



# InJAERe: Indonesian Journal of Arts Education Research

InJAERe

Journal homepage: <https://ejournal.upi.edu/index.php/ijaer>

## The Construction of Jazz Improvisation Skills Instructor at Venche Music School

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### ABSTRACT

The reality of jazz improvisation embodies a complex set of knowledge, experience and musical considerations that are realized through instant musical composition in jazz musical activities. Therefore, improvisation skills can have implications for needs outside of jazz music activities. This research aims to build a conceptual framework of jazz improvisation expertise by uncovering the practitioners' learning experiences, musical decision-making processes, and the broader implications of this expertise. This research was conducted with 3 (three) jazz music instructor at Venche Music School (VMS) the research utilised observation, interviews, and document analysis. The data were examined using grounded theory methods including Open Coding, Axial Coding and Selective Coding. The results indicate that improvisation expertise is primarily acquired through self-taught methods, supplemented by informal and non-formal education. The artistic choices musicians make are shaped by both intrinsic (internal) and extrinsic (external) factors, which together forge the distinct language of jazz. This expertise translates into pedagogical innovations such as the design of jazz curriculum and informs professional trajectories in music. These results then synthesised into a conceptual model where jazz improvisation expertise is transmitted via informal and non-formal learning modes, with potential integration into formal instructional settings.

### ARTICLE INFO

#### Article History:

Submitted/Received 01/04/2025

First Revised 01/05/2025

Accepted 01/08/2025

First Available online 01/11/2025

Publication Date 30/11/2025

#### Keyword:

Constructivism Musicianship, Jazz Improvisation Learning, Non-formal Learning, Informal Learning

## 1. INTRODUCTION

Musical expertise refers to an individual's capability to comprehend, generate, and communicate musical ideas through diverse modalities. This skill set generally encompasses mastery of instruments, techniques, and procedures fundamental to musical practice. Such expertise is not spontaneously developed but emerges via a learning process characterised by active engagement, reflective thought, and contextual understanding. Hence, the musical competence displayed by an individual should be viewed not as a direct reflection of an objective reality but as a construct shaped by their personal and social experiences (Steffe & Gale, 2012).

Improvisation represents a particular form of musical expertise. According to the Kamus Besar Bahasa Indonesia (Big Indonesian Dictionary-KBBI), Improvisation improvisation involves creating or providing something using whatever materials are at hand without prior preparation. This definition perceives improvisation as inherently spontaneous and immediate. Nevertheless, this simplistic interpretation overlooks the fact that all individuals harbour intuitive capabilities nurtured both actively and passively. Consequently, it can be established that an individual's musical expertise, particularly in improvisation, is fundamentally an accumulation of their aural encounters and technical proficiencies developed over time.

Hardjana (2004:406) explains that improvisation is the oldest technique in music performance throughout the ages. Furthermore, it is said that before humans recognized the civilization of writing, more music was performed improvised than with text. Improvisation is often difficult to give a standard definition, because each improviser has his own approach, method, and technique in applying it. However, improvisation is always closely related to spontaneity that arises from the concept of Acting is doing. In this approach, acting is seen as the reality of doing, where the physical actions performed will affect the emotions and feelings of the individual. In order to be able to adapt spontaneously in every event, an improviser needs to get intensive and directed improvisation training. (Santosa, 2019).

Improvisation is the result of the accumulation of deep theoretical knowledge, practiced technical skills, honed musical sensibilities, and years of experience in various musical contexts (Berliner, 1994; Monson, 1997). A proficient jazz improviser is not only able to create new melodies and harmonies live, but is also able to interact responsively with other musicians in the ensemble, respond to the musical context in creative and meaningful ways, and express his or her unique musical identity. This process involves a deep understanding of music theory (harmony, melody, rhythm, form), technical proficiency (mastery of instruments, improvisation techniques), and the ability to think quickly and creatively under pressure (spontaneous musical decision-making). Moreover, jazz improvisation also involves non-technical aspects such as intuition, imagination, and emotional expression.

This complex skill of jazz improvisation has been the object of extensive research in various disciplines, including musicology, psychology, and education (Pressing, 2001; Sawyer & Henriksen, 2023). Researchers have explored various aspects of jazz improvisation, ranging from harmonic and melodic structures to the cognitive and social processes involved. Some studies have focused on developing theories of jazz improvisation, which attempt to explain the principles and rules underlying the practice of improvisation (Gridley, 2012). Other studies have examined various approaches to learning and teaching jazz improvisation, including transcription (studying other musicians'

improvisations), analysis (identifying patterns and structures in improvisations), and improvisation exercises (developing improvisation skills through practice). However, there is limited understanding of how professional jazz musicians, especially teachers, build their improvisation skills in an educational context. Existing research tends to focus on the cognitive or technical aspects of improvisation, and pays less attention to the subjective and contextual experiences of the musicians themselves.

