

# **Teaching jazz:**

A study of beliefs and pedagogy using  
Legitimation Code Theory

Saul Richardson

*A thesis submitted in fulfilment of the requirements for the degree of*  
Doctor of Philosophy

Department of Sociology and Social Policy  
Faculty of Arts and Social Sciences

The University of Sydney

2019

## **Statement of Originality**

This is to certify that to the best of my knowledge, the content of this thesis is my own work.

This thesis has not been submitted for any degree or other purposes.

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

Signature

Saul Richardson

September 2019

## **Abstract**

This thesis explores how playing jazz can be taught to children and young people in a field that can hide its own basis of achievement. How to play jazz, how achievement is measured, and how it can be taught are problematic. The thesis looks at why the basis may be invisible to new players and what can be done. Research highlights that many Australian and US school music teachers may lack expertise in jazz, it is uncommon for jazz musicians to be trained in pedagogy, and the public face of jazz may hide teaching and expertise, with potential implications for students' learning or access to jazz for the those who may wish to engage creatively with playing it.

Using a qualitative approach, the study first examines the field of jazz education, through a corpus of documentary sources, to explore the basis of achievement in rhetoric about pedagogy. Second, the research utilises case studies of three jazz educators at a jazz camp for young people, looking at what knowledge and ways of knowing were taught and how knowledge and knowing were built over time. Each teacher's beliefs about the basis of jazz achievement was examined through interviews. Data analysis enacted the Legitimation Code Theory concepts of specialisation codes, semantic gravity, and semantic density. The corpus showed a disconnect between a public face of jazz that emphasises knower aspects of jazz while minimising skills, techniques, or other expertise and a jazz education reality of formal training, practice, and specialist knowledge. Analysis of pedagogy in the case studies uncovered different specialisation codes embodied by each of the teachers, but each illustrative of codes active in the field and with educational implications and affordances. Key conclusions include: (1) widespread assumptions that successful jazz musicians of the past universally learnt through informal means or were self-taught are overstated; (2) the emphasis on knowers and absence of knowledge in public rhetoric about education, and even the absence of pedagogy itself, has implications that restrict legitimacy to certain categories of people or experiences. Neglecting either the knowledge or the knowing aspects of jazz problematises student's potential to succeed. The study shows that there are ways the 'rules of the game' can be made explicit to support more effective pedagogy.

## Acknowledgements

I thank Karl Maton, my supervisor, for believing that this research mattered and that I could make it happen, and for getting me through it. I am deeply grateful for his scholarship, his insight, teaching skill, advice, encouragement, friendship and keen interest. Karl has created not just a theory in LCT, but a community with a shared commitment to seeing knowledge and social justice that has been an inspiration to me.

A key part of that community has been Elena, Jodie, Karl, Kirsten, Matt, Mauricio, Patrick, and Yeagan who together formed the weekly ‘S-club’ in Sydney, a discussion group, problem-solving forum, sounding-board, and inspiration. Additionally, fortnightly LCT roundtables at the University of Sydney exposed me to an amazing array of scholars and ideas as well as the opportunity to present work-in-progress to a high-powered audience for constructive feedback. Showing that the experience of being a PhD student in the Sydney LCT community is far from an isolating experience, a weekly reading group ‘LCT-OG’ offered yet another forum to engage with friends and colleagues and try out new ideas or explore data.

I am deeply grateful to Sarah Howard for her invaluable advice on data-gathering and methodology and to Kylie Lowe for her proofreading. I also thank the teachers and students who participated in the research for allowing me into their classes and sharing their insight and experiences. Thanks to Yutaro for helping with filming lessons and helping me to transcribe the recordings. I am grateful to the jazz camp management for being so accommodating of this research.

Most of all, I thank Karen and Michael not only for shouldering too much of the burden at work to allow me to do this, but for their astonishing support, patience, encouragement, and energy. Thank you.

I dedicate this work to my students.

## Table of Contents

<b>Abstract</b> .....	<b>iii</b>
<b>Acknowledgements</b> .....	<b>iv</b>
<b>Table of Contents</b> .....	<b>v</b>
<b>List of Tables</b> .....	<b>ix</b>
<b>List of Figures</b> .....	<b>x</b>
<b>Chapter 1 Introduction</b> .....	<b>1</b>
1.1 Introduction to the Problem .....	2
1.2 Expanding on the Problem.....	3
1.2.1 Summary of the problem and contributions of the research.....	4
1.3 Research Questions .....	5
1.4 Structure of the Thesis .....	6
<b>Chapter 2 Literature Review</b> .....	<b>8</b>
2.1 Introduction.....	8
2.2 Surveys of Jazz Education .....	9
2.2.1 Questionnaires .....	9
2.2.2 Affordances and limitations of survey studies.....	12
2.3 Interviews.....	13
2.3.1 Affordances and limitations of interview-based studies.....	14
2.4 Historical Studies .....	14
2.4.1 Affordances and limitations of historical studies .....	18
2.5 Experimental Studies .....	19
2.5.1 Affordances and limitations of experimental studies.....	22
2.6 Ethnographic and Observational Studies .....	23
2.6.1 Holistic ethnographies of musicians’ learning practices .....	23
2.6.2 Curriculum and classroom studies .....	26
2.6.3 Affordances and limitations of ethnographies and observational studies.....	28
2.7 Conclusion .....	29
<b>Chapter 3 Theoretical Framework and Methodology</b> .....	<b>31</b>
3.1 Introduction.....	31
3.2 Legitimation Code Theory .....	31
3.3 Seeing Education .....	32
3.4 Specialisation Codes .....	36
3.4.1 Uses of specialisation codes in studies .....	38
3.4.2 How specialisation codes will be used in this study .....	40
3.5 Semantic Gravity and Semantic Density .....	42
3.5.1 Uses of semantic gravity and semantic density in studies .....	44
3.5.2 How semantic gravity and semantic density will be used in this study.....	45
3.6 Methodology and Research Design .....	49
3.7 Documentary Analysis.....	50
3.7.1 Corpus: analysis of the corpus .....	51
3.7.2 Historical enquiry into jazz musicians’ early musical education .....	51

3.8 Illustrative Case Studies.....	52
3.8.1 Context.....	53
3.8.2 Participants.....	54
3.8.3 Classroom video: procedure and analysis.....	54
3.8.4 Interviews: procedure and analysis.....	56
3.9 Ethical Considerations .....	57
3.10 Quality of the Research.....	58
3.11 Conclusion .....	60
<b>Chapter 4 The Public and Private Faces of Jazz Education.....</b>	<b>61</b>
4.1 Introduction.....	61
4.2 The Public Face of Jazz Performance.....	62
4.2.1 Defining the social arena of jazz.....	62
4.2.2 Emphasising personal qualities of musicians .....	64
4.2.3 Obscuring training and expertise .....	66
4.2.4 Foregrounding social categories and interactions.....	69
4.2.5 Conflating fields of practice and pedagogy .....	72
4.2.6 Summary .....	74
4.3 The Private Face of Jazz Pedagogy .....	74
4.3.1 Jazz greats were largely formally-educated.....	74
4.3.2 Reality of jazz education.....	80
4.3.3 Summary .....	84
4.4 Reflections of Practice in Discourse About Pedagogy .....	85
4.4.1 ‘It’s not jazz’ .....	85
4.4.2 Formal training in jazz is inauthentic .....	87
4.4.3 Jazz education has harmed jazz performance .....	90
4.4.4 Summary .....	94
4.5 Conclusion .....	94
<b>Chapter 5 The Public Face of Jazz in the Classroom: The Case of ‘Drew’ .....</b>	<b>96</b>
5.1 Introduction.....	96
5.2 Personal Beliefs .....	97
5.2.1 Self-understanding.....	97
5.2.2 Beliefs about what it means to be ‘good at’ jazz .....	100
5.2.3 Views on jazz education and teaching and learning .....	103
5.2.4 Summary .....	105
5.3 Teaching Practices .....	107
5.3.1 The lessons in summary.....	107
5.3.2 Teaching jazz knowledge, cultivating jazz knowers: what the lessons taught .....	109
5.3.3 Teaching values and signalling authentic practices.....	117
5.3.3.1 Valorised ways of knowing jazz.....	117
5.3.3.2 Valorised ways of playing jazz.....	123
5.3.4 Summary .....	124
5.4 Implications and Affordances for Building Knowledge and Knowers.....	126
5.4.1 Knowledge and knower-building in two contrasting phases of a 12-bar blues lesson.....	126
5.4.2 Forms of knowledge and knowing through all four lessons .....	133
5.5 Conclusion .....	135

<b>Chapter 6 Jazz Rhetoric Meets Educational Reality: The Case of Julian.....</b>	<b>138</b>
6.1 Introduction.....	138
6.2 Espoused Beliefs.....	139
6.2.1 Self-understanding.....	139
6.2.2 Teaching and learning jazz.....	141
6.2.3 Summary.....	144
6.3 Teaching Practices.....	145
6.3.1 Summary outline of the four lessons.....	145
6.3.2 Teaching jazz knowledge.....	147
6.3.3 Teaching how to be knowers.....	153
6.3.4 Summary.....	159
6.4 Knowledge and Knower-Building: Affordances and Implications.....	160
6.4.1 Building jazz knowledge.....	161
6.4.2 Building jazz knowers.....	164
6.4.3 Summary.....	168
6.5 Conclusion.....	168
<b>Chapter 7 A Knowledge-Code Teacher: The Case of Pascal.....</b>	<b>171</b>
7.1 Introduction.....	171
7.2 Pascal’s Espoused Beliefs About Jazz.....	172
7.2.1 Playing jazz: what it is, where it comes from, and how it is done.....	172
7.2.2 How Pascal characterised his own jazz playing.....	173
7.2.3 Teaching and learning jazz.....	175
7.2.4 Summary.....	176
7.3 Classroom Practice.....	177
7.3.1 The lessons.....	177
7.3.2 Teaching jazz knowledge.....	179
7.3.2.1 Procedures.....	179
7.3.2.2 Features of lead sheets, compositions, and genres and principles for their interpretation.....	182
7.3.2.3 Jazz theory.....	183
7.3.2.4 Explicit instruction in techniques.....	185
7.3.3 Jazz knowing.....	189
7.3.4 Summary.....	193
7.4 Affordances for Knowledge and Knower-Building.....	195
7.4.1 Knowledge-building in Pascal’s teaching.....	195
7.4.2 Cultivation of jazz knowing in Pascal’s lessons.....	200
7.4.3 Summary.....	206
7.5 Conclusion.....	206
<b>Chapter 8 Conclusion.....</b>	<b>209</b>
8.1 Introduction.....	209
8.2 Synthesis of Findings.....	210
8.2.1 The public face of jazz and jazz education.....	211
8.2.2 Specialisation: affordances and implications.....	212
8.2.3 Affordances and implications for knowledge-building and knower cultivation.....	213
8.2.4 Summary of findings.....	215
8.3 Contribution to Knowledge.....	217

8.3.1 A new way of seeing jazz pedagogy.....	217
8.3.2 Implications of the study.....	219
8.4 Limits and Limitations.....	220
8.4.1 Recommendations for research.....	221
8.4.2 Recommendations for practice .....	222
8.5 Conclusion .....	224
<b>References.....</b>	<b>225</b>
<b>Appendix A: Tools for translating between semantic gravity and semantic density and jazz musical improvisation practices .....</b>	<b>244</b>
<b>Appendix B: Details of the corpus and bibliography of biographical sources.....</b>	<b>247</b>
<b>Appendix C: Rhetorical themes emergent in the corpus .....</b>	<b>281</b>
<b>Appendix D: Sample of notable jazz musicians 1885–1972 with formal music education</b>	<b>282</b>
<b>Appendix E: Questions for jazz educator interviews .....</b>	<b>288</b>
<b>Appendix F: Human research ethics approval for the study.....</b>	<b>290</b>
<b>Appendix G: Jazz educator participant information statement and consent (samples)....</b>	<b>292</b>
<b>Appendix H: Parent &amp; student participant information statement and consent (samples) .....</b>	<b>296</b>



## List of Tables

Table 3.1. Translation device for Specialisation.....	41
Table 3.2. Translation device for semantic gravity.....	47
Table 3.3. Translation device for semantic density .....	48
Table 4.1. Sample of 143 prominent jazz musicians with formal musical training.....	77
Table 5.1. Summary of Drew’s evaluation of jazz practices and values in the lessons.....	125
Table 5.2. Knowledge and knowing content in ‘the talented girl’ anecdote .....	129
Table A.1. Translation device for epistemic-semantic density in jazz improvisation .....	246

## List of Figures

Figure 3.1. Arena created by the ESP device (simplified from Maton, 2014, p. 51). .....	34
Figure 3.2. The four fields comprising the jazz education arena, after Maton (2014, p. 51, & 2019 personal communication).....	35
Figure 3.3. The specialisation plane (Maton, 2014, p. 30). .....	37
Figure 3.4. Three illustrative semantic profiles (Maton, 2013, p. 13). .....	44
Figure 4.1. The four fields comprising the jazz education arena, after Maton (2014, p. 51). .....	63
Figure 5.1. Drew with his students. ....	108
Figure 5.2. Drew’s class improvising to the storm. ....	111
Figure 5.3. Students rehearsing ‘Too close for comfort’ with Drew directing .....	114
Figure 5.4. Excerpt from ‘Too close for comfort’ (Wolpe [arranger], 2004, p. 14). .....	115
Figure 5.5. semantic profile of the ‘talented girl’ lesson (Drew, Lesson 1). .....	131
Figure 6.1. Epistemic-semantic profile of the blues procedure lesson. ....	164
Figure 6.2. ‘How to listen’ excerpt (Lesson 3) as an axiological-semantic profile. ....	167
Figure 7.1. Overall epistemic-semantic profile of Pascal’s lessons.....	197
Figure 7.2. Epistemic-semantic profile of Pascal’s musical concepts lesson showing the five phases of the sequence. ....	200
Figure 7.3. Axiological-semantic profile of knowing in the musical elements excerpt, (Pascal, Lesson 1). ....	202
Figure 7.4. Axiological-semantic profile of knowing in the Maceo Parker/jazz-funk excerpt (Pascal, Lesson 1). ....	204
Figure A.1. Translation device for semantic gravity in jazz improvisation (variation).....	244
Figure A.2. Translation device for ensemble interaction.....	245
Figure A.3. Example sketch of ensemble interactions.....	245

## Chapter 1

### Introduction

i.

His playing sounded awesome to me. I was 16, and my solos did not even resemble what Bobby, my jazz band teacher played. Of course, he was better than me, but in what way was he better? Clearly, Bobby was doing something that was objectively unlike just ‘using the blues scale’ as he had taught us.

I asked him, ‘what were you doing just then?’ and, ‘how do you do that?’

‘Well’, Bobby replied, ‘learn your scales, and listen a lot’. That is as much as he would say.

I already knew scales and practiced them all the time because I knew that was something you are supposed to do. But then what? How could they be used to play music recognisable as jazz? Why would Bobby not tell me? I left that lesson frustrated, confused, disillusioned, and with little to take away besides what seemed to me an unhelpful platitude.

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ii.

A group of youngsters sat, transfixed by the dazzling, virtuoso display of trumpet wizardry they had just heard from the famous jazz musician at the workshop. High notes, dazzling technique, magnificent flurries of notes up and down and all over that golden horn. And everything working so perfectly with the rhythm section. When he asked if anyone in the audience had a question, dozens of eager hands shot skywards.

‘How much did you practice when you were a kid?’ asked a girl.

‘I never practice’ the trumpet player replied, ‘never have really. I just play. Some people find they need to, but for some reason I’ve never needed to’.

## 1.1 Introduction to the Problem

There is a popular jazz adage, often attributed to Miles Davis, that states ‘it’s not the notes you play, it’s the notes you don’t play’. Similarly, it was what my teacher ‘Bobby’ (a pseudonym) did not say that mattered to me as a 16-year-old who aspired to learn how to play jazz. The problem is that *what he would not say* is exactly what we students in that lesson needed to know. In terms of that need, Bobby’s evasion of the question was profoundly unhelpful. It was obvious that Bobby was doing something differently, playing different notes from different scales and putting them together in ways that I did not know, just as it was obvious that of course that trumpet virtuoso had practiced, a lot. That lesson has stayed with me all my life, because of what Bobby would not say. It did nothing to help me learn to play jazz but has influenced my nearly 30 years of jazz teaching. Energised and intrigued over decades by the frustration, anger even, I felt at 16, I have personally remained committed to the idea of making knowledge explicit and accessible.

This study is about teaching jazz to children and young people, exploring why it is problematic or even invisible, how it is done, and how it could be done better. Driven by personal experiences as a student and long-time teacher of jazz, this thesis examines the basis of the ‘troubling’ relationship between jazz education and jazz performance (Prouty, 2005, p. 79) and seeks ways to help teachers and students see what is needed to teach and learn jazz effectively.

The overwhelming majority of public discourse and scholarship about jazz teaching and learning focuses on just two contexts: formal tertiary training and informal professional development. However, students who pass university auditions to study jazz, and early career professionals refining their craft ‘on the bandstand’ represent those who can already play. How young people get to a level good enough for university or to start performing has been little-researched. A dominant image of jazz musicians is of intuitive autodidacts whose ability is expressed spontaneously ‘on the bandstand’, where they learn without pedagogy, through proximity to master musicians, before establishing themselves as ‘jazz greats’ with unique styles and sounds<sup>1</sup>. Obscured by camouflaging narratives of oral-traditions, self-teaching and preternatural talent, the

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<sup>1</sup> There is no space in this rhetoric for ordinary, rank-and-file musicians.

techniques and training of jazz players are kept hidden, trade secrets protected by rhetorical armour such as *'you can learn jazz, but you can't teach it'*. Expertise, knowledge, learning, and most of all teaching or its possibility, are invisible in the public face of jazz.

Another adage beloved by jazz aficionados and attributed to Louis Armstrong, proclaims 'if you have to ask, you'll never know', implying that playing jazz is intuitive. Singer, Betty Carter, said 'You've got to have a feeling for it. I don't think jazz can be taught ... if you don't have that little ingredient that makes you a jazz player you never will be' (2001, p. 76). Similar assertions are widespread in discourse about jazz and the apparent prevalence of such rhetoric raises question about teaching jazz that are the focus of this thesis. This study explores why Bobby would not teach us, why the virtuoso downplayed his expertise, and what Armstrong and Carter meant.

## **1.2 Expanding on the Problem**

Histories of jazz gloss over or ignore jazz education (Ake, 2012), and biographies downplay musicians' training (Beale, 2001; Kelly, 2013). Where jazz education does appear in commentaries from within the jazz community, it is typically to denounce teaching as inauthentic, profit-driven, or homogenising (Collier, 1993; Galper, 1993; Nisenson, 1997), dismiss it as a failure (G. Kennedy, 2002) or proclaim it impossible (Carter, 2001; Galper, 2000; Shaw, 2001; Swallow, 2008). Confusingly and contra to that rhetoric, it seems that many if not most current leading jazz professionals are formally trained through private lessons, school music, and university (Ake, 2012; Jeffri, 2003).

Despite evidence of a long history of jazz teaching (Ferriano, 1974; A. Kennedy, 2005; May, 2005; Suber, 1978; Whyton, 2010), it is routinely characterised in the discourse of the field as new, alien to tradition, controversial, or experimental, (Galper, 1993; Javors, 2001; C. Watson, 2012) and musicians may claim to have been self-taught or to have learnt informally, despite formal education and even university training (Burrows, 2001; Louth, 2004). Even where musicians acknowledge their training, biographers and commentators frequently ignore it (Whyton, 2014). However, if jazz education is taken as having emerged as a significant movement in universities and schools from the 1950s (D. Murphy, 1994; Prouty, 2005), then

institutional jazz education has been an established part of the jazz landscape for most of its history, and the historical evidence of formal jazz teaching from the first decades of the twentieth century points to an even longer-established educational tradition (A. Kennedy, 2005; Suber, 1978).

Outside of the specialist field of jazz education is a world of music education that evidence suggests may effectively be blind to jazz. Problems with jazz in school music education have been well-documented. For instance, few school music teachers in the USA receive serious training in jazz, and many feel under-prepared to teach it (Fisher, 1981; Hinkle, 2011; Regier, 2019; West, 2013, 2019), and the involvement of jazz in school curricula can be sporadic (F. Murphy, 1974; Treinen, 2011; West, 2013; Wiggins, 1997). Conversely, in the USA and Australia, jazz performers who teach tend to lack expertise or training in pedagogy (Barr, 1974; Bennet, 2007; Libman, 2014; D. Murphy, 1993; University of Sydney, 2019). This problematises the potential of students to learn and of teachers to teach jazz and points both to the low status of jazz in the field education and education in the field of jazz.

### **1.2.1 Summary of the problem and contribution of the research**

To recap, teaching of jazz performance to young musicians is problematic in four key issues: (1) education is often overlooked in studies of jazz; (2) jazz teaching is obscure or invisible in the public face of jazz; (3) education seems to have a low status in jazz; (4) how jazz playing is taught to young players prior to university or early career professional development is under-researched and poorly understood. The issue of the status of jazz in tertiary and school education has been one of the more-studied issues in jazz education and is of ongoing interest to researchers (Balfour, 1988; F. Murphy, 1968; Regier, 2019; Wiggins, 1997). Improvisation in schools for general music or aesthetic education has also been relatively well-studied (Borgo, 2007; Elliott, 1983; Hickey, 2009; Siljamäki & Kanellopoulos, 2019). On the other hand, how improvisational jazz playing is taught to children and young people is little-understood, especially outside of school curricula and needs research. The original contribution of this study is that it examines jazz pedagogy for young people in an extra-institutional setting and analyses potential affordances and implications of the teaching practices involved. Here, extra-institutional refers to settings outside of schools, universities, or other traditional educational

institutions. The effectiveness of pedagogy is of concern to the many students, teachers, and others who are stakeholders in jazz education. This study's implications reach beyond jazz to other musical, creative, and sporting fields which may share the problem of mystification in learning to perform (Hoberman, 1997; Sloboda, 2014; Vincent & Maxwell, 2016).

### 1.3 Research Questions

These issues raise the broad questions of why teaching is problematic in jazz education, why pedagogy may be invisible to actors in the field or denied by them, and what the educational implications of that might be. More specific questions also arise that will be a main focus for this research:

1. *How do jazz educators believe playing jazz is taught and learnt?*

This question is about the basis of achievement in jazz education, or what it means to be 'good at' jazz. This basis constitutes the 'rules of the game' that new players and teachers need to know if they are to succeed. Is it who you are (*knowers*), how you know (*ways of knowing*), what you can do, what you know (*knowledge*), or something else, or nothing<sup>2</sup>?

2. *What do jazz educators teach, and what are the potential implications for student learning and access to achievement?*

This question looks at knowledge and ways of knowing in lessons. It explores how whatever it is that constitutes achievement in lessons is taught, looking beyond the surface features of music or practices to the organising principles of pedagogy.

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<sup>2</sup> 'Knowledge' here refers to specialized knowledge, principles or procedures and 'knowers' refers to people and their attributes such as talent, emotions, tastes, opinions, or dispositions (see Sections 3.2 and 3.4).

3. *How are knowledge and knowing built in jazz lessons and what are the potential implications for student learning and access to achievement.*

Building knowledge and/or cultivating knowers generally are the fundamental goals of teaching and can often be synonymous with teaching. This question looks at how this goal can be addressed by jazz pedagogy.

The focus of the study is on jazz performance training for young and less-experienced students stemming from the gap in knowledge of the area and driven by my personal interest as a teacher working in that field. Through addressing the research questions, the study also aims to point to ways in which improvisational jazz performance training for children and young people might be improved to enhance the effectiveness of teaching and promote fair access to achievement. The following section summarises how this study addresses these questions and summarises the structure of the thesis.

## **1.4 Structure of the Thesis**

Chapter 2 reviews diverse jazz education literatures to assess the substantive, methodological and theoretical affordances and limitations of studies from the point of view of addressing the research questions. Where there could be many ways of reviewing the research, the chapter organises the literature in terms of the various approaches used in studies of jazz education.

Chapter 3 takes the theoretical issues raised in Chapter 2 and explains how and why Legitimation Code Theory (LCT) is used as a framework and approach in this study. The chapter also outlines the research strategies that were used including methodology, methods, and how data were analysed. The findings of the substantive study are reported in Chapters 4, 5, 6, and 7.

Chapter 4 examines the public face of jazz education through analysis of a corpus of documentary sources ranging from online blog posts and magazine articles to biographies of musicians and scholarly research. The basis of achievement in jazz education is explored using LCT concepts of *specialisation codes*. The chapter conceptualises public and private ‘faces’ of jazz education.



Chapters 5, 6, and 7 comprise illustrative case studies of three jazz educators who were observed and filmed teaching a series of lessons to young people at a summer jazz camp and interviewed. The case studies examine the specialisation codes represented by the teachers' pedagogic practices in lessons. Specialisation codes are enacted in analysis of classroom videos of four lessons by each teacher to uncover the roles of knowledge and knowers in constructing the basis of legitimation in their teaching practices. The concepts *semantic gravity* and *semantic density* are used to explore the forms of knowledge and knowing in the lessons and to unpack the ways knowledge and knowing are built over time by the teaching. The interviews are analysed using specialisation codes to reveal the basis of achievement underlying each teacher's beliefs about jazz education, their espoused rhetoric as distinct from their enacted practice.

Chapter 8 concludes the thesis by synthesising the findings and summarising results in relation to the research questions. Implications of the study are considered including values and limitations, directions for further research, and recommendations for jazz teaching practice.

## **Chapter 2**

### **Literature Review**

#### **2.1 Introduction**

This chapter reviews ways in which relevant literature has addressed the questions of what it means to be ‘good at’ playing jazz, how playing jazz is learnt, and how jazz performance can be taught to beginning and intermediate students. The focus of this study is on teaching and learning of idiomatic instrumental jazz performance to less-experienced students. That is, how beginners and intermediate-level students learn what is needed to succeed in established styles, genres, and contexts. Where jazz itself is the subject of debate and may be understood in different ways by different people, this study looks at how it is taught, whatever it might be and however it has been defined. There is a voluminous and diverse range of different literatures about jazz education potentially relevant to my research focus.

One way to look at the literature is to see different types of study: studies of beliefs about jazz education, surveys, historical studies, experimental studies, and ethnographic studies. Literature within each category is not uniform, but categorising it so provides a useful map. I shall draw from across this literature in terms of its specific relevance to teaching and learning improvisational jazz performance. Studies of pedagogy in lessons for inexperienced musicians are most relevant, while discussions of teaching in other music education contexts can also offer insights into the focus. Section 2.2 reviews studies that have used a survey-approach. Section 2.3 considers studies that have drawn largely on interviews to look at beliefs about jazz education. Section 2.4 reviews studies that have used historical methods. This includes studies of jazz education as a field and historical approaches to jazz pedagogy. Section 2.5 discusses studies that have used experimental-style methods and Section 2.6 discusses ethnographic studies of jazz teaching and learning both in and outside of institutions. Each group of studies will be assessed in terms of its affordances and limitations for the research questions and substantive, theoretical and methodological implications arising will establish a rationale for the research reported in this dissertation.

## 2.2 Surveys of Jazz Education

Studies have used surveys to look at jazz in classroom music teacher training, the presence of jazz in school curricula, pedagogical training of jazz educators, and the absence of women from higher levels of jazz education. Surveys of tertiary teacher education have looked particularly at the extent and manner of involvement of jazz in music teacher training. An issue driving many of these studies is that jazz is often excluded from teacher training, despite its widespread presence in school classroom and extracurricular programs (Jones, 2005; Kelly, 2013; Knox, 1996; Marks, 1994; Regier, 2019; Treinen, 2011). Also, despite that presence, studies have also found large numbers of schools where jazz enjoys at best a sporadic involvement (Hinkle, 2011; Rummel, 2010). The preparedness of professional performers to teach jazz is a second issue that researchers have used surveys to explore. Teaching is a major activity of musicians (Bartleet et al., 2018), and many spend more time teaching than performing (Bennet, 2007). While many school music teachers seem underprepared to teach jazz, many jazz educators seem similarly underprepared to teach (D. Murphy, 1993). A third issue of interest to survey researchers is the absence of women from higher levels of jazz education (McKeage, 2004). First, I discuss a landmark survey of jazz educators by Barr (1974) and a number of similar studies that followed it. Next, I look at surveys of musicians' pedagogical training and women in jazz education. The section concludes with an evaluation of the affordances and limitations of the survey literature for the research focus.

### 2.2.1 Questionnaires

There have been many surveys using mixed methods to investigate jazz in music teacher training. Foci have included, first, the preparation of music teachers to teach jazz and their expertise as performers; and second, research into what a formal jazz education curriculum should include. In a pivotal study, Barr (1974) surveyed American professional jazz performers to determine what skills and competencies they believed are needed to play jazz. A sample of secondary school and college teachers of jazz-related ensembles who were also members of the then National Association for Jazz Educators were surveyed to see what competencies they considered important for successful jazz band teachers. Following statistical analysis and based on a synthesis of the findings, Barr developed his widely-cited *Jazz Studies Curriculum* for

tertiary jazz education and music teacher training. While not the first survey of jazz in education (for instance, see F. Murphy, 1968; F. Murphy, 1974), Barr's work has been influential, subsequently forming the basis or model of enquiry for many other studies and gaining the official approval of the International Association for Jazz Education (Knox, 1996).

Barr's findings noted that in the USA that few of the teachers surveyed had training in jazz pedagogy and less than half the sample had ever played jazz. Barr's recommendations included courses in jazz ensemble for student music teachers affording the opportunity to participate in a jazz group, regardless of instrument, and courses on jazz pedagogy. Nearly forty years later researchers using similar methods to Barr are still finding preservice jazz training of teachers to be inadequate and that outside of academic studies Barr's recommendations have been widely ignored in teacher training (Hinkle, 2011; Kelly, 2013; Regier, 2019; Rummel, 2010; Treinen, 2011; West, 2013).

Later researchers responded to Barr's national survey by further exploring the demographics and status of jazz in tertiary training through questionnaires, analysis of curriculum documents, and interviews. Data have typically been subjected to a mixture of statistical and qualitative analysis. A number of geographically-specific studies have investigated the preparedness of school teachers to teach jazz by surveying the jazz training of music teachers, or the availability of jazz-related offerings in teacher training courses (Balfour, 1988; Hinkle, 2011; Jones, 2005; Knox, 1996; Rummel, 2010; Treinen, 2011). The state of jazz in teacher training revealed by these studies has been grim. For instance, Knox (1996) found that no Alabama university offered jazz ensemble to education majors or required them to study any jazz and studies of Californian universities found they fell short of Barr's requirements (Balfour, 1988; Marks, 1994), and Regier's (2019) survey of band teachers in Oklahoma found fewer than 7% said their university training included jazz pedagogy. Other studies have made similar findings in other locations (such as Jones, 2005; Knox, 1996; Rummel, 2010; Wiggins, 1997). Using similar methods other studies have shown jazz to have a sporadic presence in school music programs (Jones, 2005). Schools have been found either to teach no jazz performance whatsoever, or where it is taught, it is by someone with limited expertise in jazz (Hearne, 1985; Hepworth, 1974; F. Murphy, 1974; Wiggins, 1997). Finally, in an email survey of Canadian jazz educators, Mantie (2008) found

that where many schools had jazz ensembles, they were over-focused on performing notated music with little or no improvisation involved, raising questions of the nature and purpose of school jazz bands.

Where surveys have shown that jazz expertise or training is rare among school music teachers, other researchers have highlighted a lack of pedagogy training among jazz musicians working as teachers (D. Murphy, 1993). Kelly (2013) concludes 'It seems those with a performance background are as under-prepared to teach as music education majors are to teach jazz' (p. 200), a characterisation supported by Libman's (2014) case studies of university jazz performance students and Barr's (1974) national survey of American performers. In 2019 only one major Australian university included a jazz pedagogy elective for jazz performance students, a one-semester option (University of Sydney, 2019). Similarly, Bennet (2007) found that in 2003 a mean of 1.1% of teaching time in Australian undergraduate music performance courses was allocated to pedagogy training. However, despite this general absence of teaching preparation, Bennett found in a longitudinal survey of close to 500 Australian musicians that 'the most common role for musicians is teaching, where 82% of musicians spend an average of 56% of their time' ( 2.1 "Musicians' work"). These data are all from institutional education and it is possible that musicians are receiving pedagogical training somewhere else, but that is little-studied. A major implication of these survey-based studies, mainly from the USA but also including Australia and the UK, is that music teachers are under-trained in jazz or jazz pedagogy, and jazz performers tend to be under-prepared as teachers.

The low representation of women in higher levels of jazz education is another issue explored in the survey literature (McKeage, 2002/2014, 2004; Wehr-Flowers, 2006). An influential study was made by McKeage (2002/2014, 2004) who found that women tended to either drop out of institutional jazz education or were excluded, often by structural issues including the refusal of band directors or programs to admit non-standard instruments more frequently played by girls, such as woodwinds. McKeage's work is located in wider scholarship on gender that addresses the exclusion of women from jazz performance and jazz histories (Porter, 2002; Rustin & Tucker, 2008; S Tucker, 2000; Wehr, 2015), while other scholarship has examined the exclusion of gay men and women from jazz discourse (Truax, 2003; S Tucker, 2008) and, more recently,

transgender musicians (Drake, 2011). A key point in this literature is that the absence of these groups from discourse is not evidence that there are no women, gay, or transgender people playing jazz but that there is a disconnect between the public face of jazz and the private realities of the field.

### **2.2.2 Affordances and limitations of survey studies**

Survey-based studies have been particularly useful for highlighting problems that may impact on young jazz students, including school teachers who may lack jazz expertise or do not teach jazz at all (Hinkle, 2011; Regier, 2019; Wiggins, 1997), a dearth of pedagogy training among private instrumental or jazz ensemble tutors (Kelly, 2013), and structural biases or discrimination that can exclude girls and women from higher levels of jazz education (McKeage, 2004). These are important issues that point to ongoing problems in jazz education. This survey-based literature has the advantage of being able to look at large numbers of people and places, encompassing beliefs and demographic data, showing the widespread extent of the issues raised and their relevance to many teachers and students. Surveys also help to map the extent of jazz education and describe some of its key forms and contexts. More fundamentally, this literature looks at education, an essential first-step towards understanding jazz teaching and learning, and its challenges, in ways that could lead to positive change. However, despite these affordances, from the perspective of this study, the survey approaches have limitations.

Surveys fall short of the needs of this research in that they do not show pedagogy. The approach can gather beliefs about education and experiences or perceptions of it, such as accounts of teaching, but does not see enacted pedagogy—essential for addressing questions of how jazz is taught. For instance, Regier (2019) finds that school jazz band teachers report low self-efficacy but further research that looks at their pedagogy would be needed to see what knowledge is involved, what their teaching is like, or to explore underlying principles and potential implications. Without seeing pedagogy, surveys cannot show knowledge and knowers in teaching practices, nor how knowledge is built and ways of knowing cultivated over time. Where surveys may employ techniques to improve credibility and reliability (Cohen et al., 2007), as a single method, especially for studying practices, they can suffer from triangulation issues (Flick, 2014; Maxwell, 2018). A final limitation is that surveys can be highly descriptive and contextual,

such as the numerous studies of the status of jazz in various geographically- and time-specific contexts, constraining the potential for transferability. These limitations indicate that more is needed methodologically and theoretically to see knowledge- and knower-building in jazz lessons and explore its organising principles.

## **2.3 Interviews**

Interviews have been widely used in jazz education research to explore beliefs, perceptions, and individual experiences of jazz educators and students. Here I review studies that have used interviews exclusively or as their predominant research strategy, as opposed to detailed ethnographic-style studies, referred to later (Section 2.6), that may use interviews as one technique among many or surveys which may use interviews together with questionnaires.

Studies of school music teachers' beliefs about jazz education have looked at different aspects of individual experiences. Some research has looked at jazz educators' feelings about teaching jazz in psychological terms such as self-efficacy (Regier, 2019; West, 2013, 2019), while other interview-based studies have examined the attitudes of musicians and specialist jazz educators about teaching and learning jazz (Beale, 2001; Chessher, 2009; Coss, 2018; de Bruin, 2019a; Javors, 2001; Louth, 2004, 2006; Mantie, 2008). Some interview studies have found that musicians may see formal or institutional jazz education as establishing a rudimentary technical basis for self-expression but relatively insignificant to students' development as creative improvisers (Javors, 2001; Louth, 2004) where others have reported musicians as seeing value in the fusion of technical and creative learning offered by institutional pedagogy (Berliner, 1994; de Bruin, 2019a). Monson (1996) stresses the importance of situated learning for developing real-time interactive skills and relatively-intangible qualities such as 'groove or feeling' (Monson, 1996, p. 26). De Bruin (2019a) found that musicians see situated apprenticeship as most significant in lifelong learning that occurs following the commencement of professional work. Other studies have explored what knowledge practices musicians and educators think should be included in jazz education (Barr, 1974; Beale, 2001) or their perceptions of their teaching (Beale, 2001; Coss, 2018). Taking a different approach, Wehr-Flowers (2006), looking at the issue of the under-representation of women in professional jazz, interviewed female jazz students to investigate their experience of self-efficacy and anxiety.

### **2.3.1 Affordances and limitations of interview-based studies**

Interview-based studies, with their diversity of foci, have a number of affordances for the needs of this research. The first stems from the capacity of qualitative interviews to capture depth and detail about people's experiences and beliefs (Flick, 2014) and to flexibly explore complex issues (Cohen et al., 2007). Like surveys, interview-based studies highlight the importance in jazz pedagogy of beliefs and the ways people think. Where the questionnaire-based surveys can access large samples, interviews afford a deeper exploration of beliefs, a characteristic that is needed for this research into the basis of achievement in jazz educators' beliefs about jazz pedagogy. In other ways, however, the interview-based approach involves limitations for this study's focus.

From the point of view of studying pedagogy, interviews as the sole data gathering strategy are limited in that they only show beliefs and cannot see pedagogy. What people do in practice, or what they experienced as students, may not be the same as what they say in an interview (Cohen et al., 2007; Thompson, 1998). For instance, Louth (2004) found that his subjects attributed so little significance to their sometimes extensive formal music education that he concluded 'they received their training exclusively through informal means' (Louth, 2006, p. 2). However, distinct from the musician's perceptions of their education, what that training was like or what its affordances might have been cannot be seen with an interview alone. The example of Louth's subjects highlights a second interview issue, which is that education itself can be invisible in personal accounts. This study needs to be able to see education and study pedagogy. That interviews alone cannot show pedagogy is a limitation for exploring teaching practices. The weakness for this research, then, lies in a lack of triangulation that could be addressed by the use of multiple methods. Therefore, interviews have value for this study for exploring jazz educators' beliefs, but additional methods are needed for looking at enacted pedagogy and knowledge- and knower-building.

## **2.4 Historical Studies**

Historical research into jazz pedagogy has focused on how musicians learned to play jazz in the past. It is distinct from ethnographies, that may also include oral history interviews, in that it



looks mainly at historical accounts of pedagogy, though Fraser (1983) combined history and ethnography. There has been relatively little research into teaching and learning among early jazz musicians (May, 2005). As Kelly (2013) observes, historical studies are often overlooked in other jazz pedagogy literature and yet they reveal a record of formal and informal education reaching back to the earliest years of the artform and afford insights into musical training in the early lives of jazz musicians. These studies contradict a widely-held position in other literature which characterises formal jazz teaching as a recent practice (for instance: Ciorba & Russell, 2014; Collier, 1993; Coss, 2018; Javors, 2001; Palmer, 2016; Virkkula, 2016) and/or, as Prouty (2005) argues, conflates jazz education with institutional teaching. Their recognition of education makes these historical studies relevant to the research focus and worth discussing here. These studies are distinct from general histories of jazz music and musicians (Giddins & DeVeaux, 2009; Gioia, 2011; Shipton, 2007; Tirro, 1993), in which education is absent or minimised, or chronologies of institutions (D. Murphy, 1994) that do not look at pedagogy. In this section I discuss key examples of historical studies starting with landmark studies by Fraser (1983) and Suber (1978) before discussing other relevant examples that address pedagogy.

Fraser (1983) drew on documentary analysis of 25 jazz musicians' autobiographies plus other publicly-available accounts, personal interviews with 14 recognised jazz artists, and participant observation of an improvisation training workshop to study the tradition in which jazz musicians learn to improvise. Fraser reported a diversity of educational experiences among the musicians including both informal learning and formal training among different musicians and at different stages of their development and arrived at a developmental theory of jazz learning, identifying five sequential stages of development through which jazz students progress:

(1) attraction to jazz music; (2) ear training and observation; (3) music per se and manipulation of instruments; (4) emulation of models and refinement; (5) self actualization and individual stylistic development. (Fraser, 1983, p. 233)

Fraser's model offers a nuanced description of the range of practices involved in learning jazz with potential to move beyond simple binary types that characterise much jazz discourse, such as theory/practice, formal/informal, intellect/intuition, and teaching/learning that have been explored in jazz education literature (Laver, 2011; Monson, 1995; Radano, 2000, 2003) or

provided a basis for much jazz education scholarship (for instance: Bailey, 1992; Brumbach, 2017; Javors, 2001; Kevin E. Watson, 2010; Wetzel, 2007).

Suber (1978) outlines the early history of extra-institutional or extracurricular and institutional jazz education from the 1920s to the 1970s. Extracurricular here refers to teaching and learning and performance training activities in or out of school that are outside the normal academic or classroom coursework of an educational institution. Suber's full range of data sources is not made explicit, but he refers to documentary sources from each decade including articles and advertisements from print media, official records and ephemera from schools, and textbooks. Of relevance to the question of how jazz is taught and learnt, Suber describes venues, contexts, and features of jazz education in each decade, such as private and studio jazz teachers, lessons-by-correspondence, improvisation and theory method books for private study, and sporadic presence in schools since well before institutional jazz education began its rise to prominence in the late 1950s. Less formal methods are also described, such as using recordings, 'the first jazz textbooks' (Suber, 1978, p. 366), to study and emulate the playing of others. In this manner some pedagogic practices are described and, in general terms, some of the skills involved. However, less usefully for this study, Suber's approach is more to chronicle people and places than to look at pedagogy, which tends to be obscured by that focus.

Other historical studies have also focused on education and describe types of pedagogic practice. For instance, Kennedy (1996, 2005) explored the influence of public school teachers on the development of jazz in New Orleans through interviews with musicians and former teachers, case studies, and historical research, finding evidence of school teachers teaching and nurturing jazz by 1916 and charting a subsequent growth their prevalence in the institutional, extracurricular, and informal training of New Orleans jazz musicians. Kennedy describes in general terms the content of some lessons, such as reading notation, learning syncopation, and studying music theory, but explicit detail about pedagogy or the skills and knowledge involved is lacking. Similarly, Ferriano (1974) examined the history of American school jazz ensembles from the early twentieth century until the 1970s, finding evidence of extracurricular, often student-organised, jazz bands from pre-World War I and onwards. Some lesson contents are described, but pedagogy is not meaningfully addressed.

Other historical studies have looked outside of schools and universities. For instance, Torregano (2014) and Wilkinson (1994) investigated jazz teaching and learning in New Orleans outside institutional settings. Torregano studied extracurricular jazz education from 1897 to 2014, using interviews with musicians and teachers and analysis of primary and secondary archival data. Torregano found evidence of formal extracurricular jazz education including private and intrafamilial music lessons and community training organisations. These were found to have been supplemented, since the 1960s and 1970s with the acceptance of jazz into schools and universities, by institutional training as well as informal learning and self-teaching. Torregano interprets the findings in part as evidence of a West African-influence on traditional jazz pedagogies based upon the principles of ‘Slow absorption rather than formal training’, ‘Active participation’, and training within an ‘Extended family structure’ (Torregano, 2014, pp. 16-17). These principles were derived from Wilkinson (1994) who found in a meta-study of early jazz literature that in addition to formal instrumental training in a ‘European’ tradition:

There is much evidence to support the assertion that the educational process by which a jazz musician was trained in New Orleans was largely derived from African approaches to music education. (Wilkinson, 1994, p. 39)

However, Wilkinson flagged the ‘speculative character’ (1994) of his findings and highlighted their critical, interpretive-nature:

There are no references to African cultural heritage in textual accounts given by African-American musicians—not in the numerous interviews they gave, nor in their memoirs, nor in others’ studies of their achievements. (Wilkinson, 1994, p. 28)

Other historical research has focused on the educational experiences of individual jazz musicians. For instance, May (2005) researched the early musical learning of ten professional performers who grew up in Indianapolis in the 1930s and 1940s. May drew upon personal interviews supplemented by a variety of other primary and secondary historical sources for triangulation. She found that most of the subjects had learnt to play instruments in public school. Others were given lessons by relatives and all participated in extracurricular music education such as rehearsing with semi-professional and youth-training big bands, jam sessions, and other

formal and informal activities. The extracurricular music education May describes replicates the kinds of experience revealed by Wilkinson's (1994) and Torregano's (2014) studies of musicians in New Orleans. These findings are also reflected in Green's (2002) study of learning among popular musicians. In common with the other historical studies, details of pedagogy or of the specific skills, knowledge, or values taught in the various contexts is lacking, a general limitation of an historical approach for the focus of this study.

A final example of this approach is an oral history of the jazz education of five current Australian jazz musicians. Drawing on interviews, de Bruin (de Bruin, 2019a) explored the impact on their improvisation learning of informal and formal education and situated practical experience. Data were analysed thematically using what the author describes as an 'interpretive phenomenological' approach (p. 99). The emergent themes de Bruin found in the interview data and their interpretation were: 'Practice—learning as doing; Community—learning through participation and collaboration; and Identity ... learning as becoming' (pp. 105-108). de Bruin challenges notions of a mutually-exclusive dichotomy between formal and informal pedagogies, finding fusions of the two in the experiences recounted by the musicians. Learning experiences preceding and following formal education are also emphasised as important. Where the study refers to skills and knowledge, knowledge itself is obscured, with learning and ways of knowing foregrounded. The framework lacked analytical tools for seeing knowledge. The reliance on musicians' recounts in interviews is methodologically not particularly robust for the purposes of this study that seeks pedagogic practices as well as beliefs and values.

#### **2.4.1 Affordances and limitations of historical studies**

Historical studies of jazz pedagogy make an essential, albeit often overlooked (Kelly, 2013), contribution to understanding of a tradition of formal and informal training that has shaped generations of jazz musicians, from long before institutional jazz education became commonplace. These studies question an 'institutional narrative' (Prouty, 2005, p. 80), dominant in jazz education scholarship, that defines jazz education only in terms of its institutional history and overlooks extra-institutional teaching and learning. Studies such as Suber (1978) and May (2005) are relevant to the focus of this study in that they see organised and formal jazz education as possible in diverse settings, including extra-institutional ones. In addition to May, Fraser

(1983) and Kennedy (2005) address the issue of jazz performance training for young musicians. As well as seeing education and addressing teaching, some historical studies offer descriptions of pedagogic practices (Fraser, 1983; Wilkinson, 1994). From the perspective of this study, those descriptions represent an advance on the interview-based studies that may deny the existence or significance of education in musicians' learning. The potential to reveal education in the backgrounds of musicians is relevant to this study. However, the histories do not move beyond descriptions and simple types and cannot show what the teaching was like or the knowledge and knowing involved, or how knowledge and knowing were built, or according to which principles. All of these are needed to address this study's aim of seeing how jazz is taught and learnt.

To summarise, seeing education and describing the diverse contexts for pedagogy is a strength for this study's research focus. However, the reliance upon musician's recollections in oral history interviews can be problematic because memories may not always be a straightforwardly factual recount (Thompson, 1998), a methodological limitation mitigated to an extent by triangulation with other historical records, affording a broader perspective and highlighting the value of multiple approaches to probing the complexities of jazz education. These historical studies are invaluable for shedding light on teaching and learning in both the early periods of jazz *and* in often-observed extracurricular settings. What tends to remain less clear in this small-but-valuable literature is detail about teaching itself, raising questions for this study of what lessons were like, what forms of knowledge or knowing were involved and how, and with what affordances for students' knowledge-building.

## **2.5 Experimental Studies**

Where empirical studies of jazz improvisation have most often used qualitative methods (Siljamäki & Kanellopoulos, 2019), researchers have also used quasi-experimental or experimental-style designs and quantitative or mixed method analysis to test aspects of jazz pedagogy. These include ways of teaching improvisation (Brumbach, 2017; Burnsed, 1978; Marino, 2019; Kevin E. Watson, 2010), the effect of different personal attributes on improvisation achievement (May, 2003), and the effect of jazz improvisation on personal attributes (Norgaard et al., 2019). This section reviews: studies seeking ways to measure or evaluate improvisation; examples that illustrate the range of experimental-style studies

evaluating the effectiveness of different ways of teaching or learning jazz improvisation; and experimental studies of relationships between personal attributes and jazz playing.

To facilitate assessment of improvisation and jazz performance in academic and competitive settings as well as to aid measurement in experimental studies, various assessment instruments have been developed (Horowitz, 1994; Madura, 1995; K. Moore, 2016; Smith, 2009; Wesolowski, 2017). Criteria for such rubrics are based on criteria provided by expert performers or teachers. Other experimental researchers have created bespoke rulers for use in studies, a widely-adopted example being May (2003) who developed the 'Instrumental Jazz Improvisation Evaluation Measure', the 'Measure of Jazz Theory Achievement', the 'Measure of Aural Skills', and the 'Measure of Aural Imitation' (pp. 147-248). Such measurement techniques have been applied in numerous experimental research designs.

To support jazz teachers and students, researchers have used experimental-style approaches to determine the most effective methods for teaching, learning, and rehearsing jazz. A common approach within studies of this type has been to test students before and after an instructional intervention designed by the researcher. An early example of this approach that subsequent studies have built on is Burnsed (1978), who used an experimental design to test the efficacy of a researcher-developed program of improvisation instruction for Grade Seven, Eight, and Nine school band students. It was found that the teaching had had a positive effect on students' improvising according to researcher-defined criteria and judged by a panel of three expert judges. Among the studies that have built on this, Brumbach (2017) found instruction to be more effective than no instruction for teaching improvisation to high school students. Others building on Burnsed have included Bash (1983), Laughlin (2001) and Watson (2010), who used experimental designs to compare the relative effectiveness of notated and aural methods of teaching jazz improvisation finding in favour of aurally-based pedagogy. In contrast, Davison (2006) found no difference between teaching improvisation through theory or aurally in a study of middle school band students.

The effect of instruction on improvisation achievement was also studied by Hart (2011) who used mixed methods to evaluate the efficacy of a teaching intervention of 14-weeks duration for eight third- and fourth-year college music education students. Students' general musicianship

was pretested and post-tested, and recordings of their improvisations were assessed by expert judges during and after the training course and students were interviewed about their improvising background and to gauge their personal responses to the training. Hart concluded that students were able to learn to improvise with the support of the training, that their general musicianship improved following the improvisation course, and that the training increased students' confidence and comfort with improvising. Rather than instruction, Watson (2015) made an exploratory investigation of the relationship between methods of practicing and improvisation achievement, an area that has been little-researched. Quasi-experimental designs, without using control groups, have also been used to test a range of researcher-designed curricular programs for teaching improvisational jazz (Borgo, 2007; Hickey, 2009; Renick, 2012; Rettke, 2008; Wetzel, 2007).

Marino (2019) looked at teaching jazz improvisation to middle school students (ages 10 to 13 years) during a 12-week program of group jazz improvisation lessons developed and taught by the researcher. Mixed methods were used to analyse data which were derived from classroom video, surveys of students to measure self-efficacy, and tests of students' musical aptitude and improvisational achievement before and after the intervention. Marino's research is relevant to this study's focus in that it explores pedagogy for younger students, looks specifically at some aspects of skills and knowledge, and uses of a range of methods to investigate perceptions and practices. Theoretically, the analysis is only in terms of knowers and ways of knowing, such as who the participants were and what they felt, omitting the skills, techniques, concepts, or other specialist knowledge involved, representing a limitation for the needs of this study.

Other experimental studies have explored relationships between personal attributes of jazz learners. In a foundational example, May (2003) used an experimental design to investigate factors influencing jazz improvisation achievement in a study of 85 college wind players. Attributes considered included knowledge of jazz theory, aural skills, and aural imitation with other variables considered as potentially relevant including 'year in school, instrument, piano experience, jazz listening, and improvisation class experience' (pp. 248-249) and self-assessment as a beginner, intermediate, or advanced improviser. A high statistical correlation was found between self-assessment and achievement, and between aural imitation accuracy and

achievement. Ciorba and Russell (2014) found a correlation between student motivation and jazz theory learning, which they argue can facilitate musicianship and improvisation. Using a quasi-experimental design Palmer (2016) developed a taxonomy of novice, intermediate, and advanced student improvisers. Palmer conducted tests on high school and university jazz students to measure aural perception, recall, and jazz theory knowledge and had trained judges rate the perceived level of their improvising according to a researcher-developed rubric. Using quantitative and qualitative analysis, a developmental continuum model was proposed as an aid in assessing students' pedagogical needs. In similar research but outside the focus of this study, other researchers have investigated the potential relationships between learning jazz improvisation and personal attributes or achievement in other non-music areas. For instance, Norgaard et al. (2019) tested the effects of a program of improvisation instruction on executive functions in middle school band students, compared to a control group, the study found improvements in the group who received training. This research is part of a voluminous and diverse literature of interest to music teachers and musicians seeking relationships between music and non-musical achievements (Črnčec et al., 2006; Schellenberg, 2011; Wolff, 2004).

### **2.5.1 Affordances and limitations of experimental studies**

In terms of addressing the question of how jazz is taught and learnt or uncovering principles for effective jazz teaching, the various experimental approaches taken have value in that they show education, generally study pedagogy, and often explicitly address skills and knowledge. Marino (2019) addressed the focus of this research by studying jazz improvisation training for children and describes some of the pedagogy involved, but analytically only looks at knowers—who was involved, and ways of knowing—how they know what they feel, leaving knowledge and teaching obscure.

In general, the experimental-style studies involve limitations in terms of the needs of this research. The main issue is that where they may study pedagogy, it is not in a naturalistic setting and so the approach does not look at what jazz teaching is like in its everyday contexts. To understand what and how jazz educators teach and examine knowledge building and knower *cultivation* requires observation of situated pedagogic practice, a need that is not met by experimental approaches. Additionally, these studies tend to be descriptive, taxonomising ways



of delivering or interacting with knowledge but without seeing the knowledge itself. Knowledge and practices may be categorised in terms of dichotomous binaries such as aural/notated (Kevin E. Watson, 2010), theory/practice (Brumbach, 2017), or authentic/exotic (Wetzel, 2007) that give a sense of the practices but do not necessarily show what is being listened to or studied. To transcend context and potentially uncover principles for how to play, teach, and learn jazz requires an approach that sees pedagogy, knowers, and knowledge, a utility generally not afforded by experimental studies.

## **2.6 Ethnographic and Observational Studies**

One key approach used by researchers to study jazz pedagogy has been ethnography and observational studies. Drawing on a range of data sources including interviews, participant and non-participant observation, documents and ephemera, informal conversations, and immersion in the world of their subjects, ethnographic studies have sought to learn how jazz musicians in various contexts learn to play jazz and improvise. The term ‘ethnography’ is used here flexibly to encompass studies that draw on multiple qualitative techniques to look at jazz pedagogy in its everyday contexts, without introducing instructional interventions for testing (Hammersley, 1998; Hammersley & Atkinson, 1983). I begin this section by discussing two key examples of ethnography that have looked holistically at the jazz training of individuals over time, starting with Berliner (1994), probably the best known and most influential ethnographic study of jazz learning. Second, I review examples that have built on Berliner but limited their focus to specific schools or private lessons. The section ends with an evaluation of affordances and limitations with regards to my research focus in terms of objects of study, methodology, and theory.

### **2.6.1 Holistic ethnographies of musicians’ learning practices**

Some ethnographic studies have looked holistically at the jazz training of musicians over time and across contexts. Probably the best-known study of this type is Berliner (1994), widely-cited, including in literature on jazz education (for instance de Bruin, 2019a; Goodrich, 2007; Javors, 2001; Monson, 1996; Palmer, 2016; C. Watson, 2012; Wetzel, 2007), improvisation pedagogy research (Hickey, 2009; Siljamäki & Kanellopoulos, 2019), informal music education literature (Carroll, 2017; Green, 2002), and general music education (Dunbar-Hall, 2009). Berliner’s focus

was on how and in what contexts jazz musicians learn the skill of idiomatic improvisation. Berliner's data come mainly from a 15-year ethnomusicological study relying heavily on oral history interviews with musicians, supplemented by field notes and participant observation that included the author immersing himself in New York and Chicago jazz culture and taking private trumpet and improvisation lessons, participating in workshops, and engaging in practices such as learning by ear from recordings. Berliner found a long process of immersion and apprenticeship in which students, often from an early age, progress through what he called 'the jazz community's educational system' (p. 57). This 'educational system' included jam sessions, modelling and mentoring by more experienced musicians, 'hanging out' with other musicians, 'sitting in' or playing as a guest at another musician's gig, formal and informal lessons, and extensive listening to recorded and live jazz. The emphasis of this 'system', he argued, was on 'learning rather than teaching, shifting to students the responsibility for determining what they need to learn, how they will go about learning, and from whom' and students themselves were expected to take initiative and prove their seriousness through a process of 'paying dues' (p. 51).

Berliner is organised into sections that detail early cultivation into music and procedures, skills, techniques, and other knowledge towards learning improvisation, creativity, interactional aspects of playing jazz, and a consideration of the impact of audiences and venues on performances. Where most attention in jazz discourse has been on the informal pedagogic practices in Berliner and their valorisation by his participants, he also described formal training including music lessons, workshops, and institutional study. The author himself participated in such formal activities as part of his immersion in the experience of learning jazz, yet these aspects of teaching and learning have been generally overlooked in interpretations of Berliner.

Berliner has been influential in the field and is widely-cited in other studies. It is valuable and significant for its rich description of teaching and learning practices among successful professional jazz musicians and for affording insight into extra-institutional and informal pedagogy. Another strength of the Berliner study is that it addressed knowledge and also showed knowers and ways of knowing. It gave voice to the experiences and understandings of jazz musicians who may often feel themselves marginalised by jazz research they see as imposing alien perspectives lacking the requisite standpoint to comment with authority on their practices

(Berliner, 1994, p. 5; Monson, 1996). A limitation for my research focus is that the Berliner study encompassed lifelong learning and much of what is described involves advanced learning among emerging and established professionals. Additionally, pedagogy is not made explicit, and descriptions of practices are based upon musicians' personal accounts rather than observations. This reliance upon self-reporting and oral history is potentially a limitation of the approach for this thesis, for people's recollections of historical events can be unreliable and as much expressive of values or 'collective memory' as they are straightforward factual recounts (Thompson, 1998, p. 27). The complexities of teasing apart social text and 'truth' in memories for attempting to understand musical practices are explored by Ramsey (2003) in a study spanning the fields of ethnomusicology and jazz studies. This nuance problematises the straightforward interpretation of musicians' recollections that underpins much jazz discourse.

Where Berliner looked at lifelong learning, Kelly (2013) used ethnographic techniques to explore musicians' early jazz education experiences. Kelly used in-person interviews with students and teachers, email interviews with musicians, site visits to schools and extracurricular jazz learning locations, ephemera such as social media and educational materials, participant observation as student and teacher, and 'auto-ethnography' such as autobiographical self-reflection. Kelly provides thick description of diverse teaching and learning activities, in and out-of-school, involving multiple actors and locations. Employing techniques of 'narrative inquiry' (p. 46) and 'literary non-fiction' (p. 16) findings are reported in the form of a novella tracing the jazz learning experiences of a composite secondary school student and a cast of supporting characters. Kelly finds that jazz teaching and learning involve multiple extracurricular experiences such as cultivation and support through family and community, music camps and community music programs, private lessons, mentorship from teachers and other more experienced musicians, jamming, private practice, listening and transcribing, and peer teaching. These experiences are supplemented by curricular teaching and learning in school music programs and classroom music lessons. The study makes a landmark contribution to the field showing that the complexity of jazz education cannot be understood by looking at institutional music alone. The contexts and subjects make the study relevant to my research focus. However, where Kelly reveals something of the pedagogy enacted in many of these diverse contexts, it is more an overview, a descriptive 'cartography' (p. 60) of jazz education without the kind of

theoretical framework needed to move beyond specifics to enable us to get general principles for how to teach jazz.

### **2.6.2 Curriculum and classroom studies**

Other ethnographic studies of jazz pedagogy have looked at school music programs and classrooms, making curriculum the object of study. Goodrich (2005) was interested in how music was learnt in a high-achieving American high school jazz band and the factors contributing to its success as an organisation. The study included first-hand observations and rich description of enacted pedagogy in rehearsals and other formal and informal pedagogic activities. Building on Berliner (1994) and Javors (2001), Goodrich developed a framework for interpreting practices according to their relative indigeneity to the jazz community. He attributed the program's success to the incorporation of pedagogical practices deemed authentic, such as peer mentoring and improvisation. However, the analyses are based upon studies that report musicians' interpretations of jazz teaching and learning, problematising the interpretation of given pedagogic practices as historically authentic or vernacular.

Dyas (2006) made a similar case study of jazz programs at two specialist music high schools in America. Like Goodrich, Dyas used observation of rehearsals and the music department, interviews with students and key staff members such as band directors and principals, and study of documentary materials such as concert programs and syllabus documents. Dyas compared the two school programs exploring, in their teaching and curricula, similarities and differences that might form the basis of recommendations for good pedagogic practice in other schools. Dyas included descriptions of enacted pedagogy as part of the case studies. Similarly, in a later autoethnographic account of the jazz teaching of David Baker, Dyas (2011) drew on his personal experiences as a student to describe lesson content and pedagogy. Dyas provides detailed descriptions of Baker's teaching practices in university classes and band rehearsals, at a summer jazz camp, an intensive workshop for young adult musicians, and in private lessons. For instance, at the jazz camp: 'David teaches his students how to play over "I Got Rhythm" changes by having them mix and match phrases from Charlie Parker's "Anthropology", "Dexterity", and "Moose the Mooch"' (Dyas, 2011, p. 106). The revelation that Baker 'teaches most everything by ear' (p. 107) contradicts conclusions by other scholars that, based on analysis of his textbooks

alone, his pedagogy was over-reliant on notation (Ake, 2002; Dyson, 2007), but the description is contextual and Dyas' interpretation does not afford insight into the kinds of general principles for teaching jazz that are the focus of this study.

Some ethnographic-style classroom studies have moved beyond description to principles. For instance, de Bruin (2018, 2019b) studied pedagogy in one-on-one private jazz improvisation lessons using interviews and observations interpreted using dynamic systems theory and cognitive apprenticeship. The focus on advanced university students makes the object of study less relevant to this research, but there are methodological and theoretical implications for my questions that makes it worth discussing. de Bruin was interested in examining the effect of interpersonal communications on pedagogy in private lessons (2018) and exploring the concept of cognitive apprenticeship in jazz teaching and learning (2019b). To look at each of these de Bruin drew on observations of improvisation lessons and interviews with teachers and students at an Australian university. De Bruin argued that analysis revealed teacher behaviours that foster creativity, collegiality, and 'a culture of expert practice' (2018, p. 176) and suggested 'a cognitive apprenticeship model that can provide a framework for teachers to develop students' cognitive and meta-cognitive abilities, and understandings of expert practice' (2019b, p. 160). In terms of the needs of my research focus, the use of observations and interviews together facilitated triangulation and multiple perspectives, a methodological strength that can overcome the major limitation of Berliner (1994). Theoretically, the capacity of de Bruin's analytical frameworks to see general principles was a strength. However, the analytical focus on knowers and ways of knowing obscured knowledge, which must also be seen in order to answer the question of how jazz is taught and learnt, and so represents a theoretical limitation.

In another example of this approach, Coss (2018) combined observations of lessons with interviews to research American jazz educators' experiences of teaching improvising to high school and tertiary students. Data analysis considered knowers and ways of knowing but obscured knowledge such as what was taught and learnt, and did not show pedagogy—a theory limitation for this study. Other ethnographic studies, such as Murphy (2009), Wilf (2010, 2014, 2015), and Nettle (1995) have looked at jazz pedagogy in American universities, but their focus on teaching and learning of young adults and advanced performers makes them less helpful for

understanding the focus of my research: jazz teaching and learning for novice and intermediate-level students.

### **2.6.3 Affordances and limitations of ethnographies and observational studies**

There are a number of affordances and limitations for this study arising from the various ethnographic-style approaches that have been taken. These include implications for object of study, methodology, and theory. First, a strength is that ethnographies show jazz teaching and learning occurs in diverse contexts both inside and outside institutional programs and involves pedagogies ranging from self-teaching and enculturation to direct instruction. This spectrum is revealed in studies such as Berliner (1994) and Kelly who both looked holistically at the education of individuals, enabling the research to overcome the conflation of jazz education and institutions that has restricted study in the field (Prouty, 2012). Defining formal education in terms of institutional instruction for formal assessment excludes many of the contexts Berliner and Kelly describe. A formal/informal dichotomy is problematic, and a better solution is provided by Green (2002) in her study of popular music pedagogy. Green's more nuanced definition of formal education encompasses: instruction by professional music teachers; education within or associated with institutions; emphasis or reliance upon staff notation; planned curricula; use of textbooks and other prepared pedagogical materials; and systems of examination and qualifications (2002, pp. 3-4). Green also rejects a formal/informal dichotomy, arguing instead that conceptualising a continuum is more useful. A strength of Berliner and Kelly is that they escape institutional/vernacular and formal/informal dichotomies affording a much broader view of jazz pedagogy than other studies that have been limited by dichotomous binaries.

For this study, a strength of ethnographies is that they show beliefs and highlight their importance in jazz discourse. However, a limitation of Berliner, and a theoretical one in studies that see only the informal aspects of his findings, is an over-reliance on interviews that foregrounds beliefs and obscures pedagogy. Studies that have triangulated personal accounts with observations of teaching point methodologically to a way of overcoming this limitation. Theoretically, the descriptive nature of most of the ethnographic-style studies I have reviewed makes them too context-dependent to be of use for addressing the question of how jazz is taught

and learnt. They tend to describe the specifics of individual situations rather than enabling a wide view or getting at underlying principles. However, as the example of de Bruin (2018, 2019b) highlights, a theoretical framework is needed that can account for knowledge as well as knowers and ways of knowing. There are ways of seeing knowledge and pedagogy, for instance in Bernsteinian studies such as McPhail (2013), and Green's (2008) popular music pedagogy research. Although not about jazz and so outside the focus of this study, these provide examples from the sociology of school music that illustrate how pedagogy and knowledge can both be made visible in research.

## **2.7 Conclusion**

Studies of jazz and jazz education are voluminous and diverse. This chapter outlined a range of studies that have explored jazz education through surveys, interviews, historical studies, experimental studies, and ethnographic or observational studies. Literature around each of these strategies was reviewed in terms of affordances and limitations for the needs of this research. General histories of jazz omit education and so are effectively blind to it and have few methodological affordances for this study. Commentaries and studies of beliefs see education as an object of study and are valuable for showing the importance of beliefs but are limited for my research questions in that they do not study pedagogy. Historical studies address pedagogy and reveal a long but often downplayed tradition among jazz musicians of formal and informal musical training in diverse institutional and extracurricular settings. However, histories do not see pedagogy and oral histories are limited to interpreting memories, views, and beliefs—a limitation of methodology. Experimental studies and teaching interventions study pedagogy, and often look at ways of knowing, but tend not to study knowledge. They are also prone to binary dichotomies, a form of taxonomising that restricts explanatory potential (Maton, 2014) by failing to see or account for data falling outside categories such as formal/informal.

Studies using what I have broadly termed ethnographic approaches have the most relevance and value to my research problem. Where they are not uniform, they generally study pedagogy and show some aspects of skills, knowledge, and values involved. By combining interviews and observations, ethnographies can bring together beliefs and pedagogic practices. Over-reliance on interviews is problematic for seeing pedagogy in studies such as Berliner (1994). The generally

highly descriptive nature of jazz education ethnographic literature makes it context-dependent and constrains its potential to uncover principles of effective jazz teaching or to converse with other studies of different contexts.

What is needed to address the research questions is a substantive approach that sees jazz education as an object of study in its own terms and sees pedagogy. Methodologically and theoretically, an approach is needed that can: show skills, techniques and other specialist knowledge as well as knowers and ways of knowing; and, analyse how knowledge and knowing are built over time, for that is crucial to education. Also needed is research that is not descriptive but analytical within a framework with potential both to explain principles and transcend context and add cumulatively to knowledge about jazz teaching and learning. The following chapter, ‘theoretical framework and methodology’, introduces LCT as a framework that can address these theoretical needs and outlines the approach and design of the study reported in the substantive Chapters 4 to 7.



## Chapter 3

### Theoretical Framework and Methodology

#### 3.1 Introduction

Chapter 2 showed that studies of jazz education have yet to explore pedagogy in ways that move beyond descriptions and typologies to explore the basis of achievement in beliefs and practices. There has been a lack of research to examine what educators teach and their beliefs in ways that make it possible to explain potential implications of pedagogic practices for student learning or access to achievement. This chapter explains how this study addressed these issues in the under-researched context of performance training of young and inexperienced jazz students, how the methodological and theoretical needs of the research questions were met, and outlines the data gathering strategies used.

Chapter 2 showed that in order to uncover principles of how jazz can be taught effectively research needs to: (1) see education; (2) study pedagogy in practice, not just espoused beliefs; (3) show skills, techniques, and knowledge *and* knowers and ways of knowing; (4) analyse how teaching builds knowledge and knowers; and (5) move beyond description and simple types to explanatory theory—affording the potential for data, findings, and studies to transcend context. This chapter begins by introducing LCT (Maton, 2014) as an approach that helps to meet these needs and I discuss how concepts will be used in relation to this problem situation. Sections 3.6 to 3.8 outline the design of the study including research strategies used, and how data from each source were analysed. I conclude the chapter by discussing ethical considerations in Section 3.9 and, in Section 3.10, issues impacting the credibility and quality of the research.

#### 3.2 Legitimation Code Theory

LCT explores the basis of achievement in practices. This makes it ideally suited to the theoretical needs of this study, which explores the basis of achievement in jazz education. LCT looks at organising principles and not just descriptions of practices. It moves beyond descriptions of practices and simple types to enable a more nuanced account of practices. It involves multiple concepts that enable seeing practices in terms of their basis of legitimacy or *legitimation codes*—

their underlying organising principles. People select sets of practices, ideas, knowledges, values, stances, and interpretive frames as important and legitimation codes explore the basis of their selection, assembly, and evaluation. LCT has been widely used in research to explore diverse issues across multiple fields including music education (Carroll, 2017; Lamont & Maton, 2008; McPhail & McNeill, 2019), chemistry teaching (Blackie, 2014), online learning (Chen, 2010), defence forces (Thomson, 2014), freemasonry (Poulet, 2016), political studies (Hlatshwayo, 2019), vocational education (Shay & Steyn, 2016), and humanities teaching (Matruglio, 2014).

LCT first emerged as part of a loose ‘coalition of minds’ (Maton & Moore, 2010) under the umbrella term of ‘social realism’ (e.g. Young, 2008) in the early 2000s. It is a relational explanatory framework that builds on critical realism and critical rationalism and the sociological approaches of Pierre Bourdieu’s field theory and Basil Bernstein’s code theory, among others, which it extends and integrates to embrace more phenomena within a more systematic and integrated framework (see Maton, 2014). The LCT framework involves multiple set of concepts, and which concepts are required depends on the specific object of study and questions. In this case, the issues concern:

1. seeing jazz education as distinct from performance which will be made possible with the concept of the *arena created by the epistemic-semantic pedagogic device (ESP device)*.
2. seeing how jazz education involves both knowledge and knowers, which will be addressed using *specialisation codes*; and
3. seeing how knowledge can be built and/or knowers cultivated, which will be addressed with *semantic gravity* and *semantic density*.

Each of the concepts to be used in this study, fields, specialisation codes, semantic gravity, and semantic density will now be explained in relation to how they will address the above issues.

### **3.3 Seeing Education**

Chapter 2 identified a need to see education as an object of study in order to analyse pedagogy. It showed that teaching and learning are occluded in much jazz education literature and the recontextualisation of knowledge or discourse is not seen. A useful way of looking at jazz

education is to see different kinds of activities. This is afforded by the concept of the *arena* which comprises distinct fields of activity. LCT builds on Bernstein's (1990) idea of the arena created by the *pedagogic device*, which described three fields: *production fields*, where new knowledge is created; *recontextualising fields*, where knowledge or discourses from production are selected and reorganised for educational use, or *curricularised*; and *reproduction fields*, where knowledge or discourses are *pedagogised*, for instance in teaching. The fields are useful because they make it possible to see education as an object of study distinct from performance, overcoming the inability of some literature to distinguish education and meeting the need identified in Chapter 2.

Maton (2014) modified the model slightly to emphasise the way in which influences can flow in both directions, from production fields through recontextualising fields to reproduction fields, and *vice versa*. The arena forms part of a wider theory of a *legitimation device*, but, as Maton argues, 'in research you only need as much theory as the problem-situation demands' (Maton, 2014, p. 19) and the focus here will be on the distinction among fields of activity and how they help meet the needs identified in Chapter 2. Figure 3.1 illustrates how LCT conceptualises the 'arena of struggle' created by the legitimation device. The arrows indicate the possible transformation of knowledge between fields, as it is *curricularised* and *pedagogised* (left to right) or re-curricularised or *intellectualised* (right to left). It can flow in all directions and bypass the recontextualising field—knowledge circulates around the arena. For a complete explanation of the legitimation device see Maton (2014, pp. 43-64).

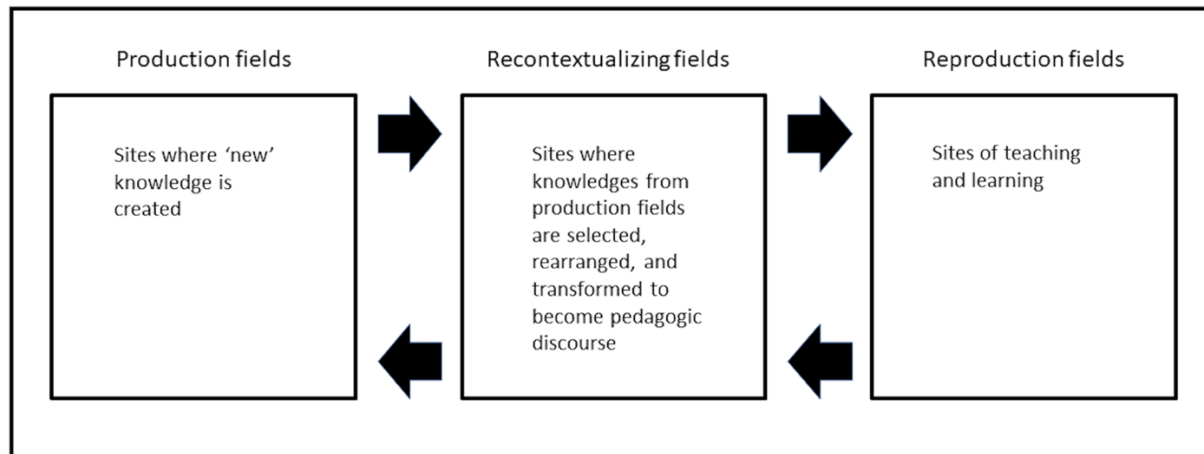


Figure 3.1. Arena created by the ESP device (simplified from Maton, 2014, p. 51).

While the three fields are not tied to any empirical location, in the model inherited from Bernstein, *production* essentially means *intellectual or academic production*. However, for this study, the concept needs to be adapted because the original model does not address fields like jazz that have a performance side that can be said to effectively produce new knowledge and skills. The adapted model analytically distinguishes between what can be termed *practice fields* and *pedagogy fields* that characterise jazz and other practice-based social fields like law, or ballet (Maton 2019, personal communication). In jazz, practice fields encompass:

(1) *fields of performance*, including performers and performances, recordings and broadcasts in empirically diverse locations; and (2) *fields of academic production*, involving scholars and researchers generating new knowledge about jazz through analysis and research, often in university jazz studies departments.

Pedagogy fields encompass: (1) *recontextualising fields* where content from practice fields are selected, organised, and transformed for use in education and according to educational logics instead of performance or research logics; and (2), *reproduction fields*, where pedagogised contents are enacted in teaching and learning.

Figure 3.2 heuristically illustrates the four fields comprising the social arena of jazz with arrows representing the omnidirectional transformations of content possible within the social arena. In looking at jazz education, this study looks at the pedagogy fields.

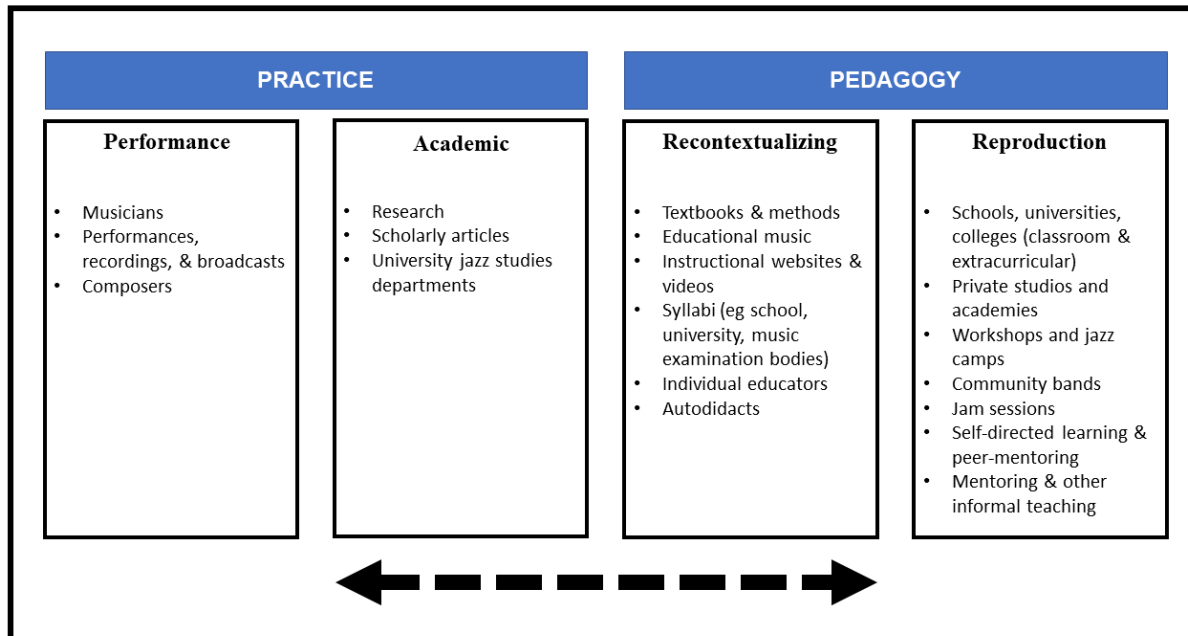


Figure 3.2. The four fields comprising the jazz education arena, after Maton (2014, p. 51, & 2019 personal communication).

In jazz pedagogy the recontextualising field includes producers of textbooks, methods, instructional websites and videos, educational music, syllabi for courses and examinations, individual educators, and even independent autodidacts. Reproduction fields in jazz encompass diverse sites ranging from institutions like universities and school classrooms, to extra-institutional sites such as private music lessons, workshops, extra-curricular programs attached to schools, and jazz camps, and informal sites including self-directed learning, peer teaching, mentoring, and jam sessions. All of these are contexts in which pedagogy is enacted, but as Chapter 2 showed, jazz scholarship has tended problematically to fixate on institutions and informal learning to the exclusion of others.

Distinguishing amongst these various fields is useful because pedagogy is not the same as practice. Educational knowledge and discourse are organised according to different logics and serve different purposes than in practice fields. For example, as Maton highlights, educational knowledge ‘does not simply reflect the practices of knowledge producers within a discipline; one cannot understand school physics by studying the research practices of physicists, and vice versa’ (2014, p. 48). Likewise, jazz education has its own logics and functions that are distinct

from those of performances or scholarship. Understanding the arena of jazz teaching and learning in this way both reveals and overcomes the problem of conflating practice and pedagogy, enabling study of jazz pedagogy.

### 3.4 Specialisation Codes

The need to see both knowledge and knowing and to move beyond surface features and simple types, such as aural/notated and authentic/exotic, to principles was highlighted in Chapter 2. The concept of specialisation codes will be used in analysis of pedagogy to address that need. Specialisation brings together knowledges and knowers to see how these play a role in the legitimation of beliefs and practices. It begins with the premise that ‘practices are about or oriented towards something and by someone’ (Maton, 2016a, p. 12). It explores the basis of achievement in practices in terms of knowledge and knowers or ways of knowing. Specialisation codes analytically distinguish:

*epistemic relations* between practices and their object (that part of the world towards which they are oriented); and *social relations* between practices and their subject (who or what is enacting the practices). For knowledge claims, these are realized as: *epistemic relations* between knowledge and its proclaimed objects of study; and *social relations* between knowledge and its authors, actors or subjects. These relations highlight questions of: *what* can be legitimately described as knowledge (epistemic relations); and *who* can claim to be a legitimate knower (social relations). (Maton & Chen, in press, 2020, 'Specialization codes', italics in original)

The relative strengths of epistemic relations (ER) and social relations (SR) can vary to generate four principal specialisation codes:

- *knowledge codes* (ER+, SR–), where possession of specialized knowledge, principles or procedures concerning specific objects of study is emphasized as the basis of achievement, and the attributes of actors are downplayed;
- *knower codes* (ER–, SR+), where specialized knowledge and objects are downplayed and the attributes of actors are emphasized as measures of achievement, whether

- viewed as born (e.g. ‘natural talent’), cultivated (e.g. ‘taste’) or social (e.g. feminist standpoint theory);
- *élite codes* (ER+, SR+), where legitimacy is based on both possessing specialist knowledge and being the right kind of knower; and
  - *relativist codes* (ER–, SR–), where legitimacy is determined by neither specialist knowledge nor knower attributes—‘anything goes’. (Maton, 2016a, p. 13, italics in original)

These codes are not a fixed typology but a reflection of relative strengths of epistemic relations and social relations with infinite forms of each code possible. Specialisation codes underlying practices can also change over time—a *code shift*. Specialisation codes and code shifts are often mapped on a Cartesian plane, to heuristically illustrate their modalities and emphases. Figure 3.3 illustrates the *specialisation plane*, each code mapped onto a different quadrant.

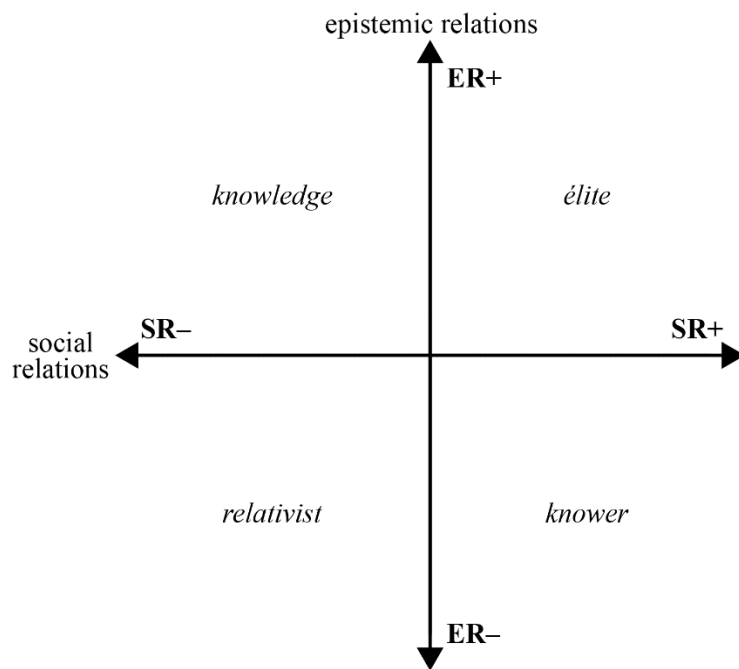


Figure 3.3. The specialisation plane (Maton, 2014, p. 30).

### 3.4.1 Uses of specialisation codes in studies

The literature review highlighted a need for jazz pedagogy research to see knowledge and knowers, to study pedagogy, and to move beyond description and simple types to explanatory principles. Specialisation codes address those needs by focusing on organising principles of knowledge and knowing rather than surface features. This affordance is pertinent to this study's aim of making the basis of achievement visible in public portrayals of jazz education, in jazz educators' beliefs, and in teaching practices. The use of specialisation codes is well-established in research, having been widely used in diverse contexts, from understanding stances in climate change debates (Glenn, 2015) and exploring teachers' perceptions of challenges facing school music education (McPhail & McNeill, 2019), to student experiences of online learning (Chen, 2010), multimodal analysis of semiotic resources in musical performances (Lilliedahl, 2019), and teacher training in South Africa (Rusznyak, 2018). In particular, the concepts have been used effectively in studies related to jazz and music education. Here, I draw on three examples that illustrate how specialisation codes can be used to meet the needs of this research, one from jazz and two from school music.

A research strategy to be used in this study is exploring the basis of legitimation in a corpus of documentary sources about jazz education, something Martin (2013, 2016) did in research similar in focus. She used the concepts to move beyond the surface features of what university jazz students wrote about in essays on famous musicians to see what organising principles underlay claims of their significance and the basis of their achievements. Where the students wrote both about the musician's skilful use of techniques and their musicality or musicianship, it was the latter personal qualities that were emphasised as the basis of achievement. Specialisation codes enabled Martin to move past the focus of what was said about jazz to see these legitimating principles.

In addition to transcending description, a more basic research need identified in the literature review is to be able to look at both knowledge *and* knowers and ways of knowing. Studies close to jazz in the wider issue of music education have used specialisation codes to effect both purposes. Lamont and Maton (2008, 2010) investigated the problem of declining popularity in advanced levels of secondary school music in England. Their analysis needed to accommodate



the study's use of multiple methods, including surveys, focus groups, and documentary study, and empirically diverse data. Lamont and Maton used specialisation codes to look at how epistemic relations and social relations were differently emphasised or downplayed at different stages of the music curriculum and to explore students' awareness of these changes and implications for their perception of the value or viability of school music. They used specialisation codes to bring the diverse data together within the one analysis. The approach is relevant to this study, that similarly needs to explore knowledge and knowing in data gathered in multiple forms and stages.

Carroll (2017, 2019) used specialisation codes to analyse pedagogy in classroom video of high school music lessons, pertinent to the need for this study to see teaching and learning. Using the codes, she was able to identify code clashes and matches between students' personal orientations and various classroom tasks that created barriers for some and advantaged others. Carroll used the approach to move beyond types such as 'formal' and 'informal' to add nuanced understanding of the complexities of classroom teaching and learning. Carroll also used specialisation codes to examine the basis of legitimation in students' and teachers' beliefs in interviews and in historical curriculum documents (Carroll, 2019). The analysis looked at both knowledge, through epistemic relations, and knowers, through social relations. Much of the literature reviewed in Chapter 2 was limited by an inability to see knowledge, and specialisation codes were used by Carroll to overcome that limitation. The study points to effective strategies for using the concepts in analysis of classroom discourse relevant to the needs of this research.

These studies, Martin (2013, 2016 ), Lamont and Maton (2008, 2010), and Carroll (2017, 2019) all highlight uses of specialisation codes that meet needs of this research. In particular, they used epistemic relations and social relations to see knowledge and knowers. They used specialisation codes to move beyond descriptions and types to underlying principles. It is evident from the range of methods each study used that the concepts enabled diverse data to be brought within the same analyses, leading to findings with potential to transcend the specifics of each case. This is a value for research such as this involving a small number of detailed case studies that might become context-bound without such a framework. Having shown how other studies have used specialisation codes, the next section explains how they will be used in this research.

### 3.4.2 How specialisation codes will be used in this study

This study will use specialisation codes to see both knowledge and knowing and to move beyond surface features and simple types to principles. This allows the research questions to be addressed and meets needs that were highlighted by Chapter 2. The study will draw on data from documentary sources to explore discourse from the field of jazz education, and interviews, and classroom videos in case studies of jazz educators. These diverse sources will be analysed within the framework of specialisation codes. Specifically, the study will enact epistemic relations and social relations to analyse three types of data: public discourse from the field of jazz practice from a wide range of documentary sources; teacher interview data; and, video of lessons. The purpose is to reveal the specialisation codes that underly and legitimatise practices in these distinct contexts and bring them together in the same analytical framework. By enacting specialisation codes, the analysis can examine the codes underlying teachers' practices and beliefs in relation to codes active in the field.

A key stage in analysis using specialisation codes was to develop and enact a *translation device* (Maton & Chen, 2016) to relate the concepts epistemic relations and social relations to specific data. LCT uses translation devices for mediating between concepts and specific empirical data. Translation devices explain a specific data set or context and are developed reflexively through engagement with the empirical peculiarities of each research problem they are designed to solve (Maton & Chen, 2016). Table 3.1 shows the translation device for epistemic relations and social relations in this study. It defines what epistemic relations and social relations are in this context, how they are indicated in data, and some illustrative examples. Stronger epistemic relations are represented in the data by emphasis on techniques, skills, procedures, theory, and other specialist jazz knowledge. They may also be characterised by foregrounding teaching or formal instruction. Stronger epistemic relations can be summarised as emphasis on what to play and with which techniques. Stronger social relations in the study are exhibited by foregrounding emotions, self-expression, intuition, dispositions, and other personal qualities. They can also be represented by foregrounding learning and discovery and may be summarised as emphasising knowers and ways of knowing. Reading from left to right in the translation device in Table 3.1, shows the forms taken by each concept in discourse of performance and in pedagogy, indicators in data of stronger or weaker relations, and illustrative examples in specific data.

Table 3.1. Translation device for Specialisation

Concept	Description of concept	Manifestation in this study - When jazz achievement is portrayed as based upon or being:	Examples
ER+	Emphasis on techniques, skills, procedures, & other specialist knowledge.  (what is played & how)	Learning the right techniques, procedures, etc.; playing correctly; teachable; formal instruction	'be clear on the key points of your chord changes ... I would like to practice a bit around the guide tones. That is the thirds and sevenths and how we can connect them. And this piece, it's interesting because you have two-fives, but it's not, strictly speaking, sometimes resolving on the one, but instead it's considered as a flat-seven. So we have four, flat-seven, one. Sort of, what we call a sub-dominant cadence.' (Lesson)
ER-	Techniques, skills, procedures, & other specialist knowledge downplayed.	Self-expression; approximation; personal styles not rules  'Having a go'; approximating; learning; informal pedagogy	'There's no rules other than we're just exploring sounds. We're just exploring some sounds and some rhythms.' (Lesson)  'the only way to quantify what is a good jazz musician is someone who's accepted that as their life at whatever level they play at' (Interview)  'I think you can be good at jazz and not even be that good of a player' (Interview)
SR+	Emphasis on intuition; manifesting or cultivating dispositions, feelings; natural abilities; people, personal anecdotes; self-expression & creativity.  (Knowers or ways of knowing)	Born or social attributes such as talent or race; intuition & feeling; self-teaching; self-actualization; cultivated dispositions such as an 'ear' for jazz developed through prolonged immersion	'My playing comes from my heart, not from technique or anything. And that's jazz' (Alexander, 2015)  'you've got to have a feeling for it. I don't think jazz can be taught' (Carter, 2001, p. 76).  'self-teaching ... made their work instantly identifiable ... And because taste is always individual, something that springs from deep inside the personality, their work was bound to be distinctive' (Collier, 1993, p. 153)
SR-	intuition; manifesting or cultivating dispositions, feelings; natural abilities; people, personal anecdotes; self-expression & creativity	Using techniques or following procedures; generic rather than personal approaches; expertise; who you are is unimportant; learning through formal education;	'No, no, the last two chords, we'll do fermatas, and then you'll do rubato, first half of the tune.' (Lesson)  Register, ... for saxophone and trumpets are more limited than the piano but you still have choice ... if you want to increase the pressure and the tension, because improvisation is always a relationship between tension and release (Lesson)  'the articulation ... is one of the fundamental tools in making the style speak properly. So, when we're playing a ballad, we don't play short perhaps as we would in a Latin piece' (Lesson).

### 3.5 Semantic Gravity and Semantic Density

The need for this study to be able to analyse how knowledge and knowers are built over time through teaching practices will be met using the concepts *semantic gravity* to see context-dependence and *semantic density* to see complexity.

Semantics comprises a different set of organising principles of practices and can build on specialisation codes to look at how knowledge and knowers are built through time. Educational researchers have enacted semantic gravity and/or semantic density in a wide range of studies focusing on diverse objects of study and sources of data. Examples include video of children's dance lessons (Lambrinos, 2015), samples of work by students in secondary school English (Christie, 2016), chemistry teaching (Blackie, 2014), student understanding of concepts in physics (Georgiou, 2016), and tacit pedagogy in freemasonry (Poulet, 2016). This section first introduces the concepts used in this study, *semantic gravity* (context-dependence) and *semantic density* (complexity). It then shows how other studies have used the concepts in ways that meet the needs of his research and concludes by outlining how semantic gravity and semantic density will be used in this study to see knowledge- and knower-building in pedagogy.

*Semantic gravity* (SG) refers to 'the degree to which meaning relates to its context' (Maton, 2016a, p. 15). Where practices are more dependent on their context for meaning they exhibit stronger semantic gravity (SG+), for instance, if one must be physically present to understand the meaning of a practice such as the statement 'look at that', or a gesture like pointing at an object. When practices are less dependent on context, they are characterised by weaker semantic gravity (SG-), for instance if meanings are durable and transferrable across diverse contexts, such as a theory or principle, or this definition.

*Semantic density* (SD) refers to 'the degree of condensation of meaning within practices' (Maton, 2016a, p. 15) which can encompass 'symbols, terms, concepts, phrases, expressions, gestures, clothing, etc. Semantic density may be relatively stronger (+) or weaker (-) along a continuum of strengths'. (Maton, in press, 2020, 'Legitimation Code Theory: Semantics'). Where more meanings are condensed, semantic density is stronger (SD+) and if fewer meanings are

condensed, semantic density is weaker (SD–). Semantic density can also be thought of as relative complexity.

If required, as in a number of analyses of knowledge and knowing in this study, semantic gravity and semantic density can be brought together with specialisation codes to analytically distinguish *epistemic-semantic gravity* (ESG) and *epistemic-semantic density* (ESD) of objects, formal definitions, specialist knowledge and empirical descriptions, and *axiological-semantic gravity* (ASG) and *axiological-semantic density* (ASD) of values or emotions (Maton, 2014).

The concepts can also be dynamised to explore change over time. Changing strengths of semantic gravity and semantic density can be traced over time to reveal a *semantic profile*, a powerful and useful heuristic aid widely utilised by educational researchers using LCT to see knowledge-building and/or knower *cultivation*. Semantic profiles can describe the course of a lesson, or the unfolding of a musical improvisation or other performance. Relative strengths of semantic gravity and semantic density vary independently, often but not necessarily in an inverse relationship. Visualisations afforded by semantic profiles include a *semantic range* between their highest and lowest strengths, an entry point, and exit point, and can show upshifts and downshifts, breaks in continuity, and more. Figure 3.4 shows an example of three possible generic profiles: (A) a *high flatline* that would indicate more decontextualised and complex knowledge without unpacking with empirical examples, such as in a scientific abstract, for example; (B) a *low flatline indicative* of teaching that condenses simpler understandings locked into a single context that in could problematise students' potential to transfer meanings to other contexts or to develop more sophisticated understandings; and (C) a *semantic wave*, a type of profile that has emerged from research as important for enabling cumulative knowledge-building in education, oscillating between strengths of semantic gravity and semantic density helping to create explicit links between contexts and building increasingly nuanced understandings through a transformative process of *unpacking* educational knowledge and *repacking* educational knowledge (Maton, 2013) and overcoming the problems of segmentation or fragmentation (Maton, 2014).

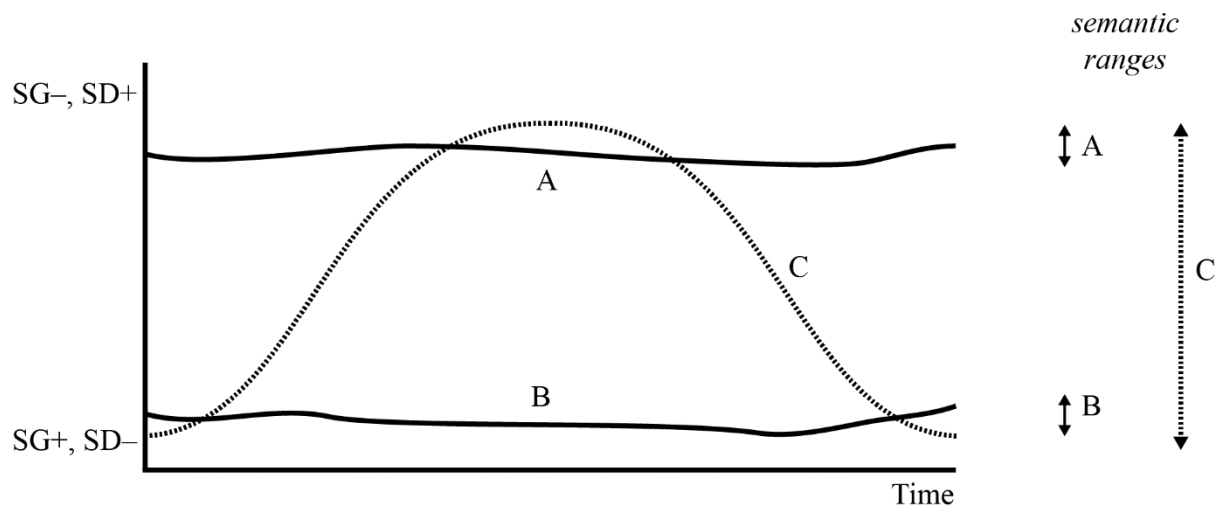


Figure 3.4. Three illustrative semantic profiles (Maton, 2013, p. 13).

Enacting semantic gravity and semantic density have enabled researchers to delve into the processes by which teachers transform educational knowledge in classrooms and to see the changing forms of knowledge over time. They have also been used to analyse diverse objects of study, such as practices, objects, contexts, dispositions. The concepts have been used in studies to analyse pedagogy beyond descriptions of surface features or typologies.

### 3.5.1 Uses of semantic gravity and semantic density in studies

A need was raised in Chapter 2 for jazz pedagogy research to be able to see knowledge-building and knower cultivation, a need that has been addressed by many researchers in diverse fields. This section highlights three studies to show their specific uses of semantic gravity and semantic density pertinent to the needs of this study. The concepts have not yet been used in a study of jazz performance pedagogy, but Carroll (2017) used semantic profiles to see knowledge-building in her study of high school music lessons. Semantic profiles were used to analyse exercises such as composition tasks and joint-constructions in group work in terms of semantic gravity and semantic density. The profiles enabled her to see potential differences in outcomes for students with different backgrounds such as familiarity with classical music. This affordance of semantic profiles is germane to this study, engaging with the need to see knowledge-building and the research question of potential implications of jazz educators' pedagogic practices.

Lambrinos (2015) used semantic density in a study from a different creative field, children's dance education, in a multimodal analysis to see how embodied knowledge was built through exercises. The concept was used to analyse ballet movements to see how parts were combined, how more involved movements subsume clusters of others to condense additional complexity, and how those more complex parts are then related to constellations of others. Lambrinos also used semantic density to explore the ways dance teachers help students build more complex sequences of movements and more sophisticated conceptual understandings. Jazz and ballet education are empirically different, but Lambrinos' use of semantic density points to an effective method for this study to explore the ways in which jazz teachers build knowledge over the course of an exercise.

Clarence (2017) used semantic gravity, semantic density, and semantic profiles to analyse knowledge-building and the cultivation of dispositions in pedagogy in university law lectures. Clarence analysed lecturers' spoken discourse to sketch semantic profiles and to evaluate potential implications for students' learning of the different forms she found, such as ascending and descending 'escalators' (p. 929), an abstract and complex 'high flatline' (p. 930), and a semantic wave. Clarence filmed a semester's worth of lectures, but the detailed analysis drew on illustrative, key moments. The value of this analysis for this study lies in its utility to show how knowledge and dispositions are built over time by looking at enacted teaching. Data in Clarence's study came from observations of live lectures recorded on video and in field notes, and the semantic analysis points to an effective approach for examining the semantic structures of knowledge given by teachers through the way they present information and structure lectures.

### **3.5.2 How semantic gravity and semantic density will be used in this study**

This study will adapt the above approaches of Lambrinos (2015), Clarence (2017), and Carroll (2017) to study knowledge-building and knower cultivation over time from two perspectives. First will be a broad overview, looking at semantic profiles over multiple lessons to see developments and patterns that characterise the sequence of lessons in the case studies. Second will be a much closer view focusing on emblematic parts of lessons and key moments to see the organisation and building of knowledge and knowing in specific exercises, activities, or other pedagogic interactions. The analysis of pedagogy will bring specialisation codes together with

semantic gravity and semantic density to explore how the case study teachers build knowledge and knowers and ways of knowing, enacting epistemic and axiological forms of the concepts as required.

Tables 3.2 and 3.3 show the translation device developed for semantic gravity and semantic density respectively that will be used in analysis of teaching practices in the case studies. Both epistemic and axiological forms of the concepts are included. Reading from left to right in Tables 3.2 and 3.3 show the concept, the forms taken by the concept with manifestations of stronger or weaker relations, and illustrative examples from lesson data.

I also developed a translation device for jazz performance (Richardson, 2017) that ultimately was not needed for this research but played an important part in my developing understanding of jazz. It is included in Appendix A for reference. This alternative translation device considered semantic gravity of improvisational practices in terms of distance from the original musical theme or written score and semantic density in terms of the extent to which an improvisation conforms to genre and style where the more idiomatic an improvisation, the stronger its semantic density. Ultimately these tools were abandoned for this study as they focus on the performance practices of performers in real-time rather than teaching practices, the focus of this research. This development, experimentation and eventual rejection highlights how translation devices enact LCT concepts iteratively and emergently via ongoing dialogue with the data and research questions. Having introduced LCT as the analytical framework suited to the theoretical needs of this study, I will next explain the design and rationale of the research that addresses the methodological needs highlighted in Chapter 2.



Table 3.2. Translation device for semantic gravity

Concept	Manifestations in the study	Examples from data
SG-	<p><u>Epistemic</u>: Principle, technique, skill, concept, or other knowledge practice for learning jazz that is explicitly transferable to diverse contexts; categories of techniques of other specialist knowledge.</p>	<ul style="list-style-type: none"> <li>• ‘improvisation is always a relationship between tension and release.’</li> <li>• ‘there will always be one note that works, find that note, boom, and then try some other notes.’</li> <li>• ‘in salsa music, everything is built around the clave pattern’</li> </ul>
	<p><u>Axiological</u>: Value, disposition, and feeling or other knower practice for learning jazz, applicable to empirically diverse contexts – who can know jazz, how it should be known, how it should be felt.</p>	<ul style="list-style-type: none"> <li>• ‘that is an intent of the focus of about just feeling good and playing, having that freedom to express yourself inside that. The most experienced players ... they’re not thinking about what notes they’re playing, or how many notes they’re playing, or rhythm, they’re freely expressing themselves.’</li> <li>• ‘Learn the melody, listen to the originals, all of the fundamental things that you actually, you know, I’m only just preaching to the choir here.’</li> <li>• ‘you’ve got to have a few ... loves lost, don’t you? Before you can sing a ballad. You know have your heart broken’</li> </ul>
SG+	<p><u>Epistemic</u>: Exercise, activity, action, idea, technique, or practice dependent upon context for meaning or utility; No explicit application beyond the moment; pragmatic for the lesson.</p>	<ul style="list-style-type: none"> <li>• ‘look outside. Out there [points to window] ... what’s the feature of what you see outside at the moment?’</li> <li>• ‘pick a note... you're just gonna tootle around on that note.’</li> <li>• ‘you're gonna be... [vocalizes drum pattern]’</li> <li>• ‘That’s the first note. So let’s try to sing the bass’</li> </ul>
	<p><u>Axiological</u>: Value, emotion, activity, action, idea, or practice more dependent upon context for meaning or utility, or a specific person or people in the concrete present. No explicit application beyond the moment; pragmatic for the lesson</p>	<ul style="list-style-type: none"> <li>• ‘How many people know this song? Does anybody recognize it?’</li> <li>• ‘It's very safe in here.’</li> <li>• ‘play that note with so much love and passion I can't even stand it’</li> </ul>

Table 3.3. Translation device for semantic density

Concept	Manifestations in the study	Examples from data
SD+	<p><u>Epistemic</u>: More complex concepts, techniques, or ways of playing that condense multiple other meanings; more advanced jazz theory; specialized technical terms within complex or large constellations. Technical, specialist understandings.</p>	<ul style="list-style-type: none"> <li>‘you have to deal with those balance between tension and release, ok.’</li> <li>‘Time, register, sound, dynamic, density, so density of course for the winds is difficult but for the piano you can play very light chords or much complete and, um, three, four, five, eight-note voicings. Same thing on the drums: you can add different texture, different layers of your drumming within solo’</li> </ul>
	<p><u>Axiological</u>: Knower practices, values, knowers, or personal attributes that condense multiple other values etc; located in complex or large axiological constellations. Specialist values relating to the social domain of jazz.</p>	<ul style="list-style-type: none"> <li>‘We're warming up your ears, you're actually reminding yourself that that's where it comes from.’</li> <li>I don't think you can fully invest yourself in this music without either maybe moving something like ... feel like you're into it so ... imagine like a preacher giving a sermon ... you see people in the audience going [models head movement] “hey man!” you know, “yeah!”, you know they're really feelin' that, they're really feelin' the message’</li> <li>‘traditionally, we would write a Bb up there and say now these are the notes you can use to solo on the Bb, first thing is you're not making them up, I'm giving them to you, whereas if you use your ears to find them and the way that you then go through the stage of learning modes and scales, you're playing solos that go up and down the scales on a Bb chord ... we're playing melody, we're playing melody. We're not playing scales.’</li> </ul>
SD-	<p><u>Epistemic</u>: Simpler ideas, techniques, or concepts. Little or no additional meaning condensed through relations to other concepts, techniques, etc. Everyday understandings.</p>	<ul style="list-style-type: none"> <li>‘you go to the keyboard and you look at the chords and you put your finger down on the root notes of each chord and you watch what happens.’</li> <li>‘hit "one" with me on the high-hat, reach over, and the bass drum, and the snare, you're gonna use, it's gonna "boom".’</li> <li>‘turn it around, stick your finger in it like it's a bowling ball or something.’</li> </ul>
	<p><u>Axiological</u>: Uncomplicated, everyday values, personal attributes, or emotions. Little or no additional meaning condensed, few relations to any specialized social domain.</p>	<ul style="list-style-type: none"> <li>‘Yeah, that was super fun, I really enjoyed it.’</li> <li>‘Close your eyes and feel it.’ They built to this stage where it was just full on, man. It was just, Tony Williams was going, and the audience was going ... and they were excited about it, and the audience was excited about it.’</li> </ul>

### 3.6 Methodology and Research Design

The remainder of this chapter outlines how I enacted to the framework above to investigate the research questions:

1. What do jazz educators see as the basis of achievement in playing jazz?
2. How do jazz educators believe playing jazz can be taught and learnt?
3. What do jazz educators teach, and what are the potential affordances and implications of their pedagogic practices for knowledge-building and cultivating knowers?

The research involved a staged data gathering comprising first documentary analysis of beliefs expressed in a corpus of literature from the field of jazz education and, second, illustrative case studies of the beliefs and pedagogic practices of three jazz educators teaching at a summer jazz camp for young people.

In designing the research, a qualitative approach was ideally suited to addressing the research questions and the substantive focus. The study looks at practices and beliefs in a little-researched social field of practice, examining a very small sample of teachers in depth and in detail. That relatively little is known about the pedagogic practices of jazz educators, and analysis of public discourse about jazz education using specialisation codes is new, gives this study an exploratory element, suggesting a qualitative approach to begin building knowledge of the field (Flick, 2014; Marshall & Rossman, 1989). Additionally, the focus of the research was on the perceptions and experiences of people, in the documentary analysis and teacher interviews, and on their practices and interactions in a naturalistic setting in the classroom observations, conditions which favour qualitative research (Sarantakos, 1993). Qualitative study is also suited to contexts, such as the lessons observed in this research, which are fluid and change over time (Cohen et al., 2007). For these reasons, an interpretive, qualitative approach was adopted as appropriate to the needs of the research questions and the focus. LCT provided the theoretical framework for data analysis.

Chapter 2 revealed a diversity of specific contexts for jazz education and approaches to pedagogy. Empirically, teaching and learning may vary according to context. Classrooms can be highly complex because pedagogy in practice is interactive, contextual, and may change over

time. This diversity and complexity make large-scale studies unfeasible in a resource- and time-limited project such as mine. Instead, small-scale but in-depth research of specific cases that capture richness and depth is better suited to the needs of this research. Such depth and detail are afforded by a case study approach (Yin, 1994) that can address the ‘interpretive, subjective dimensions of educational phenomena’ (Cohen & Manion, 1989, p. 124).

The analytical framework of LCT allows theorisation from the illustrative cases. In this second part of the chapter I outline selection, gathering, and analysis of data in each stage of the study.

### **3.7 Documentary Analysis**

To explore the public face of jazz, the first stage of the research drew on a corpus of diverse documentary sources in the public domain involving characterisations of jazz (listed in Appendix B). Sources of these portrayals included interviews, discussions, criticism, biographies of jazz musicians, histories, commentaries, documentary and dramatic films, academic writing, trade and professional publications, blog posts, and other media and forums. Selection of the corpus was informed first by personal experience, my own *cultivated gaze* (Maton, 2014, p. 97) from two decades of work in the field as a teacher, and performer and the initial stages of reading around the thesis problem. From this experience I had an overview of the jazz education field, its key figures—performers, journalists, musicologists, historians, and educators—and its debates. From that starting point, sources were selected purposively using a form of ‘theoretical sampling’ (Glaser & Strauss, 2017) in which, the beginnings of the corpus having been established, ‘this data ... provides a starting point for the empirical research and sets the agenda for its unfolding focus’ (Maton, 2005, pp. 65-66). I purposively selected sources from multiple areas, for instance journalistic writing and criticism in addition to the views of musicians. While aware of musicians’ concerns that their voices have often been left out of jazz scholarship (Monson, 1996), I recognised that the jazz community encompasses more than just performers (Berliner, 1994; Prouty, 2012) and to see the field’s public discourse necessitated casting a wider net. New sources were added to the corpus to the point of data redundancy or saturation (Glaser & Strauss, 2017). Saturation of themes from multiple sources contributed to triangulation of the data (Flick, 1992) and afforded confidence that the significant rhetoric of the field had been

captured. Only discussions of jazz education were selected from analysis from within each source—the whole document in some cases, or parts of other documents.

### **3.7.1 Corpus: analysis of the corpus**

Analysis of the corpus involved first thematic coding of the qualitative data (Glaser & Strauss, 1967) followed by the development of a translation device (cf. Section 3.2.8) and analysis using specialisation codes. The first round of coding began with a large number of themes that emerged from the data. Gradually these were refined by seeing overarching relationships between themes as I spent more time immersed in the data and moving between a close focus and broad overview to see details and larger patterns. Gradually I arrive at a more manageable set of descriptive themes (listed in Appendix C) that I interpreted as ‘rhetoric of the field’. The next stage of data analysis used specialisation codes to explore the organising principles underlying these diverse stances and practices by uncovering their underlying basis of legitimation. Through prolonged immersion in this data and iterative movements between data and theory, I developed the translation device, a language to mediate between the concepts and their realisation in these data, that was shown in Table 3.1. Text discussing jazz education was analysed for strengths of epistemic relations and social relations and the specialisation codes generated formed the basis for discussion of the public face of jazz.

### **3.7.2 Historical enquiry into jazz musicians’ early musical education**

During analysis of the corpus it became apparent that I also needed to investigate the early musical training of historical jazz musicians. To do this I read accounts of the lives and experiences of 143 prominent musicians (listed in Appendix D), the number in the sample based on a method used by Ake (2012) who made a similar investigation into the biographies of 146 jazz musicians born after 1950. The main data sources were biographies, autobiographies, journalistic interviews, and oral histories. Where needed and available, historical school records and newspaper reports helped supplement or triangulate details. Selection of sources was purposive (Cohen & Manion, 1989; Schreir, 2018) and guided by two main criteria (Creswell & Poth, 2018): (1) musicians specifically claimed in the corpus to have been autodidacts; or (2) the musician had been released on a recognised record label and/or was included in one or more

general, publicly-available anthologies of significant jazz musicians, published or online. Selection was also informed by my insider knowledge of the field.

My biographical research focused on significant jazz musicians almost all of whom were born before 1950. The objective was not a comprehensive survey of professional jazz musicians, but to offer sufficient disconfirming cases (Creswell & Poth, 2018; Patton, 2002) to conclude the belief in universal self-teaching among jazz greats to be greatly overstated and, then, to analyse that stance using specialisation codes and within the frame of public face/private face. I read the biographies for references to education, training, teaching, and learning during each musician's childhood through young adulthood, often but not always stopping where the individual commenced work as a professional performer, although some continued studying concurrently with work. Relevant parts of each biography were coded descriptively. Specialisation analysis was not conducted as what mattered for analysis of the public face of jazz was whether training was emphasised or downplayed in discourse. To see this, it was useful to know whether or not musicians had undertaken music education.

### **3.8 Illustrative Case Studies**

The literature review highlighted a need for jazz teaching and learning research to study enacted pedagogy and a methodological need for gathering primary data from lessons. It also showed the importance of beliefs and perceptions to understanding jazz education and the methodological value of interviews for hearing people's voices. In response to these needs, the second stage of the research involved illustrative case studies of four jazz educators drawing data from classroom video and teacher interviews. A theoretical issue arising from the literature was the need for jazz pedagogy research to study and explain skills, techniques, and knowledge, *and* knowers and ways of knowing. Data analysis using concepts from the LCT dimensions of Specialisation and Semantics addressed this theoretical need. In this section I outline the case studies addressing: selection and description of the cases, how ethical considerations were addressed, how classroom video was collected and analysed, and procedures for the teacher interviews and how they were analysed.

### 3.8.1 Context

The context of the study was a summer jazz music camp for teenagers held in Sydney, Australia. Selection of context and participants was guided by my research focus on the early stages of jazz teaching and learning. The event afforded access to a range of different jazz educators teaching jazz and improvisation to small groups of young jazz students, including novices and the very inexperienced, matching the research focus. The camp was for young musicians ages 10 to 22 and included students with a wide range of experience and accomplishment as jazz musicians from beginners with no jazz experience to emerging young professional performers. There were 110 students at the camp taught by a faculty of 12 teachers supported by a staff of ‘counsellors’ responsible for student care, administration and logistics. The camp was residential, all students living on-site for the five days’ duration. Of the teaching faculty, four were selected as case studies for this research, one of whom was ultimately omitted from this report. Classroom video data were gathered from small ensemble, or ‘combo’, classes of around ten students that met for approximately 90-minutes each day of the camp.

The four teacher-participants were selected from among the camp faculty on the basis first that they were assigned classes of novice and inexperienced students and, second, that they agreed to participate. Studying the pedagogy of teachers working with beginners addressed the need to see the early stages of jazz teaching and learning. I was fortunate that the four teachers of the least experienced groups all enthusiastically agreed to participate in this research. This meant that I was able to include case studies of two teachers of beginner or inexperienced classes involving students with little or no prior experience playing jazz. In addition, I was also able to include two groups of ‘intermediate’-level students with approximately one to three years’ experience playing or learning jazz. Due to the student demographics at the camp, one of the ‘intermediate’ classes turned out to be significantly more advanced than the others. Ultimately, I did not include a case study of that teacher, ‘George’, in this dissertation, though data were gathered and analysed.

The teachers were given considerable flexibility by the jazz camp director to decide what and how to teach. Their only instruction was to include a range of different music in their rehearsals and to include teaching about improvisation in the lessons. Each combo group was to perform an

informal twenty-minute concert for parents and friends as part of a ‘festival’ at the conclusion of the camp. The teachers were free to choose every aspect of content and pedagogy for their class. This high level of autonomy means that the teachers’ curriculum and pedagogy choices very likely reflected their personal priorities and their own approaches to jazz education. Next, having explained how the participants were selected, I will introduce the four case study teachers in this research and the involvement of students.

### **3.8.2 Participants**

The primary focus was on teachers, their teaching, and their beliefs. Four teacher case studies were conducted but the fourth very much repeated findings from another teacher and was left out to allow for greater detail and depth. Three case studies were used in the research and are henceforth referred to by pseudonyms: ‘Drew’, ‘Julian’, and ‘Pascal’.

The first case study, Drew, was a professional jazz drummer and freelance music educator. At the time of this study he was not employed by any institution, but taught drums privately and conducted one-off workshops for school bands around Australia. As a drummer, he was an international-level performer. He said he started teaching drums in his teens but had never undertaken any teacher training and did not hold a music degree. At the camp Drew worked with a class of 12 ‘intermediate’-level students aged 14–18 years. The second case study, Julian, was a professional jazz trumpet player and music educator employed full-time as a teacher in a non-academic music education institution. He studied music at tertiary level, majoring in trumpet, and completed a diploma of education and had taught high school music. In this study, Julian taught a beginner class of novice and very inexperienced students ages 10 to 14 years. Pascal, the third example, was a professional jazz pianist and private music studio teacher. He studied music at university to doctoral level but had no training as a teacher. In this study Pascal taught a beginner group of inexperienced students aged 13 to 19 years.

### **3.8.3 Classroom video: procedure and analysis**

Four 90-minute lessons by each teacher were filmed, one per day over the first four days of the camp. Key elements of the observation procedures were based upon established methods that



have been used in other studies within the LCT theoretical framework (Derry, 2007). Two video cameras were used, one focused on the teacher and one giving a wider-angle view of the classroom. The twin-camera setup also provided redundancy in the event of a problem with one camera, which several times was invaluable. Both cameras recorded audio, one of them through a wireless lapel microphone worn by the teacher to capture their speech and other vocalisation. A stills camera was used to photograph sheet music, room layout, and any notation or notes written on the whiteboard.

The daily schedule of the camp was organised such that classes in the study met concurrently, two in the morning and two in the afternoon. To overcome this a trained research assistant operated the cameras in one of the rooms in each session. A challenge at the start of some classes was posed by previous classes running overtime or a teacher arriving late, leaving me or my assistant very little time to set up or test equipment. In some lessons we had to interrupt the teachers as they were starting to give them the lapel microphone. At the conclusion of each class footage was immediately transferred to two encrypted portable hard drives, the duplication for redundancy. These were stored in a locked room when not in use and backed-up each evening. I stayed onsite at the venue for the duration of the camp. I did no teaching, but I performed with a band one evening at a concert for the students and in the years since conducting the research, I have subsequently become involved in teaching at the camp. Staying at the venue was a logistical necessity for me, the venue being far from my home but it also seems possible that staff and students could have grown accustomed to my presence, potentially lessening any disruption caused by when I sat in lessons as a non-participant observer in the lessons (Cohen et al., 2007).

After the camp I watched all the classroom video repeatedly, first to check for problems and then to familiarise myself with the data. Footage was transcribed by a contractor, and I checked their work for accuracy, making corrections as needed, for instance correcting specialist jazz terminology or musicians' names. If students or other teachers at the camp were mentioned by name, I changed their names to aliases. My analysis was based on the video with the transcriptions used for reference only. Repeated viewings of the footage formed the first stage of analysis, immersion in the data.

The next stage of analysis was to write a descriptive summary of each lesson. Combined with immersion in the data, this afforded an overview of the full sequence of each teacher's lessons and revealed patterns and idiosyncrasies. To understand the structure of the lessons, I coded each phase of the lessons descriptively in terms of types of activity, such as 'classroom management', 'teach: technique or procedure', 'motivation' or 'rehearsal'. Another iteration of analysis descriptively coded activities or lesson phases in terms such as: visual-focus on either score notation or interpreting lead sheets; aural-focus structured either by genres and styles (e.g. 12-bar blues, reggae) or non-idiomatic and free; and teacher-focus, on talk about jazz education or teachers' personal experiences.

I used a second form of inductive coding to look at the focus of teacher talk and practices, such as discussing procedures, feelings, ways of self-teaching, or ways of knowing. To address the theoretical need of seeing knowledge and knowers and the organising principles underlying practices, I moved into LCT analysis. The iterative thematic coding, concurrent with coding of the teacher interviews and the corpus, enabled me to create translation devices for epistemic relations and social relations (Table 3.1) and for semantic gravity and semantic density (Table 3.2) in all the sources of data. The translation devices were developed through prolonged immersion in and interaction with the data. I first analysed teacher discourse and practices using specialisation codes. Second, I analysed the lessons in terms of what the teachers valorised or devalorised to uncover constellations of concepts, practices, or values expressed through their pedagogy. Third, I analysed the lessons using semantic gravity and semantic density to see context-dependence and complexity in the understandings given by the lessons and consider possible affordances or constraints on students' potential to build knowledge or cultivate knowing, and to transfer them to other contexts.

### **3.8.4 Interviews: procedure and analysis**

Each teacher was interviewed once following the final lesson and was later given the opportunity to comment on the accuracy of the responses recorded. Despite originally having planned pre-teaching interviews, this idea was abandoned as redundant. Julian, Pascal, and George were interviewed at the camp and Drew, due to his commitments at the camp, one week later at his home. The interviews were semi-structured and were guided by a flexible schedule of open-

ended questions (shown in Appendix E) that was adapted reflexively as needed. I asked the teachers about a range of topics including: their own early music learning; how they responded to statements of key beliefs from the corpus about jazz teaching and learning; how they understood the basis of achievement in jazz education, or what it means to be ‘good at’ jazz; and, their approach to teaching jazz. The interviews were recorded using two devices, one recording audio through a lapel microphone and one for backup. The main device failed during Pascal’s interview, so audio from the backup recorder was used. After the interviews I had the audio tracks transcribed by the commercial service that also transcribed the classroom video. I listened repeatedly to the recordings, checked the transcriptions for accuracy, and changed names in the text to aliases where needed. I left the names of musicians not involved in the study unchanged. My analysis was based primarily on the audio recordings, with the transcript for reference. I analysed the interviews using specialisation codes.

### **3.9 Ethical Considerations**

Appropriate consideration was given to ethical issues surrounding the collection, treatment, presentation, and storage of human data in this study. Human ethics approval was obtained from the University of Sydney (included in Appendix F) before commencing research involving people. Informed consent was also obtained from all participants including the teachers, the children and young people in their classes and, for all participating students aged 18 years of under, parental consent. Samples of participant information statements and consent forms for the teachers and parents of students aged under-18 are shown in Appendix G and Appendix H respectively. Before any data gathering in the classes began, the study and the research focus on the teachers was explained to the students as well as their right not to participate or to change their minds at any point. They were given options including moving to a different class or being blurred out in any video footage. As pedagogy was the focus and not students, efforts were made to minimise footage of students’ faces. In lesson transcripts, students’ names have been changed to aliases to protect their anonymity.

The first stage of the study, analysis of publicly-available literature, involved unobtrusive methods (Denzin, 1970) and did not involve people. Ethical clearance was not required for the documentary analysis.

### 3.10 Quality of the Research

Qualitative research can involve potential problems of credibility (Corbin & Strauss, 2008) arising from its interpretive paradigm (Hammersley, 1998). Measures taken in this study to mitigate against possible limitations of validity or credibility included my personal immersion and ‘insider’ status in the field, member checking, triangulation of research methods, principled and transparent analysis enacting concepts from LCT, and peer feedback.

My background as an experienced jazz musician and teacher afforded three benefits in terms of research credibility. First, my prolonged and continuing professional involvement in the field allowed for reflexively confirming interpretations through conversation with the teachers. My cultivated gaze allowed me to see nuanced meanings in discourse and practices that might have been invisible to outsiders. Second, I used member checking to confirm my interpretations of interview responses, inviting teachers to give feedback on my account of their beliefs. Third, the subtleties of my status as a peer of the teachers countered power differentials that can be problematic in interviews (Mertens, 2018). As performers, the teachers all were senior to me but were peers in the field of jazz pedagogy. Such social hierarchies are important among jazz players and musicians tend to be confident commentators who see themselves as authorities by virtue of their experience and performing status (Martin, 2016 ). This seniority makes it unlikely that the teachers felt a need to be selective in their responses due to any perceived power imbalance. That they were my peers reduced the likelihood of their omitting ‘insider’ perspectives or language. Together, the affordances of my background experience with member checking reduced the potential for erroneous inferences or misinterpreting participants’ meanings. There were also potential limitations arising from my background, specifically my ‘insider’ status.

There was potential for me to take for granted what is known within the field, to make assumptions or neglect important issues in my analysis. Merriam (1998) identifies peer examination as one of six strategies for strengthening internal reliability of qualitative case-study research and in this case, this limitation was overcome by presenting my work to others at least two or three times each semester including: ‘Roundtable’ seminars hosted by the LCT Centre for Knowledge Building at the University of Sydney for an audience of academics and other

postgraduate students with an interest in LCT and Systemic Functional Linguistics (SFL), including an audience in-person and remotely online; at a weekly problem-solving workshop ‘S-Club’ attended by doctoral students using LCT in diverse research projects, my supervisor, and visiting scholars in which we shared our research in progress and worked together to solve problems and discuss analyses; a weekly LCT discussion and reading group for postgraduate colleagues ‘LCT-OG’, and papers at LCT international conferences. Another potential issue was the possibility for a conflict of interest in that the participants and I were all professional jazz performers who may work together and potentially rely on one another for work. However, none of the teachers were people I played with, they being ‘above’ me, nor realistically had any prospect of working with. Similarly, there was potential for me to wish to cast my peers in a positive or negative light based on personal relationships. This issue was also addressed by the regular sharing of my interim analyses with peers.

The issue of observer distortion (Sarantakos, 1993) was addressed by my staying on-site at the jazz camp as a resident visitor for the duration of the camp. My research assistant did not sleep at the venue, but stayed from the students’ breakfast time until the early evening so became a familiar sight to staff and students, as did I. We made efforts to keep the video camera and filming as unobtrusive as possible, for instance setting the cameras away from where the students were rehearsing, not moving the camera, keeping camera-operator movements to a minimum, and not speaking unless spoken to.

I dealt with the potential limitation of single-method research bias by using multiple data gathering strategies and sources for triangulation (Flick, 1992, 2014; Webb, 1970). Sources included teachers, lessons, artefacts, and public documents. Methods included interviews, analysis of classroom video, and documentary analysis.

Developing a translation device for relating data to LCT concepts made explicit the basis of my analysis, contributing to analytical transparency. In the analysis of classroom video, the focus was on pedagogy and the Specialisation basis of what was said. The principled coding of data within the LCT framework also helped deal with the potential limitation of researcher bias, which is not to say my perspective as a researcher played no part—an impossibility (Maxwell, 2018). Also helping to address this issue, I opened my analyses to peer review and general

feedback: through participation in the aforementioned weekly ‘S-Club’ workshop for sharing research work and joint problem-solving with fellow doctoral students, my supervisor, and visiting scholars; presentations at ‘Roundtable’ seminars at the University of Sydney LCT Centre for Knowledge-Building; and by presenting preliminary analyses in conference papers (Richardson, 2015, 2017, 2019). This peer feedback additionally aided in confirming the validity of my translation device and research conclusions.

### **3.11 Conclusion**

This chapter has explained how the study addressed the methodological and theoretical implications, arising from the literature review, for the research questions and focus. Guided by the theoretical framework of LCT and enacting concepts from its analytical toolkit I explained how the study comprises a staged research strategy comprising documentary analysis of a corpus of literature to access public portrayals of jazz education, followed by a qualitative case study approach to see beliefs and teaching practices of four jazz educators. Multiple collection methods and sources of data enabled the study to see beliefs and pedagogy. LCT made it possible for analysis to see knowledge *and* knowers and ways of knowing and afforded the potential to theorise from the illustrative cases. The following substantive chapters report the findings of the study. Drawing on the first collection stage, Chapter 4 is an analysis of the field enacting specialisation codes and conceptualising a ‘public face’ and an obscured ‘private reality’ of jazz education. Chapters 5 to 7 draw on the illustrative case studies, ‘Drew’, ‘Julian’, and ‘Pascal’.

## Chapter 4

### The Public and Private Faces of Jazz Education

#### 4.1 Introduction

What does it mean to be good at jazz? How is that taught and learnt, whatever ‘that’ may be? These questions, raised by Chapter 2, are important for jazz educators, for they are central to their endeavours. They are also relevant to jazz students and other stakeholders, like non-expert school music teachers and parents of students. Chapter 2 showed that, despite an abundance of literature about jazz and jazz education, the basis of achievement in the two fields can be obscure. Jazz may be characterised as dependent upon skills, techniques, and other specialist knowledge and generic features—what musicians play and how they do it or *epistemic relations*. Alternatively, understandings of jazz may foreground who musicians are and how they know, with emphasis on intuition and other personal attributes, described by Monson as ‘the personal quality of the improviser—his or her magical projection of soul by musical means’ (1996, p. 1), or *social relations*. The first of these positions emphasises knowledge and skills while the second emphasises ways of knowing and being. These very different views raise questions about what is it that jazz musicians are ‘good’ at doing and what is the basis of that achievement? This chapter explores the basis of achievement in public portrayals of jazz education.

As discussed in Chapter 3, this analysis draws on a corpus of diverse documentary sources in the public domain involving characterisations of jazz (listed in Appendix B). These were analysed using specialisation codes to afford insight into how the basis of achievement is portrayed in jazz discourse in terms of emphasis on knowledge or knowers and ways of knowing, or both, or neither. The corpus included journal articles, curriculum documents, and dissertations through interviews, and jazz histories, to popular films and blog posts. Additionally, data on the early musical education of 143 jazz greats and other prominent musicians came specifically from biographies, interviews, and sometimes other sources such as school records or newspaper reports to supplement or triangulate details.

To organise what the data are referring to, a distinction will first be made between the *field of practice* and the *field of pedagogy* depending on whether what is being described is about playing jazz or teaching and learning jazz. Second, Section 4.2 uses specialisation codes to explore differences between the reality or ‘private face’ of jazz education and rhetoric or ‘public face’ of jazz education. The chapter will question widespread assumptions that ‘jazz greats’ were all self-taught and innocent of theoretical understanding. Third, Section 4.3 considers ways that imperatives of performance are expressed in discourse about teaching and learning, with implications arising for pedagogy.

## **4.2 The Public Face of Jazz Performance**

Common and common-sense understandings of jazz education in the public domain focus principally on the field of jazz performance. It is through the narratives of such discourse that a *public face* of jazz is projected. This is in contrast to the *private face* of jazz education—teaching and learning practices and specialist technical aspects of performance obscured from public view. For instance, we see the performance, but not the training, practice, study, and learning that preceded it. Iceberg-like, the publicly visible part of jazz is not the entire picture. This section will analyse the public face of jazz using specialisation codes to interpret how this discourse portrays the what it is to be ‘good at’ jazz—the basis of achievement, and how that is said to be taught and learnt.

Next, to examine what this discourse reveals about the public face of jazz, examples across four main emergent themes are discussed and analysed using specialisation codes: emphasising personal qualities of musicians as fundamental to achievement; obscuring training and expertise; foregrounding social categories; and highlighting as important the experiences or interactions that shape a musician’s gaze, such as social networks and significant places. Section 4.2.5 discusses the issue of conflation of practice and pedagogy fields in public jazz discourse.

### **4.2.1 Defining the social arena of jazz**

The social arena of jazz is comprised of fields of practice and pedagogy, described by journalist Nate Chinen as ‘two worlds’ that are ‘separate’ but ‘symbiotic’ (Chinen, 2007, para.6).



This distinction is key to understanding contrasts between the ‘reality’ of jazz education and rhetoric about it in public discourse. The publicly visible discourse of jazz tends to originate in the field of practice and expresses the logics and priorities of that field, not pedagogy. The practice field encompasses professional performance and academic or intellectual study of jazz. The pedagogy field encompasses the selection and recontextualisation of knowledge and practices from performance and research, such as in instructional materials such as textbooks and in school, university and music examination syllabuses, as well as the reproduction of knowledge in teaching and learning, both formal and informal. Figure 4.1 heuristically illustrates the fields of jazz practice and pedagogy, modelled after Maton’s portrayal of social arenas created by the *epistemic-pedagogic device* (Maton, 2014) and Bernstein’s (Bernstein, 1990) *three fields* (cf. Chapter 2), and includes examples of their constituents. The arrows represent the omnidirectional transformations of content possible within the social arena.

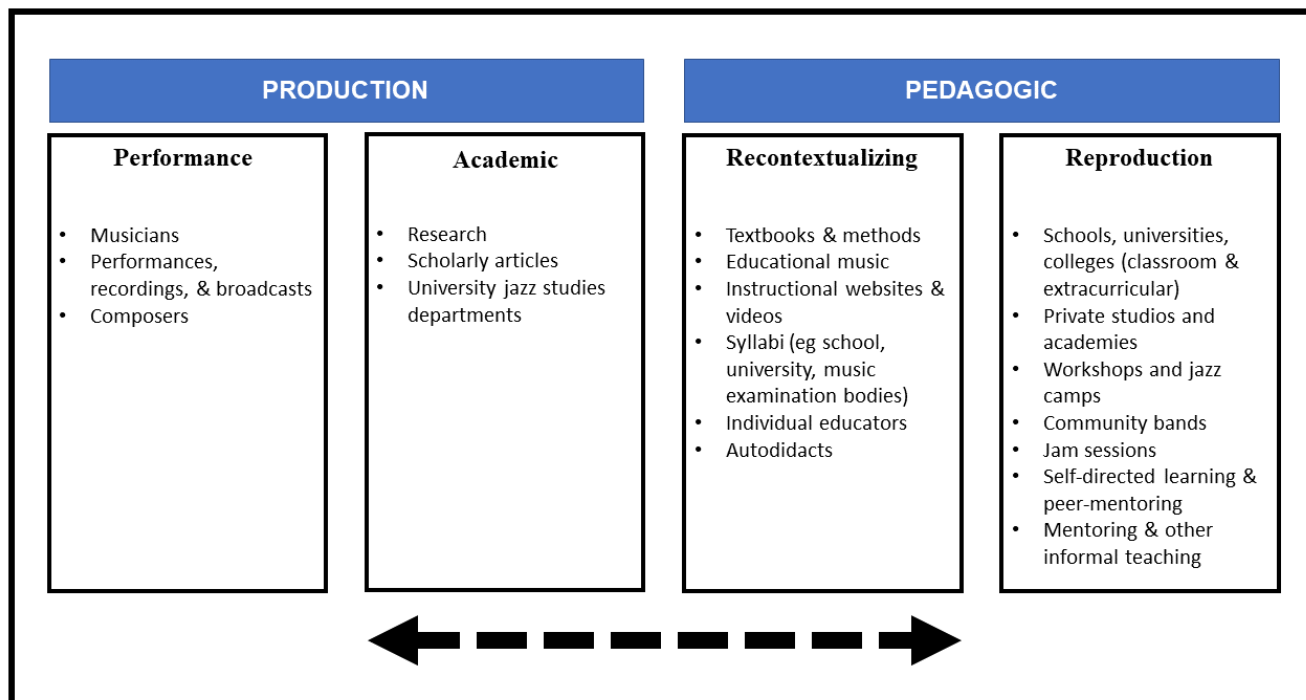


Figure 4.1. The four fields comprising the jazz education arena, after Maton (2014, p. 51).

#### 4.2.2 Emphasising personal qualities of musicians

Discussions of jazz commonly attribute musicians' success to individual qualities such as talent, genius, having a 'good ear', and creativity. These are all personal, difficult-to-define attributes stemming from internal processes that are born or cultivated. For instance, pianist Kenny Barron stressed the importance 'being able to tell a story and to have all your notes mean something' (2011, p. 24), pianist Kenny Werner writes that 'Artists ... express something from very deep in their soul' and pianist Keith Jarrett argued that in jazz 'It is the individual voice, present to itself, that needs to be heard' (1992, p. 19). Musicologist Ingrid Monson notes, 'the personal quality of the improviser ... has been rightfully at the core of what writers have wished to emphasize' (1996, p. 1). In much discourse about jazz and Afro-American musics, a personal basis is taken as axiomatic, as in Frith's assertion that 'the essence of black musical performance is the direct expression of the performers' own feelings and emotions to the audience' (Frith, 1978, p. 178).

Emphasis on knowers and ways of knowing and an absence of knowledge is often explicit and prominent in public depictions of jazz, from the music's old masters such as Louis Armstrong, to the playing of young, rising stars. Armstrong's jazz playing enacted, according to early jazz critic Hugues Panassié 'his innate goodness, his uprightness, his simplicity ... an extremely lively sensibility' and his 'finesse, spontaneity and intuition' (1971, p. 23). This emphasis on personal attributes is echoed in a more recent biography that lauds 'his quickness and sureness, so evident in his music' (Brothers, 2014, p. 3). A television documentary *Jazz* (Burns & Ward, 2001) likewise emphasised Armstrong's personal qualities as the basis of his success, the filmmakers describing him as 'an original, a man of deep spiritual feeling, the highest level of musical intelligence ... He knew he was a genius, but he understood the value of humility' (Marsalis & Burns, 2001, 10:51). Elsewhere but in a similar vein, pianist Herbie Hancock emphasised saxophonist Wayne Shorter's significance as a person who 'exudes such honesty, purity, trust, and respect for others that he can transform, elevate and awaken your life' while downplaying the relative importance of the music he played: 'it's his life force that comes shining through in this book and everything about him, which *includes* his music' (Hancock, 2004, p. x, italics in original).

Personal qualities are also emphasised in films about jazz, such as the dramatised life of saxophonist Charlie Parker in *Bird* (Eastwood, 1988) and the struggles of a fictional musician in *Round Midnight* (Winkler, 1986). Illustrative of their genre, these examples foreground the unique personal attributes of their subjects, such as talent, feelings, or predisposition towards jazz. While people, rather than techniques and jazz theory, undoubtedly make for more interesting films, a similar emphasis on knowers is reflected in other popular and trade media about jazz. One online magazine article, for example, extols the ‘seemingly effortless virtuosity’ of jazz-fusion guitarist Shawn Lane while stressing that ‘even his most technical work was undergirded by soul’ (Paul, 2015 Para. 6). In a style common in the genre, the writer was clear that it was Lane’s personal polymath attributes that made him special:

a remarkably gifted musical talent who spent a lifetime seeking to harness his gift and find its truest, most pure musical expression ... self-educated, a voracious reader who became an expert in Indian music, cinema, piano playing and a wide range of other topics. (Paul, 2015 para. 12)

Sometimes, as well as emphasising musicians’ personal qualities, discourse may explicitly devalorise knowledge. For instance, guitarist Derek Bailey objects to reductive accounts of jazz improvisation which define it in terms of theory and techniques, arguing that ‘As the essentials of improvisation have very little to do with mechanics, this type of description, as usual, gives absolutely no idea of how infinitely sophisticated this process can be’ (Bailey, 1992, p. 48). Other writers note a deeply personal or even spiritual significance with which jazz may be imbued in discourse, such as Lee (1996) who writes in a history of jazz that ‘the act of improvisation itself is frequently given a very high spiritual status, and may even be seen as being an expression of communication by or with divine forces’ (p. 220), an observation reflected in drummer Art Blakey’s belief that ‘It’s a spiritual music’ (1987, par. 30). The examples presented here are illustrative of discourse in the field and can be understood as sharing a common emphasis on knowers and ways of knowing.

### 4.2.3 Obscuring training and expertise

In contrast to ways of knowing, the public face of jazz minimises the training or expertise of musicians. For example, a publisher's promotional video shows the then twelve-year-old pianist Joey Alexander in a recording studio playing John Coltrane's 'Giant steps' (1960), a remarkable, virtuosic display of technical prowess and musicianship. The footage cuts to Alexander speaking, his words captioned on the screen for emphasis. 'My playing comes from my heart, not from technique or anything' he says, 'and that's jazz' (Rowan, 2015). To underscore the extent to which this downplays the technical basis of the performance and Alexander's expertise, it is worth considering the choice of tune accompanying Alexander's claim. 'Giant steps' is notorious as a technical challenge for improvisers, placing significant technical and conceptual demands upon performers (Gioia, 2011), and is famous among jazz musicians as a 'test piece' (Berliner, 1994, p. 90; Chinen, 2015) which could be described as 'the antithesis of simplicity' (Shipton, 2007, p. 547). Coltrane wrote it explicitly as a technical study, almost certainly influenced by a method book, *Thesaurus of scales and melodic patterns* (Slonimsky, 1975/1947), which he is said to have utilised extensively in his private practicing (Gioia, 2011; Kostelanetz & Slonimsky, 1990). The inclusion of 'Giant steps' in Alexander's album and its prominence in the video was very likely intended to showcase the prodigy's virtuosity and the novelty of remarkably fluent technique in one so young. However, the pianist's emphasis on playing 'from my heart' can be understood as foregrounding social relations (SR+) and his downplaying of technique and expertise as weaker epistemic relations (ER-). This example can be analysed as a knower code (ER-, SR+) and is typical in the field.

Claims that famous musicians were 'self-taught' are routine in jazz discourse and may even be made of (or by) those who undertook formal training. For instance, as pianist Hal Galper argues in a letter to a jazz education magazine in which he objects to jazz teaching:

No one can teach anyone how to play jazz, it is, has and always will be, a self-taught process that cannot be bypassed ... Most have learned in spite of their teachers and need us mostly to keep them on the right track of their self-teaching process. (Galper, n.d)

In another online article about jazz education, Galper reiterates: ‘It’s a well worn axiom that no one can show anyone how to play—it’s basically a self-taught process developed through trial and error and experience’ (Galper, 2000). These assertions are illustrative not only of an argument made frequently by Galper, but one that is widespread in the field. For instance, clarinetist Artie Shaw asserted in an interview that ‘you can’t teach jazz. You can learn how to play it but nobody can teach you jazz’ (Shaw, 2001, p. 30). Singer Betty Carter, also in an interview, said ‘you’ve got to have a feeling for it. I don’t think jazz can be taught’ (2001, p. 76). This downplaying of training is supported by Berliner’s findings in his fifteen-year ethnographic study of improvisation learning and practice, that included interviews with over 50 American professional jazz musicians that:

The jazz community’s traditional educational system places its emphasis on learning rather than on teaching, shifting to students the responsibility for determining what they need to learn, how ... and from whom. (Berliner, 1994)

The impression of jazz as dominated by autodidacts may be encouraged by explicit claims of self-teaching or conveyed implicitly by the common omission of jazz education from histories and its absence in jazz media (Ake, 2012). Musicians may make these claims about themselves. For instance, in an interview Australian saxophonist Don Burrows downplayed the impact of his formal training:

I did two years with Eddie Simpson, at the Conservatorium, on clarinet. That’s it. So, you wouldn’t say I was the product of any academy. It makes me laugh when I see write-ups to say I was Conservatorium trained. What a joke. I learnt to play on the bandstand. I learnt to play cross-legged in front of the wireless. (Burrows, 2001, p. 18)

Burrows’ dismissal of his formal training reflects a tendency for public jazz discourse to minimise or deny the contribution of formal training to the success of performers, in this case bypassing early training and jumping straight to *the bandstand*, an example of achievement as an unmediated progression without pedagogy (cf. Section 4.2.1). Examples of other musicians who have made the same claim in interviews include bassist Victor Wooten who asserted that ‘I was born into a band’ (Wooten, 2013, 00:06) I wasn’t taught’ ( 00:33), and pianist McCoy Tyner who

believed ‘that’s the way I learnt, you know, even though I studied piano and theory, actually playing with people ... that’s how you learn, the real school’ (Tyner, 2001, p. 129). Joey Alexander also downplayed his training:

I don’t have a teacher. But I did take a short master class 2 years ago. That’s all ... I am doing home schooling now. I couldn’t make music if I spent all day in a school ... I practice with my dad every day. My dad gives me material to practice and songs to listen to. It’s a daily menu. (Alexander, 2014, para. 8)

Joey Alexander’s downplaying of training led his interviewer to conclude that the pianist was ‘self-taught’ (Alexander, 2014, para. 2). Often it is others who make the claim that one famous musician or another was *largely self-taught*. For instance, Kelly (2013) noted this tendency among biographers, finding:

there are few accounts of *how* musicians learn to play jazz in the earliest parts of their musical lives. Those that exist are within the biographies of notable players and tend toward the fantastic, as a way to position the musician as somehow having a preternatural connection to the music that could not help but be let loose on the world. (Kelly, 2013, pp. 8-9)

Art Blakey told one reviewer ‘I’m self-taught—I had no kind of training at all’, attributing his learning to ‘a natural gift’ (Blakey, 1987, para. 13). This was despite taking piano lessons as a child (Miller, N.D), playing piano at school and drums in junior high school band (Blakey, 2005), drum lessons with Chick Webb, and mentoring by Sid Catlett and Kenny Clarke (Gourse, 2002). As another example, pianist Hal Galper asserted in a blog post that his mentors were instinctive, self-taught players:

Most of the great masters I had the good fortune to apprentice with did not know theory and played completely by ear. They learned how to play by copying their masters. They didn’t ‘know’ the ‘rules’ of music in an intellectual sense ... the term ‘knowing’ often describes a body of intellectual information. But the intuition and the ears often ‘know’ more than the intellect does. (Galper, n.d.-c, par. 1)

Galper, himself a graduate of jazz studies at Berklee College of Music (Carr et al., 1995; Fleming, 2003; Galper, 2012), names Jaki Byard, Sam Rivers, Herb Pomeroy, Chet Baker, Cannonball Adderley, Phil Woods, and later Joe Henderson, Lee Konitz, and Roy Eldridge as the ‘great masters’ with whom he apprenticed (Galper, 2012). In fact, none of these musicians was without formal music education and it is most unlikely that any played either entirely by ear or lacked knowledge of jazz theory (see Appendix D). Galper’s downplaying of formal training can be understood as a reflection of the stance that dominates the public face of jazz which emphasises musicians’ intuition, self-teaching and informal learning. This kind of thinking has been critiqued by Gioia (1989) who attributes it historically to an influential mythology of primitivism and highlights potential implications for students:

creates a general impression among musicians, both established and aspiring, that discipline is not required to learn or perform jazz; that a firm technical mastery of one’s instrument is either unnecessary or positively to be avoided as stifling the creative impulse; that emotional immediacy is to be preferred over clarity and sophistication; finally, that the various well-publicized excesses of the jazz musician’s personal life are not problems to be avoided but signs that the musician has achieved a special intensity of existence that sets him apart from his peers. (Gioia, 1989, p. 143)

#### **4.2.4 Foregrounding social categories and interactions**

Two other forms of knowers and ways of knowing emphasised prominently in the public discourse of jazz are, first, foregrounding musician’s social categories and, second, social networks or significant places. There is a tendency in writing about jazz for some authors to move emphasis beyond individuals’ attributes to foreground social categories as important to achievement. Rosenthal, for instance, asserts in a history of the *hard bop* jazz style that ‘bebop ... was partly an outburst of black rage and denial’ (Rosenthal, 1992, p. 16), a musical enactment of post-World War 2 social upheaval. Rosenthal’s narrative gives equal weight to the techniques and features of bebop, and ‘its emotional charge and even the “hip” world that surrounded it’ (p. 14). Maleness may also be foregrounded as an attribute of an ideal jazz knower, such in an assertion by Artie Shaw that women are biologically incapable of playing jazz well, claiming

that ‘the male physique is much more percussive’ (2001, p. 36). Women achieving success are frequently portrayed as a ‘jazz musician trapped in a woman’s body’ (S Tucker, n.d., p. 385).

To be American is another social category often valorised in jazz discourse, with some writers proclaiming jazz to be the musical embodiment of America and Americanness, ‘a profound intersection of freedom and creativity’ (Ward & Burns, 2001, p. vii). Like Rosenthal, Ward and Burns proclaim a social significance in jazz deeper than the surface features of the music:

In the music’s lines and phrases and riffs [is] not only a meditation on American creativity, but a joyous and sublime celebration of its redemptive future possibilities—at both a collective and an intensely personal and psychological level. (Ward & Burns, 2001, p. vii)

Pianist and musicologist Lewis Porter observes that ‘the Americanness embedded in the practice of jazz has been a touchstone for its authenticity’ (Porter, 2012, p. 20) and jazz education organisation Jazz at Lincoln Centre asserts in its mission statement that:

Jazz is a metaphor for democracy. Because jazz is improvisational, it celebrates personal freedom and encourages individual expression. Because jazz is swinging, it dedicates that freedom to finding and maintaining common ground with others. Because jazz is rooted in the blues, it inspires us to face adversity with persistent optimism. (Jazz at Lincoln Center, n.d, para. 1)

Another important social category is African–American. For instance, bassist Charles Mingus argued in his autobiography that jazz is ‘the American Negro’s tradition, it’s his music. White people don’t have a right to play it’ (Mingus, 1991/1971, p. 351). French critic Hugues Panassié proclaimed jazz to be ‘the musical urge of a whole people’ and ‘spontaneous ... untarnished by the slightest design’ (Panassié, 1960/1942, p. 22), downplaying knowledge and foregrounding the social category of race. Similarly, Panassié also claimed that ‘from the point of view of jazz, most white musicians were inferior’ (Panassié, 1960/1942, p. 10). More recently, trumpet player Nicholas Payton has argued in a blog post that the term ‘jazz’ refers to a commercialised appropriation of ‘black music’, but that in black music (including jazz) there is ‘a rhythmic lilt to



how you phrase that is encoded in your DNA that gives a sign as to where you are from' (Payton, 2014, para. 12).

A second principal emphasis on knowers is to emphasise their ways of knowing. For instance, jazz historians, typified by Ward and Burns (Burns & Ward, 2001; Ward & Burns, 2001), commonly focus less on music than on names of musicians and their social networks, significant places (cities and venues), performances and social movements. According to DeVeaux, this type of social narrative in jazz writing 'plays a crucial role in the formation of a canon, in the elevation of great musicians as objects of veneration, and in the development of a sense of tradition' (1991, p. 552). Even more than this, according to Monson (1996), knowing who played with whom, and where, and the various networks among musicians are themselves key to understanding the music played by interactive, improvisational jazz groups. Along with social networks, places like 'the city' are significant in jazz discourse in shaping and legitimising musicians (Ake, 2012). Saxophonist Phil Woods, for instance, in an interview attributes great importance to his time as a young musician around the jazz clubs of 52<sup>nd</sup> Street and 'hanging' with jazz greats:

the back of the bandstand which was just a little, and there was Bird sitting on the floor, the great Charlie Parker, the man who was changing the planet, and he had a, a big cherry pie, and he said 'Hi, kids! Would you like a piece of cherry pie?' ... and he took out his switch blade and handed me a big piece ... he was so kind, I never forgot that. That was one of the most important lessons, I mean along with coming to terms with, with the city. (Woods, 2010, p. 8)

The mixture of venue and city, the urban-sophistication of Parker with his 'switch blade', the disarming kindness of the master musician, and the connection forged by place and social interaction epitomise the significance of such interactions to the cultivation of a jazz 'gaze' in the discourse.

#### 4.2.5 Conflating fields of practice and pedagogy

Often, in discourse about jazz, these different ways of emphasising knowers and knowing are made the basis of not just playing but pedagogy too. *Playing jazz* and *teaching and learning jazz* are frequently portrayed as the same thing, which can be understood as conflating practice and pedagogy. For instance, bassist Rufus Reid complained in an interview that ‘the schools end up having a cookie-cutter effect ... everyone basically sounds alike. They all study from the same pattern book’ (Reid, 2001, pp. 330-331) and saxophonist Phil Woods that ‘university should reflect the needs of society. And society doesn’t need quite as many tenor players as we’re graduating’ (Woods, 1999). Similarly, jazz journalist and critic Nate Chinen conflates skill in performance and good pedagogy in a newspaper article about jazz education when he asserts, ‘The place where musicians find increasing opportunities ... is within educational institutions, which often means a better quality of instruction’ (Chinen, 2007 para. 26). Elsewhere, in the same piece, Chinen’s assertion that there is a ‘disconnect between jazz education and the performance and business of jazz’ ( para. 6) problematises the difference between fields with the implication that one erroneously fails to reflect the other. In these examples, it is logics of performance that inform the appraisals of pedagogy. This is typical of jazz discourse in which education tends generally to be obscured by narratives of performance, the ability to play jazz seen as an unmediated, ‘natural expression’ (Ake, 2003, p. 255). The conflation of the fields can be understood as the discursive dominance of performance over pedagogy.

A recent example of this is the case of Indonesian pianist Joey Alexander. Typical of many jazz biographies, Chinen’s (2016) account of Alexander jumps straight from childhood to the stage, performance overshadowing training to the point of invisibility:

There isn’t really any way to talk about Joey Alexander ... without stumbling over the word ‘prodigy’ ... the facts of the case are incontrovertible: Joey was a baby-faced 8-year-old when he first played in Jakarta for Herbie Hancock ... The following year, he entered and won an all-ages jazz competition in Ukraine.

He was 10 when one of his YouTube videos caught the notice of Marsalis, who arranged for him and his family to be flown to New York so he could perform at Jazz at Lincoln Center's annual gala.

Here, there is no distinction between the fields, there is only a talent that, in this case, is 'discovered', emerging fully-formed as a junior-professional on 'the bandstand', a common narrative in jazz discourse. However, despite such conflation, practice and pedagogy fields are distinct and operate according to different logics and for different purposes (Maton, 2014). As a simple example, playing scales is a common pedagogic exercise with a useful educational purpose, but judged according to the very different criteria of a performance, it could easily be seen as uncreative. Performance and academic production fields operate according to logics of professional practice whereas things like improvisation method books and jazz music lessons operate according to pedagogic logics. To paraphrase Maton (Maton, 2014, p. 48), one cannot understand jazz pedagogy by studying the performance practices of professional musicians, and vice versa.

An issue arising from this conflation of performance and pedagogy in the public face of jazz is that it may be taken as a basis for recommendations for educational practice by actors in other fields, such as academics and educators. For instance, some of the references musicians, such as McCoy Tyner (2001), make to learning 'on the bandstand' such as McCoy Tyner probably allude not to early training, but to what could be understood as professional development for working as performers. Renick (2012) exemplifies how practices of professional performers may be taken as evidence of what pedagogy for young students should be. Renick takes an anecdote from Berliner's (1994) study of jazz learning in which the members of saxophonist John Coltrane's band met at his apartment to play together and cites this as 'powerful evidence' (p. 15) that jazz is authentically learned without formal teaching:

despite the casual nature of Coltrane's living room, the learning that took place was not only focused and purposeful, but more importantly it was social in nature, curious, open, assimilating, and initiated by the interests of the musicians who participated. Consequently, it provides evidence of how democratic notions of association,

communicated experience, and improvisation were at the heart of jazz pedagogy's historical antecedent. (Renick, 2012, p. 15)

#### **4.2.6 Summary**

The themes in the illustrative characterisations of jazz practices and practitioners shown in this section constitute a public face of the field. While discourse about jazz is empirically diverse, the public image it projects is characterised by an underlying emphasis on certain personal qualities and social categories (SR+), and downplaying or absence of knowledge, expertise, and training (ER-) and so represents a *knower code*. Coming from the performance field, this code is reflected in discourse about jazz education. An implication is that education as a distinct field can be obscured, and where it is addressed teaching is often invisible in discourse about jazz education. The rhetoric of the public face valorises performers and performances but not teaching and learning and evaluates education according to criteria of practice but not necessarily pedagogy. Next, having seen the public face and its predominant knower code, the question remains of what has been obscured. The private face of jazz, and particularly the obscured field of pedagogy, will be revealed in the following section.

### **4.3 The Private Face of Jazz Pedagogy**

It is axiomatic in narratives about jazz that it 'has and always will be, a self-taught process' (Galper, n.d), and commonly assumed that formal jazz education is relatively new and inauthentic, at best a necessary pragmatic response to declines in performance opportunities (Javors, 2001) that are assumed, in the past, to have enabled young autodidacts to learn to play *on the bandstand*, 'before there was any jazz education. They learn by ear and they learn by being on the bandstand and getting their butts kicked' (Shew, 2001, p. 372). Pianist Kenny Barron similarly lamented that 'right now there are very few opportunities for real-life experience for students now' (Barron, 2011, p. 25). However, are those characterisations accurate or justified? Might there be reason to question some of the jazz world's most cherished assumptions about teaching and learning jazz? This section moves beyond the world of jazz performance and its discourse to examine the less-visible jazz field of pedagogy. First, the perhaps surprising finding, based on the biographies of 281 prominent musicians born 1885 to

1960, that formal musical training among prominent jazz players has *always* been commonplace will both indicate the extent to which claims the ‘jazz greats’ were ‘largely self-taught’ are exaggerated and begin to establish the contrast that exists between the public rhetoric and private reality of jazz. Second, recent and contemporary jazz education will be discussed, using specialisation codes to reveal its underlying organising principles and show them in contrast to jazz rhetoric.

#### **4.3.1 Jazz greats were largely formally-educated**

The assumption that the jazz greats were mostly self-taught or learned informally and did not participate in formal jazz education or institutional music education (Collier, 1993; Galper, n.d.-b; Javors, 2001) is prominent in jazz discourse, and is basic to many criticisms of formal jazz education. Many popular biographies support this idea: frequently a notable jazz musician will be reported as having been born into a musical family and largely self-taught, such as Dizzy Gillespie in *Jazz: the rough guide* (Carr et al., 1995). However, a closer look at the early lives of jazz musicians reveals a different reality. Table 4.1 lists a sample of  $n=143$  prominent jazz musicians born 1885 to 1972 whose biographies include formal training in music<sup>3</sup>. Here ‘formal’ does not imply ‘institutional’ although many in the sample, such as Walter Page, Ben Webster, and John Coltrane, did study in institutions. The formal training of these musicians included instrumental lessons, school or community bands, theory lessons, jazz and improvisation lessons, and tertiary music study. Not all of it was specifically jazz or improvisation, but much of it was and that these musicians were trained at all dispels the claim that they were ‘self-taught’. In addition to this sample, Ake (Ake, 2012) compiled another list of a further  $n=138$  leading jazz musicians born post-1950 all of whom studied jazz at university or college. The two samples combined give a total of  $N=281$  of the most famous and successful jazz musicians, all of whom undertook formal training—compelling evidence that the popular perception that jazz musicians are ‘authentically’ self-taught is unfounded. This is reflected in demographic data, such as a survey of American jazz musicians (Jeffri, 2003) finding that 79% reported studying with private teachers and other technical or professional training, and just under 45% had bachelor’s degrees

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<sup>3</sup>Reproduced in more detail in Appendix D

or higher, double the rate of the general USA population. This eloquently exemplifies the dichotomy between the public and private faces of jazz.

Included in Table 4.1 are jazz ‘greats’ such as Bix Beiderbecke, Duke Ellington, Louis Armstrong, Charlie Parker, and Lester Young—five of those cited by Collier (Collier, 1993) as examples of musicians unaffected by formal training and therefore free to develop distinctive personal styles of playing. In fact, none of this five was entirely self-taught. Armstrong played in his school band and was given lessons by Peter Davis and Joe ‘King’ Oliver (Armstrong, 1999; Brothers, 2014; Storb, 1999), Beiderbecke and Ellington were highly-trained through private lessons and school music (Ellington, 1993; Hadlock, 1988/1965; Schuller, 1989), and Young was tutored by his father, a well-known music teacher (Gelly, 2007; Russell, 1997). Charlie Parker was taught music at Lincoln High School in Kansas City, played in the school band and in his teens was given lessons on saxophone and clarinet by Tommy Douglas and in harmony and theory by Efferge Ware and Carrie Powell in addition to informal tutoring by other experienced jazz musicians (Russell, 1972, 1997). To reiterate, these musicians received musical training and therefore were not ‘self-taught’.

Table 4.1. Sample of 143 prominent jazz musicians with formal musical training

Armstrong, Louis (1901)	Douglas, Dave (1963)	Jamal, Ahmad (1930)	Johnson, J.J (1924)	Ra, Sun (1914)
Baker, David (1931)	D'Rivera, Paquito (1948)	Jarrett, Keith (1945)	Johnson, James P. 1894)	Ramey, Gene (1913)
Barron, Kenny (1943)	Edison, Harry 'Sweets' (1915)	Ellis, Herb (1921)	Jones, 'Philly' Joe (1923)	Reihardt, Django (1910)
Basie, William "Count" (1904)	Eldridge, Roy (1911)	Evans, Bill (1929)	Jones, "Papa" Jo (1911)	Remler, Emily (1957)
Bechet, Sidney (1897)	Ellington, Edward "Duke" 1899)	Evans, Sandy (c.1965)	Jones, Elvin (1927)	Rivers, Sam (1930)
Beiderbecke Bix (1903)	Ellis, Herb (1921)	Farmer, Art (1928)	Jones, Qunicy (1933)	Roach, Max (1924)
Bell, Graeme (1914)	Evans, Bill (1929)	Ferguson, Maynard (1928)	Jones, Thad (1923)	Rollins, Sonny (1930)
Bellson, Louis (1924)	Evans, Sandy (c.1965)	Foster, Frank (1928)	Krupa, Gene (1909)	Sanders, Pharoah (1940)
Benson, George (1943)	Farmer, Art (1928)	Galper, Hal (1938)	Lang, Eddie (1902)	Schneider, Maria (1960)
Blakey, Art (1919)	Ferguson, Maynard (1928)	Getz, Stan (1927)	Lateef, Yusef (1920)	Scofield, John (1951)
Bley, Carla (1938)	Foster, Frank (1928)	Gibbs, Terry (1924)	Leonard, Harlan (1905)	Shaw, Artie (1910)
Brown, Clifford (1930)	Galper, Hal (1938)	Gillespie, Dizzy (1917)	Lewis, John (1920)	Shorter, Wayne (1933)
Brown, Ray (1926)	Getz, Stan (1927)	Goodman, Benny (1909)	Liebman, David (1946)	Silver, Horace (1928)
Brubeck, Dave (1920)	Gibbs, Terry (1924)	Gordon, Dexter (1923)	Lloyd, Charles (1938)	Sims, Zoot (1925)
Burrell, Kenny (1931)	Gillespie, Dizzy (1917)	Grabowsky, Paul (1958)	Lovano, Joe (1952)	Smith, Jimmy (1928)
Burrows, Don (1928)	Goodman, Benny (1909)	Grey, Al (1925)	McBride, Christian (1972)	Stitt, Sonny (1924)
Burton, Gary (1943)	Gordon, Dexter (1923)	Hall, Jim (1930)	McGann, Bernie (1937)	Stubblefield, John (1945)
Byrd, Donald (1932)	Grabowsky, Paul (1958)	Hampton, Lionel (1908)	McLean, Jackie (1931)	Swallow, Steve (1940)
Carter, Benny (1907)	Grey, Al (1925)	Hanes, Roy (1925)	McPartland, Marian (1920)	Tate, Buddy (1913)
Carter, Ron (1937)	Hall, Jim (1930)	Hargrove, Roy (1969)	Metheny, Pat (1954)	Tatum, Art (1909)
Christian, Charlie (1916)	Hampton, Lionel (1908)	Hawkins, Coleman (1904)	Mingus, Charles (1922)	Taylor, Dr Billy (1921)
Clarke, Kenny (1914)	Hanes, Roy (1925)	Heath, Jimmy (1926)	Monk, Thelonius (1917)	Teachgarden, Jack (1905)
Clayton, Buck (1911)	Hargrove, Roy (1969)	Henderson, Joe (1937)	Montgomery, Wes (1923)	Terry, Clarke (1920)
Cobb, Jimmy (1929)	Hawkins, Coleman (1904)	Hines, Earle (1903)	Morgan, Lee (1938)	Tyner, McCoy (1938)
Cole, Nat "King" (1919)	Heath, Jimmy (1926)	Hinton, Milt (1910)	Morrison, James (1962)	Waller, T. "Fats" (1904)
Coltrane, John (1926)	Henderson, Joe (1937)	Hodges, Johnny (1907)	Moten, Bennie (1894)	Watson, Bobby (1953)
Corea, Chick (1941)	Hines, Earle (1903)	Holland, Dave (1946)	Oliver, Joe "King" 1885)	Watts, Jeff "Tain" (1960)
Davis, Miles (1926)	Hinton, Milt (1910)	Holman, Bill (1927)	Orsted Pedersen, NH (1946)	Webster, Ben (1909)
DeFranco, Buddy (1923)	Hodges, Johnny (1907)	Horn, Shirley (1934)	Page, Walter (1900)	Werner, Kenny (1951)
DeJohnette, Jack (1942)	Holland, Dave (1946)	Hubbard, Freddie (1938)	Parker, Charlie (1920)	Williams, Mary Lou (1910)
Dodds, Baby (1898)	Holman, Bill (1927)	Hutcherson, Bobby (1941)	Pepper, Art (1925)	Williams, Tony (1945)
Dodds, Johnny (1892)	Horn, Shirley (1934)	Jackson, Milt (1923)	Peterson, Oscar (1925)	Wilson, Teddy (1912)
Dolphy, Eric (1928)	Hubbard, Freddie (1938)	Jamal, Ahmad (1930)	Pettiford, Oscar (1922)	Woods, Phil (1931)
Dorsey, Jimmy (1904)	Hutcherson, Bobby (1941)	Jarrett, Keith (1945)	Powell, Benny (1930)	Young, Lester (1909)
Dorsey, Tommy (1905)	Jackson, Milt (1923)	Jensen, Ingrid (1966)	Powell, Bud (1924)	Young, Snooky (1919)

Formal training in the early lives of notable jazz musicians tends to be little mentioned or omitted from biographies (Kelly, 2013), potentially contributing to the notion that they were autodidacts. For instance, while most of the data upon which this section draws come from biographies, it was not always easy to find. It involved delving beyond the surface of popular biographies, and in many cases is supplemented or triangulated by data from interviews with the musicians, histories, and other sources such as newspaper articles and school records. For instance, historical newspaper reports contributed details about a combined schools band that Australian saxophonist Don Burrows played in as a student (he was 'band captain')(Sydney Morning Herald, 1938) and that Ken Matthews was the school teacher who gave American saxophonist Sonny Stitt private lessons in junior high school (White, 2011). Information about

trumpeter Ingrid Jensen's jazz studies at university came from Berklee College (Berklee College of Music, 2016).

However, as Section 4.3.2 showed, formal training can also be downplayed or denied by musicians themselves, even those with university training. Ornette Coleman, the sixth iconic stylist valorised by Collier, for example, probably studied music at high school but his early training is largely undocumented and is obscured by tales such as Coleman's claim that he could play the alto saxophone at a professional level from the *first time* he touched the instrument as a child (Coleman, 1987). The reality of Coleman's training is hidden behind a social and political narrative of racist oppression and the American civil rights struggle. However, in most cases it is not so difficult to find evidence of formal music training. Even without formal training, informal training seems to have been commonplace and it is highly likely that very few jazz musicians have really been entirely self-taught. Certainly, claims such as that famous musicians of the past knew nothing of theory (such as Galper, n.d.-b; Panassié, 1960/1942) are incorrect.

A case exemplifying the kinds of musical training typically overlooked in discussions of notable jazz musicians is famous trumpet player and pioneer of the bebop style Dizzy Gillespie, who featured in a prominent 2016 blog post about '15 famous musicians who are totally self-taught' (Schlozman, 2016)<sup>4</sup>. Even the aforementioned *Rough Guide* mentions that Gillespie's father was a musician and 'through him Dizzy gained a working knowledge of several instruments' (Carr et al., 1995, p. 234). What that abridged biography omits is the relatively comprehensive musical education that Gillespie experienced involving a range of informal and formal training:

- music in his own home thanks to his musician-father, music-making at church, and piano lessons as a child (Shipton, 1999);
- taught to read music by his cousin, Norman Powe (Gillespie & Fraser, 2009 (1979));
- he learnt trombone then trumpet at school and played in his school band from Third grade, taught by Alice Wilson whom Gillespie acknowledged as a significant mentor;

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<sup>4</sup> The post was ranked #1 in an August 2019 Google search for 'self-taught musicians'. The same post also lists Thelonious Monk and Louis Armstrong, neither of whom was self-taught.



- informal trumpet lessons with his older brother who passed on knowledge from his own formal lessons (Gillespie & Fraser, 2009 (1979));
- participated in the musical life of his elementary school, including playing in the pit orchestra for school plays as well as in the school band;
- school music teacher Alice Wilson taught Gillespie how to play tunes in a jazz style (Gillespie & Fraser, 2009 (1979));
- played small-scale and casual gigs such as local dances in a band with his cousin and neighbours;
- sat in at band rehearsals at a local high school;
- seems also to have had trumpet lessons with Fletcher Linton, although Gillespie said Linton taught him nothing (Gillespie & Fraser, 2009 (1979));
- won a music scholarship to Laurinburg Technical Institute where he studied music, among other school subjects. He also played in band there under the direction of cornetist Shorty Hall; and
- practiced extensively as a teen with his cousin, Norman Powe (Shipton, 1999) and began entry-level professional performances.

This summary of Gillespie's musical training shows he was not largely self-taught. Instead, his educational biography suggests a motivated student who was encouraged by many mentors, received formal and informal lessons on various instruments and was even given explicit instruction in jazz playing. Gillespie was but one of the 143 musicians in Table 4.1 with similar training. Many of them studied music at university or, as professionals, sought out well-known theory or improvisation teachers for private lessons, as trumpeter Art Farmer did with George Russell (Farmer, 1995).

The assumption that formal training of jazz musicians is a recent phenomenon (Green, 2002; D. Murphy, 1994; Tolson, 2013) is incorrect and claims that great players of the past were mostly self-taught are exaggerated. For instance, Kennedy (2005) documents the contribution of public school teachers to jazz education from the early Twentieth century, college-level jazz education has been documented as early as 1900 (Prouty, 2012), and the musicians of Table 4.1, born as early as 1885, all had formal training. Later, but still years before the 'start' of jazz education in

the 1960s proclaimed by Murphy (D. Murphy, 1994), 7.8 million USA military veterans took advantage of the G.I. bill after World War 2, to attend college and large numbers of these studied music including jazz, and college music programs expanded to accommodate the influx (Myers, 2013). For example, the Julliard School of New York advertised in 1947 in the jazz magazine *Metronome* ‘training for professional musicians in all branches of music’ (Myers, 2013, p. 58). What these examples show is that part of the reality of jazz education, the private face of jazz, is that formal and informal training have always been part of the musical education of jazz musicians, likely including a majority of the ‘jazz greats’. A corollary is that specialist technical aspects of jazz playing obscured in jazz discourse make an important contribution to these players. Having established this historical perspective leads next to the question of what jazz teaching and learning include.

#### **4.3.2 Reality of jazz education**

Examining the aspects of jazz practice that are selected and recontextualised in theory and improvisation texts, school and university syllabuses, and case studies of jazz teaching affords insight into the kinds of knowledge involved in the jazz field of pedagogy, giving a sense of what is taught and what is learnt. The same insight may not necessarily be reliably gleaned from what actors in the field say, be they musicians or other commentators, because, as Section 4.3.1 highlights, there is often a dichotomy between jazz rhetoric and the reality of jazz education. It will also be shown that the practices of teachers and students cannot be assumed from textbooks or syllabus documents in isolation.

The most famous examples of jazz improvisation textbooks and methods are the publications of Jamey Aebersold, David Baker, and Jerry Coker, sometimes collectively referred to as the ‘ABCs of jazz education’ (Herzig & Davis, 2011). Aebersold is best known for ‘play-along’ sets, such as *How to play jazz and improvise* (Jamey Aebersold, 1967), *Major and minor in every key: learn to play jazz* (J Aebersold, 1981), and *Maiden voyage: fourteen easy-to-play jazz tunes* (J Aebersold, 1992)—compilations of lead sheets or exercises and supplementary suggestions for student improvisers such as scales to fit each chord accompanied by recorded backing-tracks for practicing along with a rhythm section. Baker and Coker are known for method books such as *Improvisational patterns: the bebop era* (Baker, 1979) and *Elements of the jazz language for the*

*developing improviser* (Coker, 1991). These include chord-scale and other parts of jazz theory, examples of idiomatic and formulaic patterns, modes and exotic scales, and so on, foregrounding techniques and specialist knowledge. Knowers and knowing receive little emphasis other than in general advice such as Baker's suggestion to students that 'the player must bring something of his personality to every musical situation!!!' (1983, p. v) or Aebersold's note that 'listening to jazz masters ... provides stimulation for your own imagination and gives you a "feel" for how the song can be played"' (1992, p. ii). These brief comments stand out as exceptional amidst thousands of words about specialist knowledge such as 'practice procedure for memorizing scales and chords to any song' (J Aebersold, 1992, p. iii) or 'Achieving variety with the bebop major scale' (Baker, 1983, p. 48). Coker (1964) writes, introducing his first method book, that improvisation depends on a performer's 'intuition, intellect, emotion, sense of pitch, and habit', foregrounding epistemic relations and social relations, but then explains that he will focus exclusively on the intellect as it is 'the only completely controllable factor' and that if 'the approach seems cold and calculated, remember that most artistic accomplishment requires academic training' (pp. 3-4), emphasising epistemic relations and de-emphasising social relations—a knowledge code. These authors thus acknowledge the predominant knower code of the performance field but establish the knowledge code of their approach (ER+, SR-). In addition to methods there are also jazz histories and analyses that focus on the musical features of various styles, such as *Hard bop* (Rosenthal, 1992), *Jazz* (Giddins & DeVeaux, 2009), *The birth of bebop* (Scott DeVeaux, 1997), and studies such as those by Berliner (1994) and Monson (1996). The content of these kinds of text can be seen as emphasising epistemic relations—foregrounding specialist knowledge (ER+), and downplaying social relations—minimising the importance of knowers or ways of knowing (SR-), a knowledge code (ER+, SR-).

Syllabus documents, like textbooks, afford insight into the jazz field of recontextualisation, showing what knowledge from the practice field is selected and how it is pedagogised. They can also highlight the dichotomy between criteria from performance and the educational logics governing pedagogy. For instance, explaining the philosophy underpinning his program, the director of one Australian university jazz school proclaims:

Jazz is an artform where the practitioner must be spontaneous, creative and free from the constraints inherent in many other forms. It is about individual expression in the moment, responding in real time to influences sometimes so subtle, that upon later examination it is arguable that they ever existed outside the performer's mind.

How could you possibly teach such an activity? How would an institution look, feel or behave that purported to give qualifications in the performing of something that even the experts cannot define. (Morrison, n.d, para. 1-2)

Knowledge is downplayed mainly by its absence, but also in the idea of jazz as mysterious. Morrison strongly emphasises knowing, such as 'individual expression' and 'the performer's mind'—a knower code. Morrison then shifts briefly into stronger epistemic relations, explaining that while 'great skill and much knowledge' is required to play jazz, 'danger lies in the regimentation of the delivery of this information creeping into the music itself' (para. 3), conflating pedagogy and practice. He elaborates by describing authentic jazz learning in 'a world full of jazz clubs and jam sessions, in a culture where people took the time to sit for many hours discussing how they felt about music' (para 7), weakening epistemic relations and re-asserting the importance of knowers. Morrison explains that in his school 'we understand that jazz is a performing art of the most personal kind, yet with deep traditions and a multitude of skills required to reach one's potential' (para. 8). This expresses a knower code downplaying techniques, skills, and knowledge (ER-), and emphasising personal qualities of musicians, self-expression, and cultivating a jazz gaze (SR+).

In contrast to this position, syllabus materials for the program emphasise knowledge and downplay knowers or knowing, such as in this sample of an improvisation class outline:

Extensions of basic jazz improvisation techniques are studied in order to develop the student's facility in the technical and stylistic aspects of improvisation. The altered scale will be introduced and chord/scale relationships and their application to improvisation will be discussed. Ensemble repertoire will be used to provide a basis for improvisation. (University of South Australia - school of Creative Industries, 2020)

The aim of the class is ‘To develop the student’s facility in the technical and stylistic aspects of improvisation’ (U of SA, 2020). Illustrative of this program’s course descriptions and similar syllabi, this emphasis on techniques and specialist knowledge and an absence of knowers or knowing can be analysed as stronger epistemic relations and weaker social relations—a knowledge code (ER+, SR–). In this, there is a code clash between the knower code of the institutional philosophy and a knowledge code in the syllabus. This may highlight the recontextualisation of jazz knowledge as it is pedagogised in preparation for teaching and repurposed according to institutional imperatives, indicative that Morrison’s rhetoric from the practice field is not the same as the syllabus from the pedagogy field. However, syllabus documents are not the same as teaching. How pedagogy might be enacted cannot be assumed from those texts without seeing what actually happens in the classroom.

Even if textbooks and syllabus documents emphasise knowledge and minimise knowers and knowing, it does not necessarily follow that somewhere there are classrooms of students sitting in disciplined rows trying to learn jazz by reading method books and memorising formulae. There may be, though it seems unlikely given the range of experiences involved in the biographies of the musicians in Table 4.1 as well as in more recent studies such as Dyas (2006, 2011), Goodrich (2005, 2007), Kelly (2013), Libman (2014) and Murphy (2009) showing that jazz education in universities and schools includes a variety of experiences. As well as theory these studies, encompassing university and high school programs, described students involved in ensemble playing, jam sessions, entry-level professional performing outside of school, listening to live and recorded music, and similar diverse experiences curricular and extracurricular, formal and informal. Understanding of the breadth and variety of learning involved in jazz, of knowledge and knowing, is further demonstrated by Paul Berliner’s famous (1994) ethnographic study of how jazz musicians learn to improvise reveals a richness of technical and social learning.

Three of these studies Goodrich (2005), Dyas (2006), and Kelly (2013) involved observations of jazz teaching in American high schools and reveal something of the private face of jazz education. Goodrich’s study, *inside a high school jazz band* (2005) described a program in which the main focus of teaching was on rehearsal and performance of notated music and

improvisational aspects of jazz were left mostly as the students' personal responsibility. Where Goodrich emphasised the significance of peer mentoring and self-teaching and downplayed the private lessons the students took outside of school, the program he described emphasised both knowledge aspects of jazz, such as accurate score reading in big band, ensemble precision, and other procedures and 'knower/knowing' aspects such as self-teaching, and cultivation: 'the moment students enter the band room ... they become immersed in the world of jazz. Inside these walls a jazz community is both created and connected to the surrounding music community' (Goodrich, 2005, p. 213). This can be analysed as an elite code (ER+, SR+) of stronger epistemic relations and stronger social relations. Kelly (2013) described a similar curriculum in the program he observed, where the typical student 'plays in groups, has school and private lesson teachers, listens, learns technique(s) and theory, and hangs. No one source for learning jazz has all that he needs' (p. 196), emphasis on both knowledge and cultivation as a jazz knower—an elite code. Like Goodrich, however, Kelly predominantly found band teachers who paid 'little attention to the nuances of jazz' (p. 191) such as improvisational aspects. Dyas (2006) described what could similarly be described as an elite code enacted in the jazz teaching at two specialist music high schools but with improvisational aspects of performance also taught explicitly in the classroom by specialist jazz teachers. These case studies are important, because they offer rare empirical examples in research of jazz educators' enacted pedagogy and their stronger epistemic relations demonstrate a specialist technical aspect of jazz in education that is minimised in jazz discourse. Interpreted using specialisation codes the curricula described reveal an elite code in these examples, contrasting with the knowledge code enacted in textbooks. An implication of this is that enacted jazz pedagogy cannot be seen in or understood by looking at method books or syllabus documents in isolation.

### **4.3.3 Summary**

This section has shown the 'reality' of jazz pedagogy, the private face obscured in public jazz discourse. The 281 biographies of formally trained famous musicians in Table 4.1 and in Ake's 'Table 11.1' (Ake, 2012, pp. 244-247) show that formal music education and specialist jazz training have always been part of learning to play jazz. It shows that 'school' learning and jazz education are not new and are historically authentic practices that have helped nurture many of the most celebrated jazz players. The illustrative examples of Aebersold, Baker, and Coker, show

that jazz improvisation method books predominantly emphasise knowledge and minimise knowing and can be understood as manifesting a knowledge code. The example of a university jazz school revealed a clash between the knower code, reflective of the practice field, espoused in the director's statement of philosophy and the knowledge code of the syllabus, showing the distinction between the public face of practice and the private face of pedagogy. Like the biographies in Table 4.1, empirical studies of jazz teaching and learning indicated code clashes, between first, the public knower code of jazz performance (Section 4.2), second, the knowledge code of recontextualisations such as textbooks, and third, the élite code enacted in teaching and learning in those cases. Having seen the private face of jazz teaching and learning, and the contrasting dominant public face of performance and the extent to which it minimises the importance of formal education, raises the question of what relationship the pedagogy fields have with the practice fields, how jazz education is portrayed in public discourse, and what influence that might have on perceptions of the status of jazz education. The following section shows how discourse from the performance field works to reach into and shape the field of pedagogy.

#### **4.4 Reflections of Practice in Discourse About Pedagogy**

The emphasis on knowers and ways of knowing with the minimisation of techniques, expertise, and training that characterises the public face of jazz performance is strongly reflected in discourse in the field about teaching and learning jazz. This is most evident in rhetoric from the field such as criticisms of jazz education by musicians, typically in interviews and commentaries. These coalesce around three main themes: (1) jazz education fails to teach jazz; (2) formal training in jazz is inauthentic; and, (3) jazz education has harmed the performance field.

##### **4.4.1 'It's not jazz'**

One important theme in rhetoric about jazz education is that it does not actually teach jazz, significant in that it questions the purpose of formal jazz education. For instance, saxophonist Phil Woods (2010) and pianist McCoy Tyner (2001) both argue in interviews that the value of jazz education lies mainly in teaching appreciation of jazz to non-musicians. For instance, Tyner said:

I have a doctor friend ... who loves to play trumpet in his spare time. I think it's great to have someone who really loves the instrument and the music ... educated listeners, maybe that's one thing that can come from jazz studies. (Tyner, 2001, p. 131)

Australian vibraphonist Jack Brokensha argued in an interview that 'the universities are turning out third alto players' (Brokensha, 2001, p. 60), meaning technically-capable musicians adept at reading music, but unable to play jazz: what universities teach is not jazz. Pianist Hal Galper agreed with this sentiment, arguing in an article that institutional jazz education is ineffective as a way of teaching musicians and therefore university jazz education should be for training non-performers to provide infrastructure and support for performers. Musicians, according to Galper, are self-taught and perfect their craft on 'the bandstand'. This leads him to calls for a 'jazz masters guild' to coordinate authentic vocational training for musicians (Galper, 2000) and to provide a replacement for institutional jazz education that he sees as both inauthentic and ineffective.

Guitarist Derek Bailey contends that, lacking capability to cultivate knowing, jazz education can only teach styles that are easily reducible to formulaic principles, notably bebop and focuses excessively on musical features to the exclusion of the personal. He criticises what he sees in formal jazz training as a 'standardised, non-personal approach to teaching improvisation' (Bailey, 1992, p. 50). A similar critique of a pedagogical focus on musical features is implicit in musician Arthur Rhames' assertion that he avoided close imitation or transcription of models as a way of learning because 'he realized that "they were all playing out of their experiences, their lives" ... he decided that jazz performance is "too personal" to try to duplicate what other artists "were saying"' (Berliner, 1994, p. 121).

The assumption that jazz education does not really teach jazz is also reflected in secondary sources, such as journalism and scholarly writing. For instance, in a journal article, Hickey (2009) argues that 'What we claim to be 'teaching' as improvisation in schools is not true improvisation' because 'True improvisation cannot be taught—it is a disposition to be enabled and nurtured' (p. 286). This can be understood as reflective of the field's knower code, downplaying knowledge and emphasising knowers and knowing. Following Hickey's logic, if jazz is emotions, dispositions, life-experiences, and self-expression—internal processes and



personal attributes—then such things are not directly accessible to teachers and might be fostered or cultivated, but not taught. The author of another study criticised one David Baker method book for ‘narrowly defined “jazz language” over-focused on technique and “patterns that fit” over expression and individuality’ (Dyson, 2007, p. 128). Chinen’s aforementioned claim of a ‘disconnect’ (2007) between jazz performance and pedagogy implies a notion that what goes on in jazz education is not jazz.

Each of these illustrations exemplify the tendency of rhetoric from the performance field to downplay the knowledge side of jazz and the empirical features of the music (ER–) and to emphasise as fundamental the personal, ‘knower’ side (SR+), which can be understood as a knower code (ER–, SR+), reflective of the field. More than this, however, such discourse can be analysed as the conflation of practice and pedagogy fields. For instance, in response to the questions raised by Chapter 1, the stance illustrated by these examples is that being ‘good at’ playing jazz and learning jazz require both being the right kind of knower. Regardless of the veracity of that position, it projects the logic of performance onto pedagogy, conflating the fields.

#### **4.4.2 Formal training in jazz is inauthentic**

Criticisms of jazz education may also be justified on the grounds that it is inauthentic, involving claims that it is not how notable players of the past learnt and/or that it is based upon Eurocentric rather than Afrocentric curricula and principles. While the assumption that jazz players historically were mostly self-taught is incorrect, as the formally trained musicians of Table 4.1 highlight, it is pervasive in rhetoric from the field and is frequently reflected in discourse about pedagogy. For instance, journalist James L. Collier (1993) uses the assumption that ‘jazz musicians, in an earlier day, had to learn for themselves’ (p. 152) as an important justification for criticising jazz education. Writing about the imagined authentic learning practices of musicians of the past, Collier argues that ‘self-teaching ... made their work instantly identifiable ... And because taste is always individual, something that springs from deep inside the personality, their work was bound to be distinctive’ (p. 153) and uses this supposed inauthenticity to criticise formal jazz education that, he claims, ‘works against individualism’ (p. 153). Another journalist, Nate Chinen, draws on the theme of inauthenticity to contrast contemporary jazz education with

a mythological past of learning on the bandstand when he described one jazz teacher he observed as ‘basically behaving more like a mentor than a professor, filling a niche of jazz instruction once upheld by bandleaders like Art Blakey and Betty Carter’ (Chinen, 2007, para. 20).

The charge of inauthenticity can also be found reflected in scholarship. For instance, in a doctoral dissertation on improvisation learning, Watson criticises ‘jazz pedagogues’ David Baker and Jerry Coker whose methods he characterises as attempts ‘to formalise’ jazz learning, ‘Contrary to this characteristically individualised process’ (C. Watson, 2012, p. 115)<sup>5</sup>. West (2015) in a review of jazz education research findings bases part of his analysis on the axiom, not one of the research findings under discussion, that historically, musicians ‘learning jazz usually did so aurally by imitating more experienced mentors and/or peers’ (West, 2015, p. 38). In addition to the assumption that it is not how things used to be done, formal jazz education is also attacked as inauthentic on the grounds of Eurocentrism.

Many critiques of conventional, formal jazz education argue that it is Eurocentric (Baker, 1981; Galper, 1993; Javors, 2001; Renick, 2012)—based on principles, pedagogies, and aesthetic values of western art music instead of a proclaimed authentic ‘African methodology’ (Galper, 1993). Afro-centric pedagogy in such narratives implies oral teaching, aural learning, emphasis on rhythm and ‘feel’, implicit teaching and learning through proximity to master musicians, cultivation through immersion in a community of practice, and facilitative of affective learning, all of which are valorised in such discourse. ‘Western’ pedagogy, conversely, is characterised as visual, theoretical, analytical, technician, focused on pitch and harmony or other musical elements relatively less important in jazz, based on authoritarian or positivistic modes of direct instruction, and facilitative of cognitive learning, all of which are negatively-viewed. For instance, Hal Galper complains that ‘The problem with Western education is that it is purely analytical’ (Galper, 1993, para. 13) and:

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<sup>5</sup> The term *pedagogue* is here pejorative in tone, as it is in Bailey (1992) and Javors (2001)

many times I've met students and teachers who have been misled by a Western, classical approach to learning and elevate the importance of a theoretical background over knowing how to play intuitively. (Galper, 1993, para. 12)

The 'Africa' referred to in this context is an imaginary place, acknowledging the historical roots of Afro-American music and aiming to distinguish the tradition from European music. It is a common theme in Hal Galper's writing on jazz education (Galper, 1993, 1999, 2000, 2001, 2002, n.d.-a, n.d.-b). This imaginary Africa is also invoked in academic studies, such as in Javors (2001) who contends that 'African ideals, in which defensible jazz practice should be based, have rarely been incorporated in to the workings of the American music curriculum' (p. 155). Beale (2001) reviews a wide range of jazz pedagogy literature which refers to 'African' methods of music education, but also reports critiques of views that ignore the heterogeneity of African cultures as overly simplistic (p. 139). This point is reinforced elsewhere, for instance by Adeyemi & Adeyinka (2003) who point out that 'like today, a wide range of teaching methods prevailed between and within non-literate societies in Africa', and that 'both theoretical and practical approaches were employed in teaching' (p. 434), and further that 'there was no clearly defined mode of transmission' (p. 438). At least one of the 'African methods' described by Adeyemi and Adeyinka seems somewhat removed from the creative and nurturing aims of jazz educators: 'Among the Ankole, "slow learners and offenders were killed to discourage slow learning and scare young people from committing similar offences"' (Tiberondwa quoted, Adeyemi & Adeyinka, 2003, p. 438) and 'they committed to memory ideas that they did not understand and the values they had no right to question. Indigenous education thus tended to kill the spirit of initiative, innovation and enterprise' (p. 437). This one African pedagogy at least seems far from compatible with the type of education valued by the group of UK-based jazz musicians interviewed by Beale (2001). They placed 'emphasis on self-discovery and self-awareness through self-expression' that Beale suggests 'implies a learner-educator relationship that is therefore facilitative rather than directive, and which emphasises nurture rather than control' (p. 184). Perhaps more serious yet than the accusations of inauthenticity in these illustrative examples, is rhetoric that formal jazz education as a whole is a failure and that it has had a negative effect on creativity and innovation in the field of jazz performance.

#### 4.4.3 Jazz education has harmed jazz performance

Some critiques of jazz education focus on alleged failures and/or negative effects on the field of performance. For instance, in an online article pianist and jazz educator Hal Galper comments:

one well-known educator once expressed to me a recurring nightmare: ‘what if we graduated a student who couldn’t play?’ I would postulate that this is the case with the majority of graduates of the current educational system. (Galper, 2000)

Other musicians working as tertiary-level jazz teachers are similarly critical of jazz education, such as Javors (2001). Trumpet player Bobby Shew shared the same concern about university jazz training, that ‘you come out of there with a performance degree in jazz, and then you go on a bandstand and you can’t play ... it says the whole thing is a failure’ (Shew, 2001, p. 388).

Trumpet player and musicologist Ed Sarath has criticised jazz education for ‘failing to realize the experiential core of jazz’, a sentiment echoed by saxophonist Phil Woods who also worries that tertiary schools are graduating performers far in excess of what the market can accommodate: ‘it’s kind of become so collated and codified that everybody now has the same “Real Book”, the same fake books’. (Woods, 1999). Drummer, Ed Soph argues that formal jazz education mostly reproduces itself, creating ever more educators who are ‘mediocre’ as performers. A proliferation of music schools, he feels, has led to a decline in standards manifest in a supposed ‘cycle of propagating more and more institutionally-based teachers’ (Soph, 2001, p. 449).

Clarinetist Artie Shaw and former head of jazz studies at Sydney Conservatorium of Music, saxophonist Don Burrows share the concern that formal jazz education fails to develop creativity or individuality of expression, aspects of jazz they see both as essential to jazz and lacking in the field’s results (Burrows, 2001; Shaw, 2001). Singer and jazz educator Betty Carter, saw jazz education as irrelevant claiming it is only about knowledge whereas ‘if you don’t have that little ingredient that makes you a jazz player you never will be, anywhere’ (Carter, 2001, p. 76), emphasising knower attributes as the basis of learning jazz. Jazz students too may see their own training as deficient (J. P. Murphy, 2009). Where these criticisms exemplify arguments that formal jazz education fails to teach jazz or neglect essential expressive aspects of the art, others blame it for supposed declines and crises in the practice field.

There is a widespread argument following from claims that jazz education fails to foster individuality that teaching, in tertiary institutions especially, has had a homogenising effect on jazz (Ake, 2012; Burrows, 2001; Prouty, 2008; Wilf, 2010). Musicians Don Burrows (2001), Artie Shaw (2001), and Phil Woods (1999) for example, all felt that, in the 1990s, all young tenor saxophonists graduating from universities sounded alike. Burrows complained that:

They all sound like John Coltrane clones, here and in every country I go to. I'm so bored with it I don't even bother going to listen. I want to hear an identity not an identikit.  
(Burrows, 2001, p. 19)

Interestingly, according to Burrow's logic, John Coltrane would be considered a failure because as a university student he played in the style of Johnny Hodges of the Duke Ellington band (DeVito et al., 2013), and likewise Eric Dolphy, an iconic free jazz reeds player who as a student imitated Charlie Parker (Horricks, 1989).

Another example of this criticism, often-cited, is made by Collier who blames jazz education for a supposed stylistic stagnation in jazz: 'With students all over the United States being taught more or less the same harmonic principles, it is hardly surprising that their solos tend to sound much the same' (1993, p. 155). He described this as an 'homogenizing process' (p. 156) that, he argues, is not unique to jazz but is more widely symptomatic of institutional teaching in creative fields. In a move that is typical in this rhetoric, Collier claims that every musician of the past was an 'instantly identifiable' (Collier, 1993, p. 153) individualist yet cites as evidence a tiny handful of jazz greats (cf. Section 4.2.3). Setting aside the inherent unfairness in contrasting university students with the professional recordings of the genre's superstars, and of judging musicians of today according to anachronistic standards (Libman, 2014), it seems likely that anyone very familiar with any given musician might find them 'instantly recognisable'. As a teacher, I can instantly recognise the playing of any of my students while to many non-aficionados 'all jazz sounds the same' (Quora.com user post, 2016). Rank-and-file jazz musicians without fame are invisible in the type of narrative Collier's argument exemplifies. Even if Louis Armstrong, for instance, was distinctive as a player, it is not clear what place ordinary professionals have in the rhetoric, let alone students.

Another related criticism of formal jazz education is that it stifles creativity, and so is responsible for a supposed stagnation and crisis in jazz, a claim made by jazz students (J. P. Murphy, 2009), by scholars (Beale, 2001; Borgo, 2007; C. Watson, 2012), by journalists and biographers (Collier, 1993; Nicholson, 2005; Nisenson, 1997), and by musicians (Brokensha, 2001; Burrows, 2001; "In conversation with John Scofield," 2009; Shew, 2001). Guitarist John Scofield, a graduate of Berklee College (Myers, 2012), complained that 'jazz education and the squareness of the university just don't sit right with me' ("In conversation with John Scofield," 2009). Exemplifying the charge that formal jazz education stifles creativity are claims by Collier (1993):

[most jazz instructors] are well aware of the dangers of over-rigid training, of squelching the musical instincts of their students. But nonetheless, most of them feel duty-bound to give their students the same rudiments, exercises, and études that music students in any field will get. (Collier, 1993, p. 153)

Collier's principal objection is to institutionalised jazz education and the formal teaching that this implies. The teaching practices that he sees as contributing to artistic stifling include jazz educators' instrumental pedagogy, use of written methods, improvisation instruction, and focus on jazz theory. In this, Collier's objections can be understood as arising from a code clash. Illustrative of a widespread stance in the field, Collier objects both to teaching practices that emphasise knowledge and to direct instruction—epistemic relations. What he decries as absent or lost are ways of knowing and being—social relations, such as individuality, self-teaching, taste, personality, autonomy, and self-expression. Thus, Collier valorises social relations and devalorises epistemic relations, expressive of a knower code. In the absence of empirical evidence that creativity in jazz has declined or of a causal relationship between formal jazz education and crises in the artform, real or imagined, these criticisms can be understood as expressive of a clash between the predominant knower code of the performance field and the stronger epistemic relations seen as underpinning pedagogy, whether a knowledge code or an élite code.

Other commentators extend the criticism beyond creative-stifling to include authoritarianism. For instance, David Ake notes that jazz education tends to be viewed as 'unhip', a perception

encouraged in part by, and implicit in, stereotypes of autocratic teachers, ‘the ensemble conductor who appears to wield a high degree of control over students’ (2012, p. 251).

This archetype has infiltrated popular culture too, for instance embodied by central character in a recent film *Whiplash* (Blum et al., 2014) in which a university jazz band-director bullies and belittles his students. Pianist Kenny Werner alleges in his part-autobiography part-motivational text that this jazz teaching-style is commonplace:

since many were taught this way ... they teach this way. Fear and anxiety are passed from generation to generation. Also, there are those who occupy positions of authority, but are incompetent—that too causes fear. (Werner, 1996, p. 65)

According to Kelly (2013) the stereotype of the authoritarian teacher may not be over-stated, ‘based on numerous stories from participants and as well as educators whom I observed during the study and with whom I interacted when adjudicating at jazz festivals’ (pp. 190-191).

However, examples of teachers who are bullies do not show that teaching itself is inherently authoritarian, any more than inexperienced musicians ‘being on the bandstand and getting their butts kicked’ (Shew, 2001, p. 372) implies that apprenticeship equals brutalisation.

Adopting a more moderate tone, Collier believed that ‘in part, jazz musicians are reluctant to offer advice because it might seem presumptuous’ (1993, p. 152), a concern also expressed by the jazz educators interviewed by Beale (2001) in his study of distinctions between professional jazz and its pedagogised forms in education. English guitarist Derek Bailey objected more strongly to jazz education’s claimed stifling authoritarianism, almost to the point of caricature, in a critique of the bebop-derived approach that dominates conventional curricula:

[due to] its somewhat simplistic rigidity, its susceptibility to formulated method ... bebop has obviously been the pedagogue’s delight. It has proved to be one style of improvising which can be easily taught. And taught it is; in colleges, music schools, night classes, prisons. (Bailey, 1992, pp. 49-50).

#### 4.4.4 Summary

These illustrative criticisms of jazz education as ‘not really jazz’, as inauthentic, as a failure, and as deleterious to the field can be understood as rhetoric reflective of the practice field being projected onto the pedagogy field. This is not to question the valuable contributions of studies such as Javors (2001) or others to a more nuanced understanding of jazz pedagogy, for instance by highlighting the potential neglect of the ‘knower’ and ‘knowing’ aspects in institutional jazz teaching but it does call into question the ‘either-or’ binary thinking that underpins many of the criticisms of jazz education, such as the fallacy that if some teachers are bullies, then all teaching must be unacceptably authoritarian. While empirically diverse, these criticisms all share a common basis in foregrounding knowers and ways of knowing and downplaying knowledge, expertise, and training—a knower code. Given the apparent strength of influence of the performance field over the public face of jazz (cf. Section 4.2), these criticisms illustrate how the logics of pedagogy, and hence the educational needs of students, might become overshadowed by values from the performance field that may have little to do with teaching and learning.

#### 4.5 Conclusion

This chapter has shown how the public face of jazz, emphasising knowers and ways of knowing, overshadows knowledge, skills, and expertise—a private face. The public face portrays achievement in jazz as based on the personal qualities of musicians, who they are, and how they come to know jazz, while downplaying their techniques, expertise, or training—a knower code (ER–, SR+). This emphasis can make it difficult to see that formal and informal training, techniques, and other specialist knowledge *as well as* cultivation into the social practices and values of jazz often play significant roles in the musical education of successful jazz musicians.

A major implication of this is that education is near-invisible in the public face of jazz, both in current discourse and in narratives of jazz history. The public face overwhelmingly characterises jazz learning as personal, private, and authentically occurring without pedagogy. Where education is addressed, teaching is often portrayed in negative terms as inauthentic and incompatible with jazz. Another implication of the public face of jazz is that only people from certain social categories or those with certain qualities or experiences can be legitimate. This



problematizes any who might be the wrong kind of knower, such as students or teachers lacking the specialised attributes. The rhetoric of the public face of jazz excludes many if not most people from the *possibility* of learning jazz.

To recap, this chapter has shown that the jazz field's public face discounts teaching and emphasises autodidacticism or expression of innate qualities as the basis of learning jazz—not teaching *and* learning, just learning. However, the examination of biographies and the private face indicate a more complex obscured reality. This raises questions of what jazz educators see as the basis of achievement in jazz education, what strategies they use to teach the 'unteachable', what they teach, and what the potential implications of their pedagogic practices might be for students' access to achievement. Chapters 5, 6, and 7 address these issues through case studies of jazz teaching in lessons for young people. The three cases are illustrative of specialisation codes active in the field. Each chapter looks at beliefs, examines the knowledge and knowing included in lessons, explores knowledge- and knower-building, and considers educational implications arising.

## Chapter 5

### The Public Face of Jazz in the Classroom: The Case of Drew

#### 5.1 Introduction

Chapter 4 showed that it is widely taken as axiomatic that jazz musicians know how to play jazz intuitively and are self-taught. Jazz is routinely characterised in public discourse as the expression of its players' personal qualities and the province of a talented few. Criteria from the dominant performance field downplay the role of knowledge and the techniques involved in playing jazz and emphasise its innate and self-expressive aspects, a stance enacted in widespread beliefs that jazz is unteachable and formal instruction inauthentic or redundant. Analysed using specialisation codes, this was understood as a *knower code*. Chapter 4 also revealed alternative accounts of jazz, in the biographies of jazz greats and in obscured pedagogic fields in which specialist musical knowledge and techniques are foregrounded—*knowledge codes* (ER+, SR–) or *élite codes* (ER+, SR+). Stronger epistemic relations in jazz teaching and learning may well be the reality of the pedagogy experienced by a majority of contemporary students, particularly in formal or institutional settings, or among those reliant on popular improvisation method books (Ake, 2012; Borgo, 2007; Prouty, 2006).

Having shown how jazz teaching and learning are portrayed in discourse, Chapter 4 raised questions. First, what do jazz educators see as the basis of achievement in jazz education, second, what do they teach and, third, how do they teach jazz and with what affordances and potential implications for learning. The purpose of this chapter, and Chapters 6 and 7, is to address these questions in case studies of specialisation codes active in the field and embodied by the beliefs and teaching practices of three potentially illustrative jazz educators. First, this chapter introduces 'Drew', a teacher who strongly emphasised people and their qualities and downplayed the importance of techniques or other knowledge. The chapter explores Drew's beliefs and pedagogic practices in three main parts. First, it draws on interview responses to analyse Drew's perception of jazz playing and jazz *teaching and learning* using specialisation codes. Next, it looks at Drew's pedagogy, drawing on analyses of classroom video recordings of

his lessons to show *what* he taught, again using specialisation codes. Finally, using semantic codes, it analyses potential affordances for students' knowledge-building and knower cultivation.

## 5.2 Personal Beliefs

'Drew' (a pseudonym), viewed playing jazz and teaching and learning jazz both in the same terms. He explained jazz as intuitive and stemming from individuals' innate capacities and personal qualities, emphasising knowers and ways of knowing, such as emotions, talent, and intuition—stronger social relations. At the same time, he downplayed the importance of techniques, procedures, theory, or other specialist knowledge—weaker epistemic relations. He spoke of teaching and learning in the same way and downplayed the significance or relevance of explicit instruction—in short, a *knower code* (ER–, SR+). In this section, drawing on interview data, I analyse how Drew accounted for his personal jazz ability, his beliefs about the basis of achievement in playing jazz more generally, and his views on jazz teaching and learning.

### 5.2.1 Self-understanding

Drew downplayed the role of knowledge and formal training, describing his most significant learning as intuitive and his jazz ability as stemming from a predisposition or natural talent for it—self-understanding underpinned by a knower code. This code played out in several ways: (1) when he spoke about his early musical experiences; (2) in his recollections of informal jazz education; and, (3) speaking about his formal jazz education. He also accounted for his successful jazz-playing brother's achievements in the same terms. Drew did not see all music nor all learning as a knower code, however, for he explained his non-jazz musical education as a knowledge code, highlighting that, to him, jazz contains special characteristics that distinguish it from other musical practices.

When Drew spoke of his earliest musical encounters, he emphasised natural ability and the natural emergence of an intuitive aptitude for improvisation and his cultivation through immersion in music and music-making. He spoke of these early experiences as part of his jazz education as they stimulated his nascent talent. For instance, when he described communal

singing in church as a small child and listening to records with his brother, he emphasised personal discovery and emergent creativity:

I discovered that people were singing these melodies and making up things to them and making up harmonies. So, my brother and I would sit next to my mother and do this. (Drew, interview).

A predisposition for jazz was a significant contributing factor to Drew's success in his narrative. He characterised this as an innate talent for jazz working in concert with a 'musical ear'—aptitude plus biology. From this starting point he suggested that a primary means by which he came to know about jazz was aurally, a way of learning facilitated by his keen ear for music, rather than through 'book-learning' or by being taught. He alluded to this, for example, in a recollection of church where he said he learnt the songs aurally, 'when I was unable to read and write yet'. He also claimed to have been able spontaneously to harmonise with the singers. Additionally, he believed his early communal singing experience to have further enhanced his aural perception: 'ear training, that's what it was. It was a lot of singing at a very young age'. In these recollections Drew described his earliest, nascent jazz knowledge as deriving from internal attributes interacting with first-hand experiences of music from which he constructed his own understandings: emphasis on dispositions, cultivation, and intuitive learning and downplaying techniques, other specialist knowledge, or explicit instruction. Drew also emphasised himself as a knower when he spoke about his informal jazz education.

Drew's informal jazz education included listening to records, beginning to play instruments, and jamming with his brother and friends. He saw the understandings he gained from these as self-teaching and described his learning as intuitive. For instance, he claimed to have played jazz instinctively as a young child even before he knew what it was: 'I didn't know I was playing jazz at the time'. Although playing initially by instinct, he said that when he realised that he was playing jazz he 'discovered' some of its defining principles:

I didn't really identify it with jazz, even after hearing more jazz originally. But then once I discovered that it wasn't necessarily just a style, but more a language ... I recognized what I had been doing when I was practicing, when I was jamming ... I think the first

time that I was really improvising, and conscious of improvising, I was nine. (Drew, interview).

The emphasis in Drew's talk about his informal jazz education on discovery learning, talent, and self-expression downplays knowledge and emphasises knowing—a knower code. This was also evident in the way he spoke of his formal jazz education too.

Drew described formal jazz training including a church jazz band, private drum lessons, and an ensemble class at the Sydney Conservatorium. When speaking of these, he downplayed knowledge or training and emphasised himself as a knower as most important. For instance, as his first organised jazz education, he remembered that 'the local church had a Dixieland band, and so I had the experience of learning traditional New Orleans music'. Later, at the Conservatorium:

I didn't even go to the audition ... I got a call from Dick Montz saying, 'I'd actually like you to do the chair' ... For two years, I essentially studied with all of the people at the Con. (Drew, interview).

His descriptions downplay teaching and training and emphasise learning and experience, foregrounding himself as an intuitive knower. Even in an institutional setting, Drew emphasised people he knew, his abilities, and his own learning while downplaying teaching or any specific knowledge he may have acquired. Similarly, people, as well as learning and cultivation, were also foregrounded in an account of jazz drum lessons that additionally highlighted the potential of techniques to serve self-expression: 'Jeff had been playing with Bob Barnard ... I was studying with Jeff. He was a jazz musician that believed that I just needed the right tools'. However, Drew did not simply see all his music education the same way.

For instance, speaking about classical piano lessons and school brass band, Drew emphasised teaching, principles of musicianship, and formality while downplaying personal attributes or cultivation:

I learned the piano formally with a classical teacher for a very short time. But musicianship as well was taught ... my first formal music lessons were coming ... to the Pittwater College of Music. And the piano musicianship, and then trumpet lessons at the school, ... band lessons. (Drew, interview).

In another example, Drew described one of his teachers as ‘a very strict, rudimental drummer’ (rudiments are sticking patterns for drums, so ‘rudimental’ here means precise and technical), but stressed that that drummer was not a jazz musician and the lessons taught him technique but not jazz:

though he had no jazz or any desire to even listen to jazz or knew anything about jazz or listened to jazz drummers, he would set about to give me a basic technique. (Drew, interview).

Here Drew emphasised that, while he specialised particular types of knower in jazz, this teacher was not of the right kind. His narrative about these lessons portrayed their techniques-focus as symptomatic of not being jazz and that their significance was for knowledge but not knowing. Drew’s account of learning jazz emphasised autodidacticism and his personal qualities as a knower—stronger social relations, and downplayed specialist knowledge and training—weaker epistemic relations. This can be analysed as a knower code. In contrast to his jazz learning, Drew spoke of everything else as a knowledge code. Next, having shown how Drew understood the source of his personal ability to play jazz, I shall discuss the way he characterised playing jazz more generally.

### **5.2.2 Beliefs about what it means to be ‘good at’ jazz**

Drew’s definitions of what jazz is and what it means to be good at it, or how success is measured, also downplayed knowledge and emphasised knowing. He spoke of jazz as an internal quality possessed by a few select people that is knowable emotionally but not objectively and that achievement in jazz means being good at ‘that feeling’. To unpack Drew’s understanding of jazz, I shall discuss first his assertion that jazz is innate to certain people, and then examples he gave of the kinds of people who do have jazz ‘in’ them. Finally, I will examine what might be

described as an empirical relativism that characterised Drews definitions of jazz that contrasted his more rigid classification of jazz in terms of knowers and ways of knowing.

Drew argued that jazz is an attribute of some people, is not universal, and can only be developed in those with the right predisposition. In his opinion *jazz* and *music* are not synonymous and he represented *jazz* as a personal attribute that can be expressed *through music*:

Jazz is a music but ... I'm gonna separate music and jazz because ... jazz doesn't speak to everybody as a language. It doesn't speak to everybody in terms of the listener, in terms of players. I know really, really good classical musicians and jazz doesn't talk to them. (Drew, interview)

His argument was that whereas 'music's in everybody', jazz is not and only some people can know jazz. Thus, according to Drew, while everybody may have the capacity for musical expression, only some have the potential to play jazz. This raises the question of who those people might be.

Among those with the innate potential, Drew believed that jazz is 'in some people in different quantities'. His brother, he said, exemplified a successful musician in whom jazz was strong:

my brother, who is purely at a genius level in his playing ability ... You can see jazz talks to him very, very clearly. It's something that he's embodied himself in many ways, in things he does even. (Drew, interview).

Here, his brother's attributes as a knower were explicitly the basis of his success. The 'genius-level' jazz that he played and even 'embodied' was an expression of who he is. Skill as a performer was subordinate to personal attributes, knowledge downplayed and knowing emphasised. Drew's valorisation of his brother's talent gives us one example of the kind of people to whom 'jazz speaks'. Other examples are various canonical musicians who Drew claimed embody the jazz-predisposition.

Drew frequently named as exemplary various famous musicians whom he valorised for who they were and their idiosyncratic styles rather than for what they could do. His measure of success was more the extent to which an individual resembled an ideal knower and less their technical virtuosity, downplaying specialist knowledge and the empirical features of jazz. For example, he said of pianist Thelonious Monk that ‘his technique wasn’t quantifiable necessarily in his playing’. He said that Monk’s technique was based in emotional virtuosity: ‘it was about the technique of being Monk ... Having the vision to be Monk *was* a technique’. Whether being good at jazz meant emotional virtuosity or self-acceptance, Drew regardless can be understood as expressing a knower code in defining the source of distinction in jazz as who a person is while downplaying things like the skill with which they played their instruments. Not only did Drew see the basis of jazz as personal, he also argued that the music cannot be defined or known by its empirical features.

Drew saw the expression of jazz as a social practice among those with the right attributes: ‘there’s no jazz in a sense, it was a way of playing’. Indicative of his weaker empirical classification of jazz he used Mozart, the classical composer, as one example of a noteworthy musician whose reported extemporisations were ‘pure improvisation and jazz’. In another example, Drew dismissed empirical realisations of talent, a musician’s actual performances, as a criterion for achievement and called instead for a non-musical measure of jazz success in which the knower was paramount:

I actually believe that the only way to quantify what is a good jazz musician is someone who’s accepted that as their life at whatever level they play at, that the rawest and youngest of players who accepts that is a complete jazz musician and a good one. (Drew, interview).

In Drew’s talk about jazz playing in general, his strong discounting of techniques and specialist knowledge—weaker epistemic relations—and heavy emphasis on knowers and ways of knowing—stronger social relations—indicates a knower code. Particularly having seen his conviction that jazz is innate and cannot be taught, raises questions about how Drew understood jazz education, its purpose or value, and what it might include.



### 5.2.3 Views on jazz education and teaching and learning

Drew expressed a view of jazz as largely unteachable and was ambivalent about the role of direct instruction in how improvisation is learnt. He argued that technique is unimportant as a focus or outcome of jazz education and was critical of conventional jazz pedagogy. Like the weaker epistemic relations and stronger social relations underpinning Drew's characterisation of his own ability and his beliefs about the basis of achievement in jazz playing, these views show that a knower code also underpinned his stance on *teaching and learning*. To explore this, I shall discuss his assertion that jazz is unteachable and then examine how he reconciled that with his role as a jazz educator. Then I will consider criticisms he made of perceived faults in conventional jazz education before revealing what Drew thought the proper objective of jazz education is.

Because Drew understood playing jazz as self-actualisation, he considered it impossible to teach by instruction: learning jazz, he argued, means developing as a knower and not accumulating techniques, so the idea of teaching was problematic for him. Drew said he agreed with statements from the performance field such as 'you can learn jazz, but you can't teach it' and that jazz greats 'were largely self-taught'. Where his ambivalence towards direct instruction stemmed partly from a belief that emotions cannot be taught, Drew also associated traditional teaching with transