

## Development of Jazz Music Ensemble Curriculum Based on Albert Bandura's Observational Learning Concept, Case Study Xinghai Conservatory of Music

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### Abstract

*This study aims to enhance jazz ensemble skills among professional music students at the Xinghai Conservatory of Music by developing a Jazz Music Ensemble Curriculum rooted in Albert Bandura's Observational Learning theory. The curriculum focuses on improving students' improvisational skills and musical literacy through a structured, socially interactive learning process. The study employs a mixed-methods approach, using qualitative interviews with jazz education experts at the conservatory for insights into best practices and quantitative analysis to assess the impact on 20 jazz music majors from the 2022 cohort. Findings highlight that Bandura's Observational Learning, a key aspect of social learning theory, differs from traditional conditioning by prioritizing learning through observation, imitation, and modeling rather than direct experience alone. In a jazz ensemble context, this approach enriches music education by fostering social learning, cognitive engagement, and emotional expression. By selecting skilled role models, encouraging active observation, and creating a supportive environment, educators can effectively boost students' technical skills, self-confidence, and enjoyment of jazz. This method not only prepares students artistically and technically but also supports their growth as expressive, collaborative, and reflective musicians, making them more adaptable and engaged in the jazz genre.*

**Keywords:** Jazz ensemble, Observational learning, Albert Bandura, Music education,

### Introduction

In China, jazz arrived around the 1940s, flourishing in Shanghai before political and war turmoil led to a near-disappearance for nearly 50 years. A revival emerged in the 1990s with artists like Liu Sarah and Cui Jian exploring jazz. It now infiltrates modern Chinese pop and has a growing presence in professional and social education (Lu, 2015). Despite the delays, the introduction of jazz into professional Chinese music education heralded a new era, albeit with challenges such as insufficient qualified teachers and mixed levels of social art training. The fusion of jazz with local music genres signifies a global metamorphosis, embodying a blend of cultural, historical, and creative expressions transcending geographical and musical boundaries. (Gioia, 2017)

Jazz Ensemble classes is a special form of music teaching that combines jazz improvisation and teamwork. It aims to develop students' musical skills, artistic performance, and musical communication skills. This section will discuss the research background of jazz ensemble class, discussing from the origin and development process, teaching methods and challenges, and educational value. Jazz ensemble lessons originated in the United States in the early 20th century. With the rise of jazz music, jazz musicians often learn and communicate with each other through group playing and improvisation. This traditional jazz habit has gradually formed the basic teaching mode of jazz ensemble class.

In the mid-year of the 20th century, with the global spread and the audience expansion of jazz music, jazz ensemble classes began to be established in many music colleges and music schools. These ensemble classes attract not only jazz students but also other music majors, making them a part of music education. (Marsalis, 2008). Jazz ensemble class emphasizes students' improvisation ability, requiring them to be able to express themselves freely and create new musical content. Teachers need to cultivate students' improvisation skills by practicing improvisation and imitating famous performers. Team work and communication: In a jazz ensemble class, students need to work with other musicians to complete a track together. This requires students to have a good team spirit and communication skills, and to be able to work closely together with

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other musicians to form a close music organization. Jazz music is a diverse form of music, covering many different musical styles and music styles. In the jazz ensemble class, the teachers need to guide the students to understand and try out the different jazz music styles, and to develop their musical sensitivity and expressiveness. Jazz Ensembles usually require corresponding teaching resources and facilities, such as jazz instruments, playing venues, music libraries. The lack of these conditions may limit the teaching effect of ensemble lessons and the learning experience of students (Thomas, 2008)

Jazz Ensemble class provides a stage for talented students to show their talents, stimulate their love for music, and cultivate their musical literacy and artistic expression. Improvising is an important part of the jazz ensemble class, encouraging students to show their personal creativity and unique style and to improve their music creation skills. The Jazz Ensemble class emphasizes teamwork and communication, and students can enhance their understanding and friendship through playing and exchanging music ideas together. Jazz Ensemble course provides professional training and practical opportunities for music major students, laying a foundation for the training of high-level music professionals. The opening of the jazz ensemble class helps to inherit and promote the jazz music culture and let more people understand and love this unique form of music (Brecker, 2017).