Looking at this issue, researchers assume that improvisation is a fundamental ability for individuals in solving problems to achieve a certain goal. In this case, it can be said that improvising is a limited freedom to obtain any desire that needs to be achieved. When it is said that improvisation is doing something spontaneously without preparation, the researcher found a deviation that actually in the context of music art, references, experience, and musical creativity are supports in musical improvisation (Putra, 2021). It shows that a person will be able to improvise by relying on the memory in the mind.

Improvising means giving the musician the opportunity to create music spontaneously while still paying attention to the chart, chords and rhythm of the song being played (Watson, 2010; Turnip dkk., 2023). According to (Marbun, 2017) Improvisation acts as a bridge between learned musical techniques and the creative expression that emerges in direct interaction with other musicians. Improvising is therefore an essential skill in the world of music. Improvisation is not just about creating music spontaneously, but also includes the ability to think critically and adaptively in dealing with various dynamic musical situations through the interaction of musicians with each other (Sawyer & Henriksen, 2023). This was also said by (Hidayatullah, 2020) that a musician's thinking skills can be assessed through their improvisational abilities. As such, improvisation becomes a means for musicians to express themselves authentically, combining learned techniques with their personal feelings and experiences.

Based on a search of previous studies, it appears that the main focus in the study of jazz improvisation has explored the dimensions of musical meaning (Merlino, 2021) learning practices in formal education (Muhammad, 2019), jazz community dynamics in informal learning (Sukmayadi & Hidayatullah, 2023; Kusumah, 2021), the relationship between standard repertoire and improvisation skills (Wren, 2022), cognitive aspects in improvisation (Da Mota et al., 2020; Rosen et al., 2024), organizational culture of the jazz community (Hidayatullah, 2022), and the differences in theoretical and practical approaches to jazz learning (Brumbach, 2020) as well as the process of individual musical identity formation (Putra, 2021). While these contributions have enriched our understanding of jazz improvisation, there is still room for research that deeply examines the process of improvisational skill formation from the perspective of personal experience.

Therefore, it is important to understand how the construction of improvisation skills is formed as a base for developing jazz pedagogy that is relevant to the needs of today's learners. The gap in understanding how jazz improvisation skills are constructed is all the more important given the crucial role improvisation plays in jazz music as a whole. Improvisation is at the heart of jazz music, a unique and complex form of musical expression. Improvising allows musicians to measure learning achievements, interact socially and distribute these skills in various professional careers in music. Without improvisation, jazz music would lose its vitality and appeal, becoming mere reproductions of existing compositions. Moreover, improvisation is also at the core of jazz's identity as a dynamic and evolving musical genre. It is important to understand how jazz improvisation skills are built and passed down from generation to generation, not only to preserve this musical tradition, but also to encourage future innovation and creativity.

The novelty of this research lies in its focus: revealing the improvisation expertise possessed by jazz music instructors, including how they acquire improvisation skills, their musical considerations while improvising, and why possessing improvisation skills is necessary. By investigating experiences and practices, this study aims to provide a more comprehensive understanding of improvisation expertise through an exploration of jazz music educators.

The urgency of this research is critical, as improvisation skills not only contribute to an individual's development as a musician but also support adaptive problem-solving in various musical situations. With an understanding of the process behind the development of this expertise, it is hoped that this research will contribute to the advancement of music education and encourage more initiatives to create informal educational spaces that support the growth of improvisation skills among musicians and music learners.

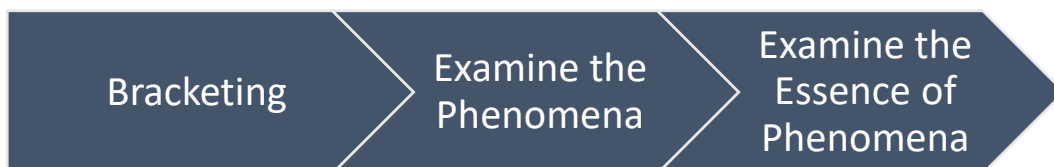
## 2. METHODS

This research paradigm is constructivism, this paradigm holds that reality is the result of social, cognitive, and individual construction, which is formed through interactions between individuals and the environment. (Cresswell, 2014). The purpose of this research is to reveal the symptoms of the reality of jazz improvisation skills among Venche Music School (VMS) teachers. The findings of this research are constructed into an understanding of jazz improvisation skills.

