the main aspiration of the first project (Santi, 2010), exploring the potentials of jazz, conceived not only as a kind of music or art, but rather as a mix of values, attitudes and skills that are essential in the short term of everyday life and for the long term of human development.

The book explores the metaphor, supports the UNESCO auspices, and accepts the challenge from an interdisciplinary perspective and a multidimensional approach. According to the rationale of the UNESCO

proposal (which fosters people and communities to highlight the role of jazz to promote peaceful societies, intercultural dialogue, gender equality, and innovation of spirit), the author's inquiry into jazz, thinking about it as a concrete educational resource and a theoretical framework, is toward a new pedagogy for freedom.

The previous volume (Santi, 2010) had as its main focus the aim to disambiguate the different meanings referred to in improvisation (one of the essential aspects of jazz), starting with questioning the widespread common sense and misunderstanding which interprets improvisation as a naïve behavior rather than a high-level performance. This manuscript reclaims and continues, in some aspects, some of those previous reflections, but it moves the attention away from the exploration of ontological and epistemological dimensions (*most of all of improvisation*), to the interpretation of some of jazz's constituents from a phenomenological point of view: which value could assume these constituents for everyday life? For the human development? For the educational perspective?

Matching together jazz's dimensions and UNESCO's values, three pairs of keywords have been chosen to interpret the "International Jazz Day – Education as Jazz" shared reflections: one pair for each part of the volume. These pairs represent some possible trajectories of human development in general, and some educational potentials in particular.

Each one is proposed as a possible lens, useful to look in a transversal way at the different essays contained in each part. The keyword pairings are:

- ✓ Dialogue and polyphony;
- ✓ Tradition and transgression;
- ✓ Empowerment and engagement.

Let us consider the book's "discourse", giving an overview of the main issues treated in each section and contribution.

Dialogue and polyphony. This first pair of keywords introduces – through the first three essays (Santi; Alterhaug; Weinstein) – a proposal to escape from monologue in teaching practice and to look at new constraints in educational relationships, based on improvisational patterns. The polyphony is proposed as a way to get out from the closure within yourself, to project yourself in a safe environment, an environment open to creativity. Jazz is always a fusion of plural voices, it is a place in which everyone can meet the other, it is an occasion of encounter and clash, a place in which every dialogue is built over a territory where reciprocal

trust and other's value are essential bases for every match. Jazz's educational significance emerges from these potentials:

> "I propose three distinct but interrelated perspectives that use different ways and complementary prerogatives to achieve a higher appreciation of the various Jazz theories and practices, including their development and applications. In my opinion, recognition of these perspectives will enable educational research to consider the Jazz metaphor more systematically as a possible framework for rethinking pedagogy and didactics in the current era, including interdisciplinary developments to teaching and learning". (Santi, M., cap.1; pp.11-12)

> "Trying to be simultaneously with myself-and the others (…) This means trying to be alert and present toward *there*, where we actually *are*, before we think, reflect and put words on it. It is focusing on the difficult task, it is to get in the 'flow' musically, a complete absorption in what one does and at the same time in resonance with the others. Both in educational and musical settings this state of mind might be hard to achieve, not to mention, grasping the existential dimensions of such a philosophical statement". (Alterhaug, B., cap.2; p.37)

> "I once had a dream that I was in a class with an extremely compassionate teacher who took the time to really explain things individually to each student. This was my first basic feeling of what a *safe creative environment* should be. A place where everyone is accepted equally regardless of their level of intelligence or ability. A place where ironically, it is safe to risk creatively, for the student and the teacher: being free from conventional constraints". (Weinstein, J., cap.3; p.48)

Tradition and transgression. The pair of keywords which contains the essays of the second part (Plebani, Tomasi; Bertinetto; Aagre) concerns the creativity which flows from encountering and going beyond the rules. When a rule is socially recognized, it is possible to recognize mistakes emerging from actions or behaviors that do not fit with those rules: jazz invites us not to fear mistakes, to root ourselves in the tradition but also to transgress it, to discover – also thanks to mistakes – new and progressive scenarios. This is jazz's educational significance:

> "The rule is supposed to settle, for a potentially infinite number of cases, which move comply with it and which do not. But if this is correct, how is it possible for us to understand and apply a rule? Where are we to find, in a rule, the criterion to determine whether or not a given move conforms to it? How can we *read off* the formulation of the rule, its requirements for an indefinite number of cases of application?" (Plebani, M., Tomasi, G., cap.4; p.67).

"The violation of the foreseen or unforeseen rule can produce new rules through the modification of the previous rule provided that it is followed and, therefore, recognized as such by the participants to the practice". (Bertinetto, A., cap.5; p.94).

"Comparing two different cultural and societal trends from the late XIX century and up to the first third of the XX century, it is possible to discover interesting parallels between the rise of the jazz as a melting pot of several musical cultures, and the rise of a movement forwarding 'new education' (…) Child centered education gives a freer space for *individuality*, just as improvisation opens new expressive spaces for musicians. In addition, both jazz musicians and children need access to *spontaneity* and sources of interests, both in order to contribute to the *collaboration* as part of a group, and to find their own unique voice within it. In both movements, co-operation is a core element. Historically, jazz may be interpreted as one among other inspiration sources for black *dignity*, just as child centered and experience-based pedagogy contribute to strengthen the dignity of children". (Aagre, W., cap.6; p.111)

Empowerment and engagement. This third pair of keywords forms the thread of the last essays (Dovigo; Fredriksen, NordbØ, Cruz; Biasutti; Zorzi). This pairing represents the opportunities and the commitments that jazz offers, inside as a practice and as a process, in particular during improvisation. Improvisation indeed always engages personal and social empowerment and empowers personal and social engagement.

Everyone who improvises or plays jazz is called upon each time to discover new potentialities of development, of human and social engagement, and to put them at the heart of the process, realizing in this way him/herself. This "everyone" can be a single individual or a whole community engaging in a jazz relationship. In these essays, empowerment and engagement are focused most of all in the educational field, as keywords for teachers' reflections:

"Ensuring the learning process is kept open to innovation and improvement: contemporary organizations working in a dynamic environment cannot be managed only by systems based on planning and routine. Consequently, they need to support the adoption of a learning style focused on continuous refinement of expectations and the ability to improvise according to the course of action suggested by the flowing conditions of the context". (Dovigo, F., cap.7; pp.131-132).

"Learning is an active process of self-realization that 'involves reaching out of mind… starting from *within*' (Dewey, 1956; p.9). Experiencing the process – as an acting subject is the only way to discover intrinsic

motivation which comes from inside, and it is possible for others to sense if engagement is genuine". (Fredriksen, B.C., Nordbø, A.L., Cruz, F, cap.8; p.148)

"A process-oriented teaching approach could assist the acquisition of strategies and the improvement of a meta-cognitive dimension in improvisation enhancing skills such as problem solving and critical thinking. The aim is to promote the development of awareness about the processes involved during improvisation activities". (Biasutti, M., cap.9; p.173)

"Through improvisation, teachers and schools could learn to be open to risk and unforeseen categories, accepting them as growth and improvement opportunities. Improvising and being identified as improvisers can be an important educational framework, and an effective tool for realizing teaching and learning achievements". (Zorzi, E., cap.10; 178).

Through these dimensions of jazz, jazz's other relevant features emerge and are explored by the authors (i.e. creativity, innovation, improvisation, risk, experimentation, change, collaboration, adaptation, identity). All these features open up new perspectives on teaching, learning, and human development, and should be considered in reflection upon these human themes, and to implement and cultivate an increasingly jazz-oriented society.

PART I:

DIALOGUE AND POLYPHONY

CHAPTER ONE

EDUCATION AS JAZZ:
A FRAMEWORK TO ESCAPE THE MONOLOGUE
OF TEACHING AND LEARNING

MARINA SANTI

Introduction

In times of crisis, the quest for education becomes increasingly urgent and crucial. The path toward this goal, however, is lined with doubts and pitfalls, and the meaning and aim of modern education needs to be clarified. Nevertheless, an increasing number of national and international policies recognize the role and the importance of educational processes for human development in a flourishing society. There are, of course, alternative directions to reaching this goal, each influenced by the range of epistemological and/or ontological frameworks behind today's main theories of knowledge. These frameworks lead to various pedagogical models, which orient instruction more towards personal individualization, communal socialization and environmental evolution.

The various theories of knowledge are also responsible for various methods of teaching and learning in school, which are conceived and proposed as monologic, dialogic or polyphonic processes (Pasgaard, 2009; Wegerif, 2013).

Regardless of its orientation, instruction in schools remains the main process at the core of educational policies and research. As a consequence, many current interventions and studies focus on the effectiveness of alternative instructional models on successfully educating new generations. Moreover, much of the literature over the last few decades has dealt with curriculum design, viewed fundamentally as the instructional planning of contents, the aims and methods of which are logically and sequentially organized (Nicholls and Nicholls, 1978).