As a special form of music teaching, jazz ensemble class has rich educational value. By cultivating students' musical ability, creativity and teamwork ability, jazz ensemble class provides music students with a more comprehensive and comprehensive music education experience, and also makes a positive contribution to the inheritance and development of jazz music. However, in the implementation of ensemble curriculum, there may also be some challenges in teaching methods and resources, which need to continuously explore and innovate educators to improve the teaching quality and effectiveness of ensemble lessons (Carter, 2016).

Bandura's social cognitive theory, emphasizing observational learning, revolutionized psychology, offering fresh insight into human learning, particularly the significance of social factors in shaping individual behavior. This theory posited individuals learned by imitating others, further enriched by mechanisms like imitation, self-regulation, and social comparison. Bandura's theories found applications beyond psychology, notably impacting music education. During the mid-20th century, Bandura's social cognitive theory, particularly observational learning, began informing music education practices. Contrary to behaviorist psychology, Bandura's theory explained the nuanced human learning processes in music education through observational learning. Educators recognized students could enhance their musical skills by observing and imitating others, thereby integrating observational learning in teaching methodologies to stimulate students' musical interest and improve their performance levels (Wenli, 2017).

In summary, Albert Bandura's pioneering work transcended conventional psychological paradigms, offering a comprehensive understanding of human learning through social cognitive and social learning theories. His work continues to resonate across various fields, including music education, underlining the enduring impact of observational learning in fostering a conducive learning environment.

Located in Guangzhou, Xinghai Conservatory of Music, the sole higher music university in south China, epitomizes modern Chinese music culture development, housing notable musicians like Xi'an Hai and Xiao Mei. Tracing its roots to 1932, founded by music education pioneer Ma Sicong, it underwent several transformations, acquiring its current name in 1985 to honor Xi'an Star. Embodying a spirit of inclusivity, learning, and innovation, Xinghai is a linchpin in the musical education tradition. Aiming to nurture superior music and dance talents, the Conservatory upholds a motto of truth, beauty appreciation, and dedication, propelling southern music culture. Currently, it offers 18 undergraduate majors across diverse departments like music, composition, and piano, extending to graduate and continuing education. It's structured a comprehensive system encompassing teaching, creation, and research in music and dance fields, spotlighting key majors like musicology and music performance, showcasing its significant contributions to Guangdong Province's music realm. With a faculty of 738, many garnished with national and local accolades, and a strong focus on practical innovation, Xinghai fosters holistic student development. Over the past five years, both faculty and students have bagged over 500 provincial or higher awards, with students claiming 669 awards globally, notably in the Golden Bell Award, amplifying Guangdong's prestige.

To assess the impact of observational learning on improvisation ability, improvising is one of the core features of jazz music and a skill that many jazz students aspire to master. Bandura's observational learning philosophy may provide a more direct and practical way for students to better understand and apply improvisation skills. Research can focus on student progress in improvisation following observational learning, thus assessing the potential of this learning approach to enhance improvisation ability. In the jazz ensemble, tacit understanding is a key factor in the success of the team. The concept of observation learning emphasizes that learners observe the behavior of others and gain experience from them, which may help to develop students' ability to better understand and cooperate with each other during the ensemble. Through the observation and evaluation of the tacit understanding level of the students in the jazz ensemble class of Xinghai Conservatory of Music, we can explore whether the observation and learning can promote the cooperation and tacit understanding of the ensemble team.

Applied Bandura's idea of observational learning to jazz music education could provide new teaching strategies and theoretical support for the field. If experimental studies demonstrate that observational learning has a positive impact on jazz learning, then educators can adopt this approach more widely to improve teaching and improve students' learning outcomes and performance. Moreover, this study may also provide inspiration for other music education fields and provide more effective educational models for different types of music learning.

In conclusion, applying Bandura's observational learning concept to the jazz ensemble course of Xinghai Conservatory of Music can provide valuable research results in the field of jazz music education. By exploring the influence of observation learning on the development of skills, improvisation ability, ensemble understanding, and understanding students' attitudes towards this learning method, it can provide new contributions to educational practice and theoretical research, and further promote the development and innovation of jazz music education. Bandura's observational learning philosophy emphasizes that the learner gains knowledge and skills by observing the actions and outcomes of others. In jazz education, this means that students can learn their playing skills, improvisation and ensemble understanding by observing excellent jazz musicians playing and ensemble.