A qualitative approach is used to reveal and construct the symptoms of the reality of jazz improvisation. Qualitative is oriented towards natural phenomena or symptoms (Batubara, 2017). Data in naturalistic research cannot be explained numerically, because the concepts in this approach are abstract in the form of ideas or perceptions of concrete events. Thus, the meaning cannot be reduced to numbers, but must be extracted directly from the subject's understanding in the natural context where the event took place (Fallen, 2024:27). This type of research is phenomenology. The research data gathered is emic in nature. The research uses the perspective of what the researcher sees and obtains based on the observed phenomena (Barnawi & Darajat, 2017).

According to Gallagher dan Zahavi (2008:10-25) in (Huvenne, 2020:14), Phenomenology begins with experience and not with what is expected to be found, given theoretical commitments. Phenomenology asks not to let preconceived theories shape experience, but to let experience inform and guide theories. In phenomenology, fascination arises with things that emerge as correlates of experience.

Husserl in (Barnawi & Darajat, 2017) p.168 suggests that there is a procedure in the form of elements carried out to examine a phenomenon which is divided into 3 (three) things as follows:

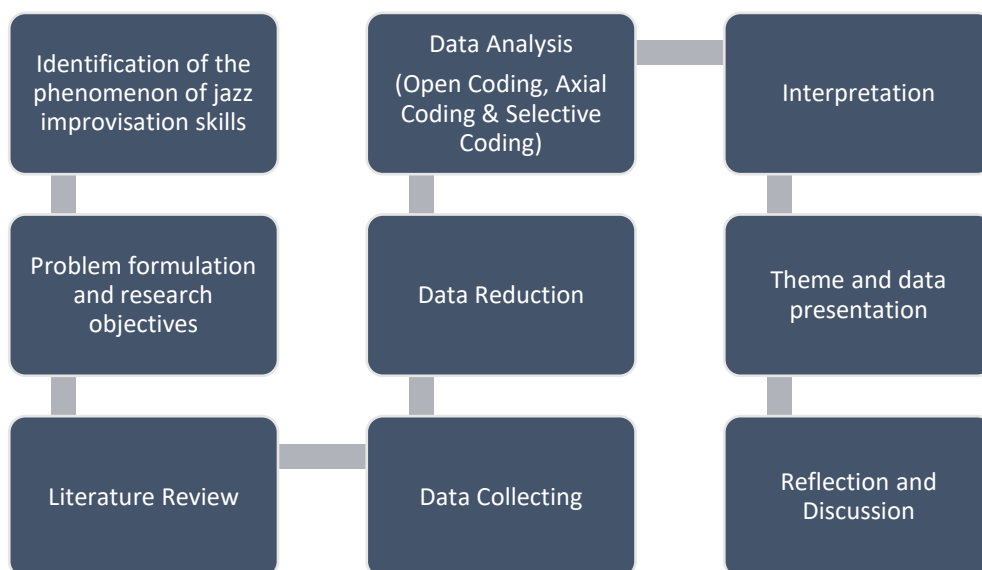


**Figure 1.** Research Procedures

- Bracketing is a method or analysis used by researchers in understanding phenomena. Researchers are required to alienate knowledge, assumptions, and beliefs about a phenomenon to be examined in order to obtain the naturalness of the phenomenon. Because it is further explained that phenomenology has steps that are systematic, logical, critical, not dogmatic and do not prioritize prejudice. Phenomenology should be able to isolate perception and knowledge in obtaining pure phenomena.
- Examining the phenomenon, this stage means that researchers carry out a process of exploration, analysis and description of the phenomenon in order to obtain a complete and in-depth picture. Spielgelberg in Barnawi & Darajat (2017) Page 169 describes that in examining the phenomenon there are 3 (three) stages including; 1) Intuiting or pondering, 2) analyzing and describing the phenomenon.
- Examining the essence of phenomena. Phenomenology believes that a phenomenon has an essential structure. Basically, examining the essence of the phenomenon is included in the process of intuiting and analyzing. After the essence and its relationship pattern are identified, the essential structure of the phenomenon under study can be organized.

The steps in this research are loosely designed because they can change with the initial plan that has been formulated. Nevertheless, researchers are obliged to arrange the flow of research activities based on the referenced phenomenological research model, in this case the Edmund Husserl model.