This type of planning is structured as cyclical models based on skill taxonomies, content analysis, strategy development, activity implementation and evaluation of learning processes and results.[1]

Although the linear and sequential approaches to curriculum development remain today's dominant instructional policies, some thought-provoking proposals have recently emerged, offering alternative views and approaches to curriculum design. Wiggins and McTighe (1998), for instance, propose a *backward direction* in instructional design, in which imagination, prefiguration and improvisation play a strong procedural role in teaching and learning experiences in a bid to guarantee the durability, meaningfulness and deepness of understanding.

The underlying acknowledgment guiding these educational proposals is that instruction, like life, cannot always be planned, especially when students are being taught the skills for interacting with real-life situations and problems (Donmoyer, 1983; Jackson, 1977, Lortie, 1975). In this perspective, the idea that instruction should be considered both as a system of "ordered experience in the life disorder" and/or "a disordering experience in the life order" becomes theoretically and practically interesting.

Moreover, the upheaval affecting today's globalized world demands new paradigms that afford fresh ways of explaining and orienting human development in accordance with a stochastic, complex and emergent view of evolution, in which creativity plays a crucial role.

But fostering creativity as an *ad-aptive* and *ex-aptive* (Gould and Vrba, 1982) human disposition to wonder and response to curiosity means creating educational supports, both for the achievement of extraordinary ends (Bailin, 1988) and the recognition of the extraordinary means offered by the ordinary (Leddy, 2012). We believe that the time for recognizing that education needs more pedagogical improvisation and an open-ended view of curriculum is finally on its way.

Why Education as Jazz?

The previous section explains why "Education as Jazz" is a timely metaphor and a new, auspicious and smart challenge which tests the boundaries of traditional educational theory and extends the horizons and aspirations of educational discourse and practice. Exploring the potentials of Jazz—conceived not only as a genre of music or art, but also as a blended perspective comprising principles, values, attitudes and skills—is

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[1] See for instance the ADDIE Model by Morrison (2010), Dick and Carey (2004).

fundamental in the short term of our everyday lives and in the long term of human development.

Exploring the metaphor of Jazz in educational discourse and supporting the auspices of Jazz in educational practice means accepting a major challenge to educational theory, in that the whole paradigm within which teaching and learning processes are understood and proposed needs to be rethought. It also involves directing them towards the aims recognized by UNESCO in 2011 as to the virtues of Jazz, which in history has promoted peaceful societies, empowered intercultural dialogue, guaranteed gender equality, and reinforced a spirit of innovation.[2] Indeed, considering Jazz as a concrete educational resource and framework could lead towards a new pedagogy for freedom.

The place of the Jazz metaphor at the heart of the educational process will emerge as this book progresses, as it reveals Jazz's overwhelming strengths and little-recognized potential. Its strengths and potential, as components of a possible Jazz framework for education, are at the core of this chapter, which focuses on Jazz's implications for teaching and learning. Until now, stereotypes about Jazz have been an obstacle for this commitment, in that Jazz is viewed as something that not everyone immediately understands. It is supposedly aimed at an elite with a high disposition for dissonance and diverse hearing, which implies that the listener needs to pay close attention to technique and have a comprehensive approach to understanding sound.

This, in turn, triggers set schemata and scripts, opening the listener up to an unexpected reaction of wonder. Nevertheless, these myths will be transformed into helpful ideas, which lead directly to Jazz as a metaphor of educational dialogue, highlighting improvisation as a core process of experiencing and producing Jazz.

Let's start our journey by asking two questions to create a backdrop:

1) How can Jazz improvisation challenge deep-rooted educational tradition, in a bid to escape the monologue of self-referred teaching and self-individualized learning?
2) What does shifting from classic teaching and learning methods to conceiving of Jazz as a method for education and instruction really mean?

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[2] For further information about the aims and philosophy behind the UNESCO International Jazz Day, see the official website on the link: http://jazzday.com/

Breaking the tradition of monologue in teaching and learning

The monological framework. The tradition of monologues in teaching and learning is firmly rooted and difficult to eradicate. It is based on strong theories of the mind and thinking which explain cognitive processes and activity in terms of subjective knowledge and objective representation of reality. Despite the various theories of development now used in educational literature (e.g. the structural or social frameworks of Piaget and Vygotsky), the main rationalistic assumption that the learning process and the development of thinking, in particular in childhood, can be adequately described in terms of individual appropriation of essentially mathematical or logical structures and procedures is substantially shared and accepted. These assumptions are based and developed on a traditional pedagogical framework, of which monological teaching is a cornerstone.