The jazz ensemble class at the Xinghai Conservatory of Music can serve as an example of experimental research exploring the effectiveness of Bandura's observational learning philosophy in jazz music education. Investigating and analyzing the way students observe and learn allows them to assess their progress in ensemble skills, improvisation, and musical expression. Furthermore, student responses and attitudes to observational learning methods and their impact on the learning experience.

### Research objectives

1. To study jazz ensemble teaching method base on Albert Bandura's observational learning concept
2. To develop Jazz Ensemble course base on Albert Bandura's Observational Learning Concept
3. To evaluate efficiency of Jazz Ensemble course base on Albert Bandura's Observational Learning Concept

### Jazz Music

Jazz is a genre that captures a plethora of emotions, histories, and stories. Most notably originating in New Orleans, jazz is a symphonic blend of African rhythms, the blues, and ragtime. But it isn't just a style of music—it's a narrative. It speaks volumes about the lived experiences, challenges, and hopes of marginalized individuals. As America underwent monumental shifts in social and economic landscapes due to urbanization, industrialization, and significant migrations, so did its music. Jazz arose as a reflection of these societal metamorphoses, becoming a medium for cultural dialogue as diverse communities converged in growing urban centers, each bringing its musical nuances to the table. (Gioia, 2011)

Jazz, a genre deeply rooted in expression, creativity, and cultural convergence, boasts a unique set of skills that distinguishes it from other musical traditions. At its core, jazz is a celebration of individuality within a collective framework. This duality requires musicians to be technically adept while being profoundly intuitive. The mastery of various scales, modes, and chord progressions forms the bedrock upon which jazz musicians build. This foundation enables them to navigate the complex harmonic landscapes characteristic of jazz compositions. But beyond these technicalities lies the intricate art of phrasing, where a musician's choice of when to play a note is just as crucial as the note itself. The nuanced use of dynamics, articulation, and rhythm transforms a simple melody into an evocative story, resonating with the emotions of both the performer and the listener (Carter, 2016).

In addition to individual proficiency, jazz emphasizes ensemble synergy. Here, skills like active listening and spontaneous collaboration come to the forefront. Jazz musicians must be attuned to the subtle cues of their fellow performers, ready to adapt and respond in real-time. This interplay, especially during improvisational sections, is where the magic of jazz truly unfolds. The iconic "call and response" format showcases this dynamic exchange, with musicians conversing, challenging, and complementing each other through their instruments. Furthermore, the art of improvisation, central to jazz, demands not only an extensive musical vocabulary but also the courage to explore uncharted territories, to take risks and to express one's authentic self. In this intricate dance of discipline and freedom, structure and spontaneity, jazz skills emerge as a blend of rigorous training and heartfelt expression, capturing the essence of what it means to be a jazz musician. (Memory, 2016).

In China, the realm of jazz music is still relatively young, but its growth has been meteoric. From the bustling jazz clubs of Shanghai to the music conservatories in Beijing, the allure of jazz has been resonating with Chinese musicians and audiences alike. The technical prowess of Chinese musicians, honed by years of rigorous classical training, finds a new avenue in jazz. While the foundational skills, such as scales, chord progressions, and rhythmic structures, align with their formal education, the improvisational essence of jazz offers them a fresh challenge.

However, the practice of improvisation, the cornerstone of jazz, is where the divergence from traditional Chinese musical pedagogy is most evident. Traditionally, Chinese music education has been rooted in rote learning and precision, whereas jazz demands spontaneity and individual expression. This shift in approach has sparked both enthusiasm and trepidation among budding Chinese jazz musicians. Jazz ensembles, workshops, and festivals are emerging across the country, creating spaces for musicians to collaborate and explore. Moreover, the cultural exchange, with international jazz artists conducting masterclasses and collaborations, further enriches the tapestry of jazz in China. While the journey of jazz in China has just begun, the fusion of Western jazz skills with China's rich musical heritage promises a unique and exciting future for jazz in the East. (Zhang, 2017)

### **Jazz Music Ensemble Skill**

Jazz, a genre deeply rooted in improvisation and expressive freedom, places an incredible emphasis on ensemble skills. Unlike other forms of music where individual parts often have pre-defined roles, jazz demands a more fluid and dynamic interplay among its performers. At its core, a jazz ensemble is akin to a conversation, where each participant must both "speak" through their instrument and "listen" to the other members simultaneously. This creates a continuous ebb and flow of musical ideas, punctuated by solos, where one member takes center stage, but always within the context of the group's overall performance (McCurdy, 2008).