Data analysis in this research aims to explore the meaning of various information and data obtained in the field. Therefore, it requires a process of analysis and interpretation carried out using a qualitative paradigm of thought, namely inductive thinking. This inductive approach means comparing and linking the data found in the field with the theory used as a reference in the research, so as to build a relevant and contextual understanding. The data analysis process was carried out through the following stages:



**Figure 2.** Research flow

- Open Coding, this stage is the initial process in data coding, where researchers identify and categorize data into relevant open codes. The data is classified based on certain themes or categories to then look for patterns of relationships, including cause-and-effect relationships. This stage is an early attempt to reflect on and form the basis for theory development.
- Axial Coding, at this stage, the researcher explores the relationships between categories and subcategories of the coded data. This process allows substantive theory to emerge by examining similarities and differences in the structure of relationships between data elements, including between categories and their attributes. At this point, categories and relationships between data have begun to form systematically.
- Selective Coding, the final stage in this coding process aims to integrate all the categories that have been found and filter them until one core category is formed which is the center of the entire data. All existing categories are linked and formulated to form a complete framework of understanding.

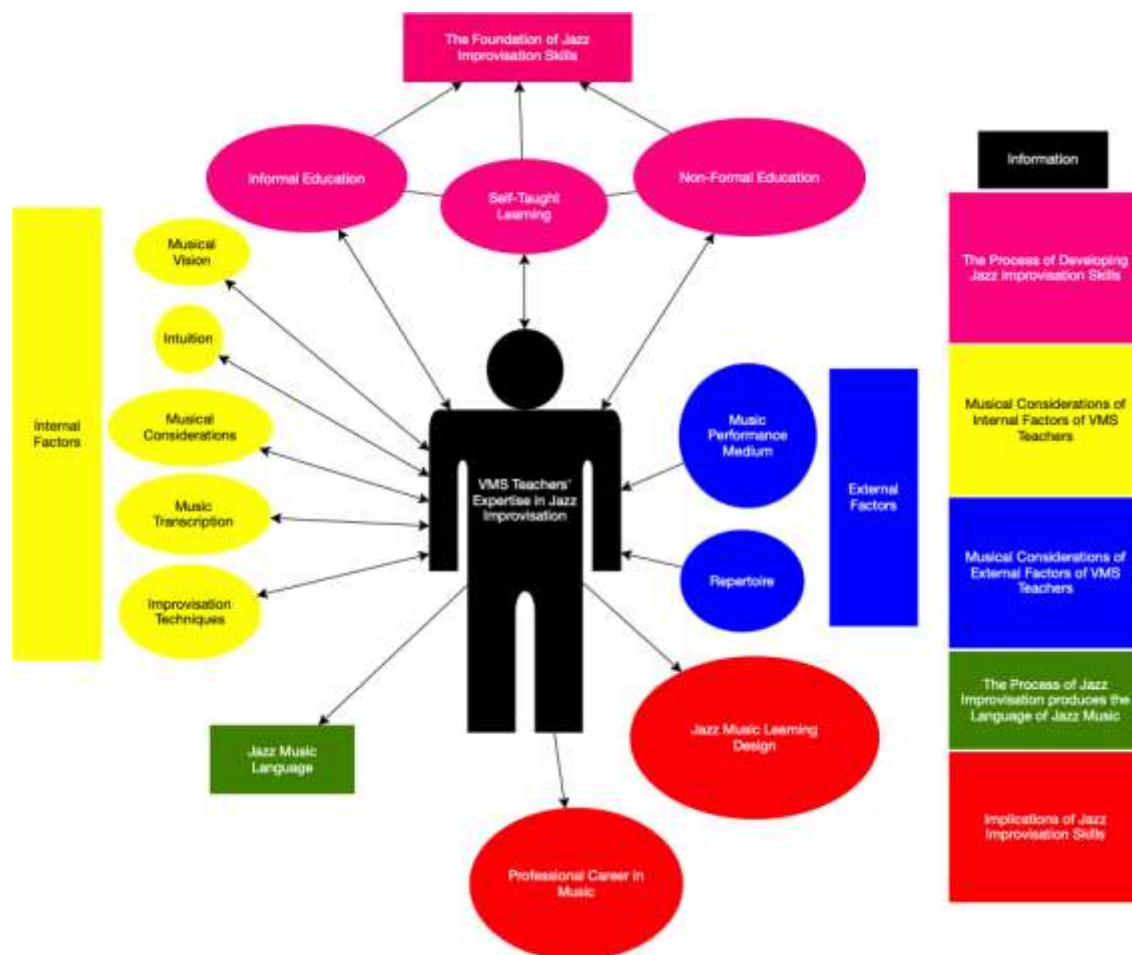
In analyzing the data, the researcher utilized NVivo software as a tool to systematically manage and organize the data. After all stages of analysis were completed, the researcher continued by describing the essence, which is the process of constructing in-depth meaning of the informants' experiences. This description is designed to answer research questions comprehensively and become the basis for drawing final conclusions. Then the researcher formulates the flow of data analysis in the study through interpretation of the codefication analysis techniques that have been mentioned.