As Pasgaard (2009) pointed out, referring to Bakhtin's theory of language (Bakhtin, 1981), monological teaching could be better understood by comparing it with dialogical and polyphonic teaching.

According to Bakhtin, three kinds of novels represent different kinds of societies, which contain their own forms of communication and knowledge. Of course, the different forms of communication and knowledge implemented are the basis for the formative aspects of education and school instruction.

Monological knowledge and communication is characterized by specific aims and socio-cultural functions. As Lotman (1988) argued, the aim of monological communication "is that to convey meaning adequately" (p.34). It is a conservative role considered fundamental in knowledge transmission, which is guaranteed by passing on cultural meanings, "providing a communal memory for the group" (p.35). This kind of communication enables us to store knowledge and is "by its very nature authoritative, not open to questions, or alternative perspectives; that is to say, it resists dialogue" (Wells, 2006; p.169).

Lotman, according to Olson, moved to a less radical position and opposition, denying that oral and written language could be strictly monological, as regards the belief that "monological language is a corruption of an underlying dialogism" (Bakhtin, 1981) and each text emerges from an implicit response to other texts, and that thinking itself could be considered as a struggle in the interaction with others' thoughts (Bakhtin, 1986). However, it is evident that monologue in communication, knowledge, learning and teaching plays a crucial role in shaping a society in which thinking is a secure process toward appropriation of knowledge, a

point of personal and communal arrival fashioned by the force of truth and the power of individual reasoning.

Monological teaching is consistent with the aim of dominating a monological world, a world that is:

"made up of objects, integrated through a single consciousness. Since other subjects have value only in relation to the transcendent perspective, they are reduced to the status of objects. They are not recognized as 'another consciousness' or as having rights. Monologism is taken to close down the world it represents, by pretending to be the ultimate word." (Robinson, 2011)

According to this view, the purpose of traditional education, the subjects and contents of institutional instruction, the students' prerequisites for successful learning, and the effective methods for and approaches to teaching become monologically shaped. Subjects are chosen by a teacher who is responsible for instructing his/her students and distributing the socially relevant information and knowledge within the curriculum. Students must be able to receive information and knowledge and reproduce it, so that both they and the effectiveness of the teaching process can be evaluated.

Higher performances in thinking, in which reproduction is transformed into production of new knowledge, are also conceived of in terms of self-individualized learning.

The dialogical framework. As Wegerif noted, the abovementioned assumptions and consequent pedagogical procedures have recently been heavily challenged by neuroscience research (e.g. Damasio, 1994; see Wertsch, 1996; Wegerif, 1999, 2011), which highlights:

"not only that infants learn to think in the context of relationship and interaction but also that their thinking is an aspect of those relationships and interactions and cannot easily be abstracted from them (Gallagher, in press). In the light of these developments we need a new and different way of conceptualizing thinking and what it means to learn how to think." (Wegerif, 2011; p.179).

The idea of the brain as a central system of behavior control has also been challenged by recent theories, which counter this idea by putting forward a model based on neuronal flexibility and changeability. They imply that a certain dose of improvisation, creation and aleatory emerges in between the emission and reception of a message and defines the zone of action of plasticity in human agency (Jeannerod, 2002; Malabou, 2004).

Thus, according to Wegerif, there needs to be a shift from self-individualized learning, as a monologic process constrained by cognitive structures, to a dialogic co-construction of thinking emerging from relationships.

Following Bakhtin's insights, both Lotman and Wegerif agree on the nature of dialogic thinking (teaching and learning) and believe that it could be more fully and better understood and explained than monologue thinking. In Lotman's view, "the important difference between these two functions is the contrasting roles they play in society, either maintaining continuity and stability or encouraging innovation and originality" (Wells, 2006; p.170). This is also recognized by Olson (2003), who pointed out how these two different language functions could be considered in the continuum of education, from its institutional demand to a more pedagogical commitment. Wegerif (2011) proposed the need for a new dialogic paradigm of thinking, listing six key features of dialogue that referred to the process of thinking. He considers dialogue to be an experience, a space, an inside–outside transit, a situation, a gap, a status. The multidimensional nature of dialogue is inherent to its dialectical nature, and it is from this very tension that dialogical thinking could emerge as a new perspective generated by two points of view.

It is believed that *plurality* and *polarity* are fundamental components of dialogical thinking, thus the pedagogical framework deriving from this assumption changes the situation completely, transforming teaching and learning into relational, meaning-making oriented activities.

Dialogical teaching, as a shared student–teacher co-construction process of meaning, could be represented with the "sparkle" / "spark" metaphor, which Volosinov (1986) used to explain Bakhtin's insight: like an electric spark, meaning occurs when two different terminals are hooked together. According to Bakhtin, "meaning never exists in a vacuum" (Bakhtin, 1986, p.168), thus teaching and learning never exist between active, responsive understanders outside dialogue. From this perspective, dialogue is not a means of teaching and learning, but an end in itself (Wegerif, 2011).

In the Pasgaard (2009) model, a dialogical pedagogical framework requires a shared (teacher–student) selection of important subjects of instruction, whereby teachers turn themselves from distributors of information into guides toward meaningful knowledge that is appropriated by students through problem-solving experiences. According to Pasgaard, the students' voices become the first polarity in the teaching dialogue, as the students ask questions within a sort of "progressive discourse" (Bereiter, 1994) aimed at deepening understanding of the disciplines.

The polyphonic framework. The dialogical framework of teaching and learning is a radical alternative to the monologic framework, but a third option also needs to be taken into account due to its potential for educational reform.

In Bakhtin's polyphonic society (1881), polyphonic pedagogy reveals various possibilities for transforming forms of teaching and learning by developing, evolving and radicalizing the very assumptions of dialogical form. The polyphonic framework is very close to the dialogical view of thinking proposed by Wegerif, and perhaps it is simply a more specific form of the kind of "choral dialogue" which entails polyphony rather than epistemological differentiation.

Nevertheless, this specific form is worth exploring due to its educational implications and suggestions in terms of the teaching conditions it requires and the learning environment it creates.

Bakhtin proposes the notion of polyphony to explain the complexification of dialogism dialectics. A polyphonic dialogue imposes a multiplicity of voices, components, positions, levels and rhythms that are at the heart of what Bakhtin calls *heteroglossia,* which refers to the search (and the need) for differences between languages and inside each language. Together with polyphony, *heteroglossia* is a fundamental component of dialogism, as it guarantees the intrinsic openness to alterity. Like the "chorus of voices" in polyphony, *carnival* is, according to Bakhtin, the time and space for the historical and geographical expression of *heteroglossia* (Folch-Serra, 1990). Carnival is a culturally privileged and socially necessary place in which all cultures and societies challenge the official idiom and the hegemony of a single language, looking for the potential of contamination and transgression. The musical evocation of polyphony finds a folk continuity in the carnival, in which the essence of intercultural and intracultural dialogue continuously re-emerges in the changing landscapes of neo-*chronotopoi.*

The pedagogical polyphony which emerges from these assumptions is part of the postmodern need for *polylogic* in knowing and learning to know, which Wegerif implicitly refers to in his dialogical perspective on thinking.

As regards the polyphonic form of teaching, Pasgaard states that:

"in the polyphonic form of teaching the aim is that students and the lecturer create a common understanding and knowledge through *equal* dialogue. The polyphonic form of teaching is based on the idea, that

knowledge is created through an equal exchange of many different individuals' experiences of subject matter."[3]

Equality does indeed appear to be fundamental in polyphony and a necessary condition in the polyphonic form of teaching, i.e. equality of opportunities, participation, interests, perceptions, and contributions in common knowledge construction, all of which become the center and the scope of thinking and learning activities.

When Pasgaard's view of the polyphonic form of teaching is compared with the previous dialogic form, what emerges is not a difference in nature, but a focus on the priorities and logistics of the agents involved in the processes. When priority is given to equality, equality reveals its full potential only within the relationship between participants and context. Equality is declined with *reciprocity* of distance and proximity, not only with respect to classmates or lecturers, but to tools, activities, situations and subject matter as well.

Openness to a *multiplicity* of thinking outcomes and directions emerges as a secondary priority in this form of teaching, accompanied by disposition to explore alternatives which were progressively recognized as valuable opportunities during an unpredictable and improvised choral discourse comprising multiple voices engaged in multitasking.

Towards a Jazz framework for education

A triple perspective. Let's now explore what Jazz could offer as a framework for education. We will highlight the novelty of this approach to teaching and learning and refer to the limits of traditional monologism and to the challenging aspirations of dialogism in polyphony.

In order to do so, we will start from the main features attributed to Jazz, both as traditional music and as a method of making music. It is therefore important to be aware of Jazz's complex structure and how it has changed throughout history.

This will enable us to distinguish the nature of the processes involved: from the features of the various Jazz types to the abilities needed to teach, learn and perform Jazz. With this in mind, it would be interesting to adopt a composite, multidimensional construct, such as the one proposed by Wenzel (1992) for argumentation. In fact, the relational, linguistic and communicative dimensions within Jazz are fairly similar to those of dialogic argumentation. In accordance with Wenzel, I propose three

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[3] See the website http://www.edidaktik.dk/en/didaktisk-model/

distinct but interrelated perspectives that use different ways and complementary prerogatives to achieve a higher appreciation of the various Jazz theories and practices, including their development and applications. In my opinion, recognition of these perspectives will enable educational research to consider the Jazz metaphor more systematically as a possible framework for rethinking pedagogy and didactics in the current era, including interdisciplinary developments to teaching and learning.

These three perspectives refer directly to three different 'senses' that are attributed to Jazz as a *process*, as a *procedure*, and as a *product*.[4]

We speak of Jazz as a *process* whenever we refer to a musical phenomenon in which one or more musicians address/communicate with others and themselves by using common, shared symbolic and communicative patterns in an attempt to involve themselves, and be involved in, a new previously unestablished and improvisational path within the playing experience (the *groove*).

The fundamental commitments in Jazz as a process concern *listening* as a multilevel *activity*. Listening in Jazz deals simultaneously with present, past and possible. We can even say that it is the conflagration of past and possible in the present time of listening. As Sacks notes in his Neurologist's Notebook on the *New Yorker*, "remembering music, listening to it, or playing it is wholly in the present".[5] Simultaneity is also geared towards influencing and stimulating the attitudes, beliefs, routines, judgments and decisions of the listeners. In that sense, listening in Jazz is always active; it means "paying attention" to what is said and saying something in that discourse. There is a sort of genuine 'rhetorical' component in this conversational commitment, aimed at 'persuading' the participants in the process that the sense and the value of the ongoing discourse is a valid and meaningful experience in itself.

We speak of Jazz as a *procedure* when we deal with the methodological dimension of music-making, and the 'technical' devices which enable the sharing of constraints, rules and standards within the dialectics of dialogical discourse, in which all participants are equally in charge of 'deciding', as they improvise the path and quality of the product. In this case, the players are seen as self-conscious 'advocates' of different

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[4] We can find a similar tripartition in Caporaletti (2005) in his essay on 'Didactics of Improvisation', in which he proposes a functionalist distinction among the concepts of *process/product/systematic rules* that are at the basis of the PAT (Principio audio Tattile) through which he explains the common structure between Jazz and Popular music. For further analysis of PAT, see also: Caporaletti (2008).

[5] Excerpt from *The Abyss. Music and Amnesia* by Oliver Sacks, in *New Yorker,* September 24, 2007.

possibilities that can be put forward to others (both players and audience) and of possible reciprocal positions, whose power of innovation is considered solely within a cooperative effort towards achieving a more adequate understanding of a joint decision in terms of its effects on future experiences and systems of rules. Here, the cooperative element becomes clearer because the participants agree – openly or implicitly – on the rules to be followed or broken during the jazz procedure. When establishing the constraints of the discourse and the nature of the interactions, these common rules and standards facilitate the improvised deliberation to the advantage of all.

However, when we consider the *product* created by both the 'natural' social actors who are playing and the conscious advocates of specific choices and decisions in the course of the experience, the focus becomes the particular construction of expressions that is called the "Jazz piece", i.e. music characterized by a specific set of phrases, chains and riffs which can be transformed into possible new standards.

Jazz as a product is clearly a partial and imperfect representation of the possible meanings of the human experience that generated it, especially in terms of its improvisational vocation, yet it is nevertheless the fruit of an effort geared towards objectifying a musical possibility and turning it into something that can be subjected to 'logical' analysis and criticism. As regards Jazz logic, although fuzzy, it allows us to devise and apply the criteria of rational judgment to the elaboration and development of new pieces that could represent 'well-structured' and 'valid' products to be refereed.

These three perspectives/schema are particularly interesting if we consider them as dimensions which have to be taken into account in a Jazz framework for education. A triple-framework does not have the scope to completely explain the nature of the Jazz phenomenon *per se,* but does highlight the different ways we look at it through an educational lens and how we can rethink education theory and phenomenology.

Therefore, it would be useful to apply these three perspectives of a Jazz framework within an educational environment more analytically by considering the key features of Jazz music in relation to standpoints that focus on:

- the Jazz/Education *purpose*, i.e. the main aim and direction of the explorative process;
- the Jazz/Education *situation*, i.e. the context, present or remote, in which the shared process takes place;

- Jazz/Education *rules*, i.e. the set of constraints and breaking zones that affect the structuring of Jazz/Education discourse and its procedure;
- Jazz/Education *standards*, i.e. the constraints at work within the Jazz/Education community that establish the criteria governing product validity and successful acceptance;
- Jazz/Education *actors*, namely the players/listeners/audience (or the teachers/learners/society) as agents of innovation and their specifically 'naïve' or 'aware' roles in the reception/interpretation of the messages/meanings that govern possible interaction.

The role of the above three perspectives and standpoints within the Jazz framework is now becoming clearer. We can thus identify and list some key features of Jazz music, as we explore their potential to go beyond the pedagogical limits of monologism.

Of course, the various features of Jazz music, particularly emphasized in some adjectives which describe the styles that have appeared throughout Jazz history, should be considered and operationalized within the three framework perspectives, which combine descriptive and phenomenological aspects of Jazz (what it is and how it happens) with the normative and regulative features of Jazzing (what it is supposed to be and how to control it).

All of this has thus to be translated into educational occurrences and pedagogical purposes, as they appear in the instructional design, orienting the teacher's plans and actions, the students' learning engagement, the landscape and elements of the contexts – such as school and classroom – and by supervising the setting as well as monitoring the processes and teaching role of the teacher/facilitator.

Eight Jazz features for Education in Jazz

I have used currently available Jazz literature, history and documents to choose eight main features/declinations of Jazz to observe through the lens of education, as they have particular pedagogical and didactical potential.

First of all (and of course), *Jazz is Jazzing*. This first statement sounds like a tautology and in a sense it is, in that it is impossible to define a composite and complex experience such as Jazz via the qualities of Jazzing, as a means of making/playing music.

But the oxymoron remains fruitful for the multiplicity of meanings that are attributed to the word "Jazzing", related to its etymology and slang significance in the "native" idiom. Originally, the term *Jazz* was a colorful Afro-American metaphor for copulation and seminal fluid. However, it was not just related to the mechanical action of coitus, but with the enjoyment and pleasure of a shared orgasm (in Latin *co-ire* literally means "coming together") and the promise of ejaculation. As an Australian journalist wrote in a preview of a Jazz concert by the Tord Gustavsen Trio in Melbourne: "Music is all about sex. Is about tension and release, eagerness and restraint, gratification and generosity, control and surrender, and other delicately opposed forces in a more or less graceful fumble toward ecstasy".[6]

That's why Jazz and Jazzing refer both to intimacy of the soul in a solo performance and to the relations in a jam-session. The eroticism of Jazz is also recognizable in the musical embodiment that is evident in Jazz performances, which are clearly enriched by the psychophysical tensions of musicians toward dialectic oppositions: moment vs duration; difference vs sameness; gratification vs frustration; stability vs stimulation; closeness vs distance (Gustavsen, 2010). When these oppositions are 'frozen', Jazzing is in danger; when a dilemma creates flows, the full dynamic potential of Jazzing emerges. Therefore, it is no coincidence that Jazz always triggers a creative process, or better, a *generative* dimension of shared music-making that gives rise to new melodies and sound experiences, shaping something original that shapes the shapers forever.

Thus, the meaning of Jazz points more to human creative potential than to the demiurgic power of men. With this in mind, Jazzing generativity appears more a manner of being and doing than the production of an individual doer. Jazzing means *enlivening*, in which human vigor, resistance and acceleration (all these terms are evoked in the slang meaning of Jazzing) are surrounded by vitality and animation. As a consequence, Jazz generativity is never self-referential onanism, but always enthusiastically shared enjoyment.

The generative dimension of Jazz also appears in the slang meaning of Jazzing as creative messing, chaotic ordering, or harmonic disordering, which is what is meant by the idiomatic expression "All that Jazz!". Nevertheless, Jazzing is generating – order in chaos, disorder in harmony, deviation from melody – but is not creating from nothing. Jazz generation emerges when the opportunities offered by the moment are created by the memory of models, which are intentionally challenged by the infinite

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[6] Quoted in Gustavsen (2010), p.7

alternatives of variation. Variation – of rhythms, sequences, chains, riffs or phraseologies – is the main technique that generates innovation and novelty in Jazz, without damaging spontaneity. We can even say that Jazz generativity sits exactly between technique and spontaneity (Santi, 2010), and is always perfectly balanced between art and heart (Pilc, 2012). Spontaneous feeling and insight nurture new Jazz ideas, as musicians speak with/access their memory of past soundtracks. This means that generativity is firmly rooted within a respectful provocation of the Jazz tradition.

This is widely recognized in the strong commitment toward repetition, copying and imitation, which sits at the core of Jazz education. Only through repetition can each musician find her/his own sound, as if out of nowhere, contributing to the improvisation of musical dialogue, in which composition, interpretation and execution mingle within the act of playing together. Repetition in Jazz means appropriating the basic repertoire of the Jazz culture and community, which is then transformed, contested and even denied to create neologisms in the Jazz vocabulary.

Jazz is Fusion. Traditionally, 'Fusion' is a type of music which combines different elements from different genres, as has happened in the last few decades with Pop-Rock-Funk and Jazz, with many scholars agreeing that "all Jazz is fusion" (Brown, 1986). In an idiomatic expression, it can be said that Fusion is precisely the "All that Jazz!" we evoked before, as it has always absorbed influences from all sides, and the act of 'Fusion' is not restricted to a brief period in history.

Therefore, we can refer to 'Fusion' as a general call to blend intercultural styles, multiple educational techniques and alternative theories and practices. 'Fusion' implies the abandonment of 'pureness' and the opening up to contamination and promiscuity. 'Fusion' is a melting process in which the final product is more than the sum of its parts; it creates new identities in which the memory of the mixed elements is maintained in the blending process. All Jazz is 'Fusion' and involves artists blending everything they love about the music they grew up with and adding a modern twist; they incorporate the timbres and textures of electronic dance music and use both composed pieces and improvisation to reflect not only the tradition of various vocabularies built up over more than 90 years, but a willingness to incorporate the sounds of now in a way that has served artistic and commercial concerns in an equal manner (Shearn, 2013).

Jazz is Free. It may seem a banal claim or a basic feature of many musical genres or activities, but *Free Jazz* is a unique form of popular music with strong libertarian roots and a clear *heterodox* inspiration. Deep down, the generative feature of Jazzing mentioned above is closely related

to the inner freedom and heterodoxy proper of Jazz. Of course, here we do mean solely 'Free Jazz', i.e. the music style that emerged in the United States during the 1950s, but considering freedom as a condition, one that lies at the very origins of Jazz, a music genre that was created as a cry of liberation by African slaves to the chains of colonialism. Similarly, the chains' binding notes have been broken, too. In fact, the struggle for freedom is also recognizable in Free Jazz, as a need to break the traditional sound chains and explore new harmonic scales and melodic landscapes. In that sense, Jazz heterodoxy is – as is recognizable in mainstream Jazz education – a great antidote to *canonical* instruction and a powerful antibody against *academic* pedagogy, in which teaching and learning are reduced to the 'pure' reproduction of classic routes and the repetition of standard contents. Being free to transgress fixed rules does not mean being totally free from a framework of regulations and norms, but it does free the system from the risk of becoming a dogma, with fixed aesthetical frameworks within rigid constraints and criteria for judging predictable results.

As many Jazz musicians have recognized in their own Jazz experiences, the soul of Jazz music emerges when a soloist and/or a group experiments outside the comfort zone of secure success and explores other spaces in a "safe creativity environment" (Weinstein, 2015). It is Steve Lacy's wonderful expression "jumping on the unknown" and what Miles Davis means by the need to always play what you still do not know. Free from what you know and free to know otherwise. Free thus means open: to exploration, to deviation, to risks, to making mistakes (as everyone is, Davis said), and to uncertainty. Free also means fluent, flexible, plastic and modifiable: that is free to undertake new frames and frameworks. Freedom is also an opportunity and commitment for tentative thinking and agency, which implies taking responsibility for our attempts and being free to take part in exploration and experimentation. In that sense, Free Jazz is also open to a real *democracy of playing*, where all instruments – not just chorded ones such as a piano and a guitar – can have time and space to express their sounds and voices, and decide when to withdraw and leave opportunities to others.

Jazz is Swing. The image of swing is essentially playful and full of fun. It is associated with the free dynamics of coming and going, which recalls the physical evidence of the passing of time, a pendular rhythm and alternation combined with the intentional movement of a body and its force. The intention and desire to free 'swinging' from the inertia of 'dangling' is what makes swinging a time and a space for excitement and