The skills required for a jazz ensemble are vast and varied. Each member must possess a deep understanding of harmony, rhythm, and melody, allowing them to contribute and react in real-time. The rhythm section, often comprising the drums, bass, and piano or guitar, lays down the foundation. Their role is to maintain the tempo, establish the harmonic structure, and offer support to the wind instruments. The wind players, which might include saxophones, trumpets, and trombones, weave intricate melodies and harmonies, often improvising based on the underlying chord structures. Beyond technical proficiency, perhaps the most vital skill for a jazz ensemble is the ability to communicate — to sense where a fellow musician is heading and

either support or counter that direction. In essence, a successful jazz ensemble is marked not just by the prowess of individual members but by their ability to meld seamlessly into a cohesive, vibrant, and ever-evolving musical entity. (Thomas, 2008)

## **Jazz Pedagogy**

Teaching jazz is not merely an instruction in musical technique; it's an immersion into a rich tapestry of cultural history and individual expression. Rooted deeply in the socio-political experiences, especially of the African American community, jazz provides a lens to understand broader historical contexts, while simultaneously championing the art of improvisation, which fosters creativity, spontaneous musical expression, and the development of a unique voice. Beyond individual artistry, jazz's inherent collaborative nature instills teamwork, as musicians must listen, adapt, and respond in real-time to their ensemble members, honing not just their musical acuity but also cultivating crucial life skills in communication, empathy, and collaboration. In essence, to teach jazz is to nurture a holistic appreciation for history, culture, individuality, and communal harmony. (Marsalis, 2008)

Jazz pedagogy is the systematic and structured approach to teaching and learning the art and science of jazz music. Rooted in a rich tradition that stretches back to the early 20th century, jazz pedagogy encompasses both the theoretical understanding and practical application of jazz concepts, ranging from rhythmic intricacies and harmonic progressions to improvisational techniques and ensemble coordination. Unlike classical music education, which often emphasizes the faithful reproduction of written scores, jazz pedagogy places a significant emphasis on improvisation, encouraging students to develop their unique voice and interpretative skills. It integrates listening exercises, studying the works of past jazz masters, and understanding the socio-cultural contexts that gave birth to different jazz styles. Furthermore, it is inherently collaborative, as jazz is often taught in ensemble settings where students learn the delicate art of musical conversation, responding to cues, and co-creating on the spot. Overall, jazz pedagogy is not just about teaching music; it's about instilling a deep appreciation for the rich history, diverse styles, and the innovative spirit that lies at the heart of jazz. (Carter, 2008).

## **Bandura Observation Study Method**

Albert Bandura's observational learning, often referred to as social learning theory, posits that individuals can learn new behaviors and acquire new information simply by observing others. Rather than relying on direct experience or trial and error, people can adopt behaviors by watching models — be they parents, peers, teachers, or media personalities. Central to Bandura's theory is the concept of self-efficacy, which is an individual's belief in their own abilities to achieve intended outcomes. In his seminal Bobo doll experiment, Bandura demonstrated that children who observed an adult model behaving aggressively toward a toy were more likely to replicate this aggressive behavior later, even when the model was not present. This experiment highlighted how modeling can significantly influence behavior. Observational learning consists of four key components: attention (the individual must focus on the model); retention (the observer must be able to remember features of the behavior once they've seen it); reproduction (the individual must be physically capable of replicating the action); and motivation (there must be a reason or incentive for the observer to act on their observation). Bandura's observational learning challenges traditional learning theories which emphasize direct reinforcement or punishment, suggesting instead that with the right conditions, a single exposure to a behavior can lead to a lasting behavioral change. (Albert Bandura, 1958)

## **Curriculum Creation**

Creating a curriculum for a jazz ensemble requires a blend of musical knowledge, pedagogical principles, and a deep understanding of jazz's rich history and evolving dynamics. At the core of any jazz ensemble curriculum lies the study of improvisation, the lifeblood of jazz music. This spontaneity, however, needs to be supported by a strong foundation in music theory, instrumental technique, and ensemble dynamics.

Curriculum creators must strike a balance between introducing students to canonical jazz standards that form the backbone of the genre and newer compositions, ensuring relevance and diversity. Critical listening skills, where students immerse themselves in recordings by iconic jazz artists, play a pivotal role in honing their individual sound and understanding of stylistic nuances. Additionally, the curriculum should emphasize the importance of collaboration and communication among ensemble members. Jazz is as much about listening and responding as it is about individual expression. Furthermore, integrating jazz history and its social-cultural significance into the curriculum provides students with a contextual understanding of the genre, allowing them to appreciate the journey of jazz from smoky New Orleans clubs to global concert halls. Ultimately, a well-crafted jazz ensemble curriculum fosters both technical proficiency and a passion for exploitative musical expression, cultivating the next generation of jazz musicians and aficionados. (Brecker, 2016)

### **Ensemble Skill Evaluation**

Jazz Ensemble Skill Evaluation is a comprehensive approach to assessing the technical, interpretive, and collaborative capabilities of individual musicians within a group setting. Central to this assessment is the evaluation of improvisational abilities, where musicians demonstrate their creativity, musical vocabulary, and adherence or deviation from the song's underlying chord progressions. Technical proficiency, including tone quality, intonation, rhythmic accuracy, and instrumental technique, forms a significant part of the evaluation criteria. But jazz, being an inherently collective art form, places immense importance on ensemble dynamics. Hence, the ability of musicians to listen to each other, respond to musical cues, maintain balance, blend, and achieve a unified group sound is crucial. Moreover, the interpretation of jazz standards or compositions, the conveyance of emotion, phrasing, dynamics, and stylistic authenticity, offers insights into a musician's depth of understanding and connection with the piece. The evaluation also considers the ensemble's ability to maintain consistent tempos, execute transitions, and showcase varied dynamics effectively. Finally, the performance's overall cohesiveness, energy, and presentation play a role in the ensemble's evaluation. In essence, Jazz Ensemble Skill Evaluation not only gauges the technical prowess of the group but also their ability to embody the spirit, communication, and shared storytelling that defines jazz music (Knatt, 2016).

### **Student Achievement Evaluation**

Jazz ensemble student achievement evaluation is a comprehensive measure that encapsulates the essence of jazz education, merging technical proficiency with the emotive and collaborative spirit of jazz. At the forefront is the assessment of a student's technical skills, including tone quality, intonation, rhythmic accuracy, and command of scales and complex chord progressions. Critical to this is their prowess in improvisation, the lifeblood of jazz, where students are expected to spontaneously compose, demonstrate a profound grasp of the jazz language, and fluidly contribute to the musical conversation. Beyond individual performance, the evaluation deeply considers ensemble dynamics. It's essential for students to seamlessly blend with the group, maintain balance, listen actively, and responsively engage in the musical dialogue. Handling transitions, ensuring consistent tempos, varying dynamics, and maintaining the quintessential 'swing' are also pivotal. This holistic evaluation not only gauges a student's technical mastery but also their ability to embody the collaborative and expressive spirit of jazz within the ensemble setting. (Knatt, 2016)

In China, the evaluation of student achievement in jazz ensembles is a comprehensive assessment that intertwines technical prowess with musicality. The assessment primarily focuses on a student's technical skills, encompassing aspects such as tone, intonation, rhythmic precision, and a grasp of the intricate harmonies and melodies intrinsic to jazz. Particularly significant is their performance in improvisation, demanding not only a fluent application of jazz language but also the ability to engage in spontaneous musical dialogues with fellow musicians. Additionally, collaboration with ensemble peers is pivotal in the assessment, requiring students to seamlessly integrate and harmonize, ensuring musical cohesion and collective resonance. In essence, this evaluation in China ensures that students not only master the technical nuances of jazz but also effectively exhibit their musical flair and teamwork within the ensemble setting. (Lu, 2018)

## Review of Jazz Ensemble Course in Xinghai Conservatory of Music

### Course Structure and Organization:

The jazz ensemble course at Xinghai Conservatory of Music is meticulously designed to span from the second semester of the first year through to the first semester of the fourth year. This comprehensive duration ensures that students receive continuous and progressive training in jazz ensemble performance, allowing for a deep and sustained development of their skills.

### Student Grouping and Instrumentation:

Each academic year, the cohort of 40-50 students is divided into smaller groups of 4-5 members. These groups are carefully organized to include a diverse range of instruments, ensuring a well-rounded ensemble experience. The typical instrumentation for each group includes: Bass, Drums, Piano/Guitar/Vibraphone, Wind Instruments (Saxophone, Trombone, Trumpet, Flute). This variety in instrumentation not only enriches the learning experience but also allows students to understand and appreciate different roles within an ensemble.

### Class Frequency and Duration

The curriculum mandates 12 classes per semester, with each class lasting for 40 minutes. This structure provides regular and consistent practice sessions, which are essential for mastering the nuances of jazz ensemble performance. The concise duration of each class encourages focused and intensive practice, maximizing the effectiveness of each session.

### Flexibility in Teaching Schedule and Content

According to the curriculum guidelines, teachers at Xinghai Conservatory of Music have the flexibility to arrange class schedules according to their availability. This adaptability is beneficial in accommodating the diverse schedules of both students and faculty, ensuring that ensemble practices can be conducted effectively and without time constraints.

### Adaptation of Teaching Methods and Materials

A notable feature of the jazz ensemble course at Xinghai Conservatory of Music is the allowance for teachers to customize the teaching content, repertoire, and methods according to the students' needs. This personalized approach ensures that the instruction is relevant and effective for each group, catering to their specific skill levels and learning paces.

### Course Objectives

The primary objective of the jazz ensemble course is to cultivate skilled performers proficient in various jazz styles, forms, and time signatures. Additionally, the course aims to develop each student's ability to think independently about music and to nurture unique individual musicianship. The program is designed to equip students with the capabilities necessary for careers in musical performance and teaching within artistic institutions, ensuring that they are well-prepared to meet the demands of the global music industry.

### Conclusion

The jazz ensemble course at Xinghai Conservatory of Music is thoughtfully structured to provide a comprehensive and adaptable learning environment. With its focus on diverse instrumentation, regular practice, and flexible teaching methods, the program is designed to foster a deep understanding of jazz ensemble performance. This curriculum aligns well with Albert Bandura's observational learning concept, as it allows students to learn from each other within their groups and adapt their learning according to real-time feedback and experiences.

## Research Methodology

This study employs mixed-method between qualitative and quantitative methodology.

1. Qualitative method uses interviews to collect data from jazz education experts at Xinghai Conservatory of Music.
2. Quantitative method uses Pre-test and Post-test to collect data from 20 students of grade 2022 majoring in Jazz Music of Xinghai Conservatory of Music. Maturing: Four ensemble groups were selected among jazz students of 2022 in Xinghai Conservatory of Music. Each ensemble group is 5 members, and the band is composed of 4 members (bass, piano, drum, guitar / vibrato) and 1 member (saxophone / flute / trumpet / trombone).

## Data analysis

### 1. Pre-Test Data Analysis

The pre-test scores were analyzed to establish a baseline for students' skills in jazz performance. This involved calculating average scores for key performance areas and identifying initial skill levels.

### 2. Post-Test Data Analysis

The post-test scores were compared with the pre-test scores using statistical methods, including t-tests, to determine the significance of improvements. The analysis focused on quantifying the effectiveness of the observational learning approach in enhancing students' performance.

### 3. Comparison of Pre-Test and Post-Test Scores by t-test analysis

The t-test analysis provided a quantitative assessment of the differences in pre-test and post-test scores across various categories, such as sound, rhythm, articulation, improvisation, and timing. Significant improvements indicated the positive impact of the course on students' learning outcomes.

## Results

### 1. Jazz ensemble teaching method base on Albert Bandura's observational learning concept

Albert Bandura's Observational Learning theory offers profound insights into the mechanisms of learning beyond direct experience. It underscores the significance of social interaction, cognitive processes, and the environment in shaping behavior. Extensive literature underscores its applicability across various domains, including education, psychology, and media studies, providing a robust framework for understanding human behavior and learning processes. The eight key points of Bandura's theory can be synergistically applied to the structure and pedagogy of a jazz ensemble course:

- 1) Four Core Processes: educators can design the exercises focusing on Bandura's four core processes: attention, retention, reproduction, and motivation. For attention, instructors can use standout performances from iconic jazz musicians as learning models, ensuring students are exposed to high-quality examples. Retention can be facilitated through active listening exercises and note-taking during these sessions. Reproduction can be practiced through mimicking exercises in class, where students attempt to play back what they've observed. Finally, motivation is enhanced by setting achievable goals, providing positive feedback, and showcasing improvement over time.
- 2) Role of Models: The use of models is central to observational learning. In a jazz ensemble course, these models can be live instructors, guest artists, or recordings of renowned musicians. Highlighting diverse models — from classic figures like Miles Davis to contemporary artists — exposes students to a wide range of styles and techniques. Instructors can further personalize learning by selecting models that align with



each student's instrument, interests, or skill level, enhancing relatability and engagement.

3) Cognitive Factors: Observational learning in jazz requires cognitive engagement. Instructors can facilitate this by encouraging students to analyze performances beyond surface-level imitation. This might include discussions on the underlying theory, improvisational choices, and the emotional content of performances. Such cognitive activities help students internalize musical concepts and apply them creatively in their playing.

4) Self-efficacy: Developing self-efficacy in students is crucial for their growth as musicians. Instructors can bolster this by creating opportunities for students to succeed in small, incremental steps, providing constructive feedback, and encouraging peer support. Witnessing peers succeed through observational learning can also strengthen students' beliefs in their capabilities, fostering a supportive learning environment.

5) Behavioral, Cognitive, and Affective Changes: Integrating observational learning into jazz education promotes behavioral (improved technique), cognitive (deeper musical understanding), and affective (increased passion for jazz) changes. Instructors can achieve this by selecting models that not only demonstrate technical proficiency but also convey the emotional depth and storytelling aspect of jazz, inspiring students to express their own stories and emotions through music.

6) Moral Reasoning and Aggression: While less directly related to jazz education, the principles of moral reasoning and the avoidance of aggression can be applied to fostering a positive, respectful ensemble culture. Instructors can model and discuss professional behaviors, such as constructive criticism, teamwork, and dedication, reinforcing the social and collaborative nature of jazz music.

7) Applications in Education and Therapy: Observational learning's applications extend to therapeutic settings, suggesting its potential for addressing performance anxiety, enhancing social skills, and fostering emotional expression among jazz students. Instructors can incorporate these elements by facilitating group discussions, encouraging reflective practice, and using music as a medium for emotional exploration.

8) Technological Advancements and Media Influence: The digital age offers vast resources for observational learning in jazz education. Instructors can leverage online platforms to access performances, masterclasses, and interviews with jazz legends, expanding students' exposure beyond the classroom. Encouraging students to engage with these materials and share their insights can foster a culture of continuous learning and curiosity.

### **Jazz Ensemble course base on Albert Bandura's Observational Learning Concept**

In designing this teaching plan, the researcher applied knowledge of jazz ensemble integration by Bandura's observational learning concept in a total of 16 classes, which can be summarized as follows:

**Tables 1: Jazz Ensemble course base on Albert Bandura's Observational Learning Concept**

Lesson	Teaching content	Bandura's Observational Learning Concept
Lesson 1	Course Introduction and Jazz Fundamentals	Attention and Retention
Lesson 2	Deep Dive into "So What"	Reproduction and motivation
Lesson 3	Replicating "So What"	Reproduction and Retention
Lesson 4	Masterclass on "So What"	Attention / Retention/Reproduction /Motivation
Lesson 5	Introduction to "Tenor Madness"	Attention
Lesson 6	Observational Analysis of "Tenor Madness"	Retention
Lesson 7	Replicating "Tenor Madness"	Reproduction and Retention
Lesson 8	Performance and Feedback on "Tenor Madness"	Attention / Retention/Reproduction

		/Motivation
Lesson 9	Introduction to "Billie's Bounce"	Attention
Lesson 10	Observational Analysis of "Billie's Bounce"	Retention
Lesson 11	Replicating "Billie's Bounce"	Reproduction and Retention
Lesson 12	Masterclass on "Billie's Bounce"	Attention / Retention/Reproduction /Motivation
Lesson 13	Introduction to "Autumn Leaves" by Cannonball Adderley	Attention
Lesson 14	Observational Analysis and Replication of "Autumn Leaves"	Retention
Lesson 15	Introduction to "All The Things You Are" by Chet Baker	Reproduction and Retention
Lesson 16	Culmination and Performance	Attention / Retention/Reproduction /Motivation

From Table 1, these lesson plans have unique strengths and qualities that make them effective for teaching jazz. This lesson introduces key concepts, terminology, and basic jazz theory, ensuring that all students have a solid understanding of jazz's core elements before moving into more complex material, covers essentials for all skill levels: From beginner to intermediate, it ensures all students are equipped with the basic building blocks (scales, chords, rhythm) for future jazz study. It can also include an introduction to the history of jazz, which helps engage students by connecting theory with the rich cultural legacy of jazz. Moreover, these lesson plans have uniqueness that the course provides a seamless bridge between learning fundamental jazz theory and applying it in practice. It introduces scales and chord progressions in a way that is immediately practical for improvisation. It allows for flexibility depending on the skill level of students, giving teachers the ability to modify the focus based on students' understanding of fundamentals. Furthermore, the course elaborate famous jazz performers such as "Tenor Madness" is known for the duel between Sonny Rollins and John Coltrane, this lesson can focus on the importance of interaction and dialogue between musicians, a core feature of jazz performance. The simplicity of the 12-bar blues structure allows students to easily follow along and begin experimenting with improvisation early in the course. The contrasting improvisational styles of Rollins and Coltrane offer an excellent opportunity for students to explore different approaches to soloing and develop their own voice. Finally, the unique historical significance of the Rollins-Coltrane collaboration makes this a standout piece for studying improvisational techniques in a competitive yet collaborative environment.

### Efficiency of Jazz Ensemble course base on Albert Bandura's Observational Learning Concept

This research was experimented with a total of 20 students, divided into 4 jazz bands and 5 students in each band. After comparing the scores between pre-test and post-test, using a 5-rating scale method. The results are summarized as follows:

Tables 2: Pre-test and Post-test score

Test	Sound	Rhythm	Articulation	Improvisation	Timing	Average	Total
<b>Pre- test</b>	3.59	3.86	3.65	3.84	3.95	3.78	75.44
<b>Post test</b>	4.34	4.27	4.19	4.27	4.34	4.29	85.64

From Table 2, it shows that post-test scores are more than pre-test scores for all functions (Sound, Rhythm, Articulation, Improvisation, and Time). The average increase is 13.52 %

**Table 3: Result of t-test**

Pre-test	Post-test	Pre-test (SD)	Post-test (SD)	SD Error	t-stat	df	p-value
3.78	4.29	0.13	0.18	0.03	-20.65	19.00	1.77968E-14

From Table 3, T-test analysis strongly indicates that the difference between the pre-test and post-test averages is statistically significant. The extremely low p-value ( $< 0.001$ ) confirms that the observed improvements are highly unlikely to be due to random chance. The 95% confidence interval for the mean difference, ranging from -0.5705 to -0.4655, further supports this conclusion, as the interval does not include zero, reinforcing the significance of the positive change.

The paired t-test results indicate a statistically significant improvement in the students' musical abilities following the observational learning-based curriculum. The significant increase in post-test scores across all evaluated attributes, including Sound, Rhythm, Articulation, Improvisation, Timing, and the overall average, demonstrates the curriculum's effectiveness in enhancing students' skills. These findings support the hypothesis that Bandura's observational learning principles can significantly improve students' musical literacy and performance in a jazz ensemble setting. The results suggest that integrating observational learning into the curriculum fosters a more engaging and effective learning environment, enhancing both technical proficiency and artistic expression. This outcome not only validates the efficacy of the teaching methods employed but also underscores the potential of observational learning as a valuable approach in music education, particularly in developing improvisational skills and ensemble cohesion.

## Conclusion

Applying Bandura's Observational Learning theory to a jazz ensemble course provides a multifaceted approach to music education that emphasizes the importance of social learning, cognitive engagement, and emotional expression. By carefully selecting models, facilitating active cognitive engagement, and creating a supportive learning environment, instructors can significantly enhance students' musical skills, self-efficacy, and overall enjoyment of jazz. This approach not only prepares students technically and artistically but also nurtures their development as expressive, collaborative, and reflective musicians.

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