### **3. RESULTS**

The results in this study were obtained through observation, interview and documentation data collection. From the data collection, data is then obtained to be processed and then interpreted. This subsection will present an overview of the journey of data analysis through Open Coding, Axial Coding and Selective Coding techniques.

The results of the researcher's interpretation of the data obtained from the statements of the research subjects on the transcription of interviews and the acquisition of observation data and documentation data. This stage is referred to as Open Coding which means that each statement is given a code and then classified into a unit of categorization of findings. Each point of the statement was compiled using an initial code composed of the subject's initials and the number of the statement point.

The researcher carried out a core categorization aimed at bringing up the main theme motivated by the urgency of the research, namely how jazz improvisation skills are obtained and then considered into the language of jazz music so that these skills are distributed. The researcher's understanding is illustrated in the figure 3.



**Figure 3.** Improvising Skills Construction

From figure 3 VMS Teaching Expertise Construction. The researcher understands that the formation of Jazz Improvisation expertise is built by a foundation that includes Initiation and Paradigm in Jazz Music Learning. Then, Jazz Improvisation raised by Jazz teachers is an elaboration of 2 (two) factors between internal factors which include Musical Vision, Intuition, Musical Considerations, Music Transcription and Improvisation Techniques and External Factors which include the Medium of Music Performance and Repertoire. Finally, Jazz Improvisation Skills can be distributed into a jazz learning curriculum and various professional career opportunities in the field of music.

#### 4. DISCUSSION

Like a construction/building framework, in which there is a basic foundation, pillars for building enforcement, a roof as a cover and all other accessories that can provide the aesthetic value of the building, then, jazz improvisation skills are a framework built by learning as the foundation. Below is a discussion of the answers to the research question on how the teachers of Venche Music School (VMS) acquired jazz improvisation skills related to the foundation of the jazz improvisation skills framework built by the research participants.

The foundation of the jazz improvisation skills of the teachers at Venche Music School (VMS) is broadly characterized by a commitment to self-taught learning. Participants proactively seek knowledge and skills through independent research, intensive practice,

critical self-evaluation, transcription of the works of renowned jazz musicians, and experimentation with various improvisational techniques. AN participants noted an independent strategy that he had built in improving jazz improvisation skills

The initiative shows that learning as a foundation is the result of intrinsic motivation and deep curiosity. This is in line with the theory of constructivism which emphasizes the active role of individuals in building their own knowledge (Martí, 2022). In this context, VMS teachers not only passively receive information, but actively seek, process, and internalize knowledge through self-learning experiences. These findings are in line with opinion (Suryati, 2021) who found that the importance of independent learning in jazz learning by learners in realizing jazz learning achievements. These findings suggest that self-taught learning can be an effective alternative or complementary pathway to develop jazz improvisational skills

The willingness to learn shown by the teachers of Venche Music School (VMS). VM and AN mentioned that jazz harmony shows its own uniqueness. Meanwhile, AN has an interest in challenging the complexity that exists in jazz music. This aesthetic experience shows their willingness to deepen jazz music. This is related to the aesthetic concept mentioned by (Oki et al., 2020) that Aesthetics is concerned with the experience of aesthetics, aesthetic properties, and the parameters of attractiveness and unattractiveness. Waesberghe, J. S (2020) pages 44-45 in Oki et al (2020) mentioned that jazz music is included in Rhythmic Arts and Literary Arts. Rhythmic art includes arts that are tied to an experience with time, it is an art related to rhythm, while literary art is an art that is tied to language as a material to express aesthetic intuition. Therefore, it can be concluded that aesthetic experience plays a role in the intellectual and emotional development of individuals (Salam, 2018). It can be proven that musical elements provide the main attraction for studying music (Juvonen, 2011). In addition, it illustrates the concept of "flow" put forward by (Mirvis & Csikszentmihalyi, 1991) where individuals feel highly engaged and enjoy activities that challenge their abilities.

The interest in learning jazz music arose because of the inspiration present in the teachers of Venche Music School (VMS). While in the process of learning, the teachers of Venche Music School (VMS) mentioned that they obtained new findings that triggered them to deepen the science of jazz music. Like IP who realizes that jazz music harmony is not only limited to *the Seventh Chord* but there are various kinds of extended notes such as 9, 11, 13 and alteration tones. This shows behavior that is a form of a combination of motivation and needs that are the goal of individual achievement (Prihartanta, 2015 ;Bogunović et al., 2024). Therefore, it can be concluded that self-awareness when studying the object of knowledge is part of the stimulus to deepen musical insights.

In the process of learning jazz music, there are various jazz music learning paradigms among VMS teachers that mention a combination of formal and informal education. Some teachers have a background in classical music education, while others learn self-taught through *jamming sessions* and interaction with other jazz musicians. This illustrates the importance of social interaction and cultural context in the construction of knowledge (Vygotsky & Cole, 1978). Some VMS teachers argue that learning jazz music needs to be systematic, at school and also socializing. It can therefore be concluded that jazz music learning includes a combination of formal and informal acquisition of insights (Sukmayadi & Hidayatullah, 2023;Green, 2021).

VMS teachers argue that the Jamming session has the potential to be a form of informal education. Despite its advantages and disadvantages, *Jamming Sessions* can provide

opportunities for learners who do not gain insight through formal education. This illustrates the concept of *Situated Learning* in the context of practical learning as an alternative to self-actualization (Lock & Mesarosch, 2024).

The development of independent learning methods is also an important aspect of the jazz music learning paradigm of VMS teachers. They often experiment with a variety of techniques and approaches to improve their abilities, such as jazz solo transcription, harmony analysis, and improvisational exercises with various scales and chord progressions. This is in line with the theory of "*self-regulated learning*" (Zimmerman, 1990) which emphasizes the importance of an individual's ability to regulate and control their own learning process. Research by (Holmes-Davis, 2024) *Self-regulated learning* improves improvisational skills.

The combination of formal and informal education, effective teacher guidance, participation in *jamming sessions*, and the development of self-study methods allows VMS teachers to build a foundation of jazz improvisational expertise. This foundation became the basis for the development of their improvisation skills and their abilities through the initiation and paradigm of jazz music learning. Overall, the jazz music learning process of VMS teachers reflects the interaction between internal factors (motivation, interests, talents) and external factors (family, teachers, music community). The novelty of this research lies in an in-depth exploration of how the combination of these factors, particularly in the context of the Venche Music School, contributes to the construction of jazz improvisational expertise. The findings in this subchapter specifically identify and analyze how different forms of informal and formal learning interact in shaping the identity and musical skills of VMS teachers.

Learning as the foundation of jazz improvisation skills draws the conclusion that the educational environment, both informal and non-formal, is the most basic foundation as a stimulus in obtaining the intrinsic motivation of learners to learn self-taught. Therefore, the success of this learning naturally gives rise to a cycle called Knowing-What-How-Learn-Actions-Questions (KWHLAQ) which is used by Sugiarto (2021) however, the difference lies in the implementation (KWHLAQ) as a strategy in learning. Therefore, it can be concluded that naturally, humans will experience a cycle called Knowing - Action - Loving which means that deep curiosity will give rise to the desire to learn until finally loving something that he learns which means that it is an empirical interest.

Intuition is not the only factor in the musical consideration of the teachers of Venche Music School (VMS). Just as AN said that Chick Corea (Legendary Jazz Pianist) once argued that "*You Can't Play If You Aren't Listening*", AN emphasized that considerations when improvising come from the elements heard, either before performing or when performing. The elements listened to include both parametric and non-parametric aspects of the musical. These elements are also form the construction of jazz improvisation as expressed by IP. AN argued that when performing *a Live Performance*, the atmosphere of the audience was one of the factors of the improvisation results, he said that the improvisation produced during rehearsals in the studio and on stage during *the Live Performance* was influenced by the euphoria that arose in the atmosphere of the audience at that time. In line with IP's opinion that atmosphere or thematic atmosphere is also an element that forms the result of jazz improvisation. These opinions in line with Kusumah (2021) however, the difference lies in the implementation (KWHLAQ) as a strategy in learning. Therefore, it can be concluded that naturally, humans will experience a cycle called Knowing - Action - Loving which means that deep curiosity will give rise to the desire to

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Intuition does play a role, especially in response to direct musical situations (such as interaction between musicians), but participants first rely on musical memory, idiomatic references, and consciously constructed and structured musical strategies. Thus, intuition is not the *first consideration*, but rather part of *the overall improvisation mechanism* that has been honed through practice and reflection.

Another decision making when improvising in a musical event lies in the sensitivity of the relationship between harmony and melody. This is explained by (Dyson, 2008) that an improviser needs to come up with a melody that finds harmony. See Figure 4. Example of VM Improvisation.



**Figure 4.** VM'S Improvisation  
(Source: Researcher Documentation, 2025)

From Figure 4, it can be seen that the green notes are the notes that form the chords of Dm7 (D-F-A-C) and G7 (G-B-D-F). Accompanied by black notes that are part of the D Dorian Scale on Dm7 and G Mixolydian on G7. In addition, the note that is red is one note that is part of the D Minor Melodic Scale and the note that is blue is the blue note of the G Major Blues Scale. It can be concluded that the improvisation produced by VM shows the harmony between melody and harmony based on the decisions made by him by relying on his intuition and sensitivity. It can be seen that there are combinations of various scales that an improviser can use in decision-making.

Developing motifs is included as an improviser's way of considering the improvisation that he will produce. In an interview with AN and IP, they said that improvising by developing motifs from what they had heard while performing was an alternative when they were in a dead end to decide the composition to be produced. Levy (1969) explained

that the technique of developing motifs has indeed been carried out by composers of that era in their works since classical times. Furthermore, it was revealed that the development of motifs is a manifestation of how the tonal units move. Therefore, it can be concluded that the way of improvising by developing motifs is a tradition that can indeed be an alternative when a musician improvises jazz. This has indeed been stated by the (Benjamin, 1979) which states that developing motifs is an idea that can show the connection between musical elements with each other. This is in line with what is said by Lamont & Dibben (2001) regarding the perception of similarity in various types of music, which is based on parametric musical elements. See Figure 5.



**Figure 5.** Ex. AN's Motivic Development Improvisation  
(Source: Researcher Documentation, 2025)

Figure 5 is an illustration of an example of onomatopoeic motif development carried out by AN when interviewed. The image shows the development of the first 2 bars of the autumn leaves song. The development of this motif when analyzed lies in the use of 1/8 rhythm but still uses the notes of the autumn leaves song which originally used 1/4 rhythm. The use of autumn leaves notes is located in the notes E, F#, G and C (green notes). Then it is used again on the 2nd bar of tap 2 using the triple note price. Therefore, it can be concluded that the consideration of improvisation as exemplified by AN can actually provide a perception of similarity to the elements of parametric music if the listener can observe and identify the way a musician improvises through *Motivic Development*.

The difference from the way IP and AN provide examples of motive development can be seen in figure 5 IP revealed that improvisation can be done with only the notes that are part of a chord. The notes are developed by *Diatonic Approach*, *Chromatic Approach* or a combination of the two approaches.



**Figure 6.** IP's Diatonic Approach  
(Source: Researcher Documentation, 2025)

Notice the topmost of the staff line in Figure 6 which is an example of the development of motives as exemplified by IP during the interview. Pay attention to the red note Bb, it is one of the notes that make up the C7 chord. In these 3 bars, it can be seen that the note





**Figure 9.** VM's Transcribing  
(Source: Researcher Documentation, 2025)

The black notes and harmonies in figure 9 are the melodic phrases of *the song Anthropology* (Charlie Parker) on bars 1 and 2. The blue notes are an example of changing the notes but still maintaining the rhythm of the song. VM argues that this method can be an alternative by an improviser. This method can be a consideration for improvisers to make improvisation a success through the observation, imitation and modification (ATM) method (Ferawati et al., 2022). The three participants consciously considered the form and melody of the song in the improvisation process, both as an internal foundation and as a means of musical communication with other musicians.

AN explained that when improvising as a drummer, AN hold the principle that the game presented must contribute to the quality of the presentation. The music game that AN does is always based on the consideration of his colleagues *skills* in one of his bands. AN often makes game adjustments based on the capacity of its colleagues. The principle is related to thinking (Bader, 2021) that Music includes ethical rules for sustaining life and considers culture and art as Human Rights.

AN, VM and IP alike emphasize improvisation skills not only for the benefit of the individual, but also have an impact on the external regions of the individual. A combination of cultural criticism and careful reading of musical works. Making music also means creating value, in every way. Special attention to the values that historically allowed music to take on a formative role in society to encourage the practice of contemplation, fantasy, and irony; to explore sexuality, subjectivity, and the absurd; and to articulate the longing for unity with nature and moral certainty (Chapin & Kramer, 2009).

The participants relied more on theories that had been internalized through practice and experience, but did not deny the role of intuition as a responsive element to the actual musical context. Implicitly, the improvisation they do is the result of a synthesis between mastery of theory, musical experience, and trained intuition.

Although the participants did not explicitly mention the term "value education," the improvised understanding and practice they demonstrated contained strong ethical, aesthetic, and educational dimensions. That is, implicitly they see jazz improvisation as a potential space for value education, both in personal and social-musical contexts.

First, improvisation for them is a space to build self-awareness and personal discipline, which is a form of value education in the character dimension. IP, for example, states that improvisation is the result of the integration of various musical aspects that cannot be forced or used haphazardly. He emphasized that an improviser must set clear learning goals and be aware of his limitations in choosing the material to be used in the game. It reflects the values of perseverance, maturity of thought, and responsibility in the learning process, which are essential in value education.

Second, improvisation is also an arena for developing values of togetherness, empathy and mutual respect, as reflected in their collective practices. AN, for example, emphasizes the importance of listening to other players in a team so that the game remains cohesive and does not cover each other He even states that adaptation and response to musical situations and audiences are an important part of successful improvisation Here,

improvisation is not only seen as a personal expression, but as an intersubjective process, where musicians learn to appreciate the contributions of others, maintain group harmony, and respond sensitively to social dynamics, all of which are very relevant values in an educational context.

Third, improvisation also provides space for musicians to foster the values of creativity, artistic honesty, and risk-taking, as illustrated in VM's improvisation strategy. For him, improvisation is the result of musical memory that has been practiced repeatedly, but still requires the courage to apply it in real situations that cannot be predicted. In this process, an improviser learns to make spontaneous artistic decisions, trust intuition and take responsibility for musical choices. This is a form of value education that is closely related to individual character development in the arts.

Thus, through the practice of improvisation, the participants demonstrated that they not only developed technical or musical skills, but also internalized important values in musical and wider social life. Improvisation becomes a holistic medium of value education - teaching musicians to think reflectively, be collaborative, behave ethically, and appreciate the learning process as a transformative experience.

Thus, the observation with the elaboration of the opinions of relevant previous studies formulates that improvisation skills are an important aspect in various musical events. It is believed that improvisation arises when musicians want to express themselves, respond to each other, or create something new spontaneously. There are no fixed rules just creativity, keen hearing, and good musical communication.

It can be concluded that jazz improvisation skills will lead to musical communication skills that can be distributed in various forms of music professions such as being a jazz music teacher, jazz music competition judge, Session Player and Value to promote themselves in Jamming Session. jazz improvisation skills are also a form of high-level competence that can be seen from a person's adaptability and flexibility in the role of contributing individuals in various music professions.

## 5. CONCLUSION

Based on the review of the data elaborated with relevant theories to reveal the construction of expertise, this section will present conclusions that are the core of the answers to the research questions. In addition, in this section, the researcher also outlines the meaning of the journey obtained from the researcher's empirical awareness during the research process. Broadly speaking, this research has provided an understanding of the construction of jazz improvisation skills, musical considerations in improvising and the implications of jazz improvisation skills. In addition, the researcher also found that all forms of reality shown by individuals are representations of a number of experiences that are built and developed through active, reflective and contextual experiences.

The jazz improvisation skills possessed by the teachers at Venche Music School (VMS) reflect a history of the formation of their skills. Social Learning becomes the umbrella for the history of the Venche Music School (VMS) teachers during the formation of their jazz improvisation skills. Through a combination of self-taught learning, informal education and non-formal education, the Venche Music School (VMS) teachers' improvisation skills were formed.

When improvising, Venche Music School (VMS) teachers have musical considerations consisting of 2 (two) factors, namely internal factors and external factors. Internal factors include everything that arises from the Venche Music School (VMS) teachers when

improvising, it is an internalization between musical vision, intuition, musical considerations, music transcription and improvisation techniques. While external factors are a series of aspects that arise from outside the improviser, namely externalization between the performance medium (sound quality, audience and stage) and the repertoire being performed with attention to song meaning and chord progressions. Making the two factors are elaborated by the improviser to give rise to jazz improvisation.

Jazz improvisation skills show potential for the transformation of knowledge into value in the form of jazz music learning design and can also be distributed into a professional career in music. Music learning design gives rise to jazz learning paradigms, approaches, strategies and methods according to Venche Music School (VMS) teachers. In addition, the jazz improvisation skills of Venche Music School (VMS) teachers are applied by them to various musical needs both in the community and professional careers in music.

The construction of jazz improvisation skills of Venche Music School (VMS) teachers is a framework of jazz learning experiences obtained by self-taught, informal education scope and non-formal education scope. Jazz improvisation produced by Venche Music School (VMS) teachers is an elaboration of 2 (two) factors that give rise to the language of jazz music. Then the improvisation expertise is transformed into a jazz music learning design and applied to various job needs in the music field.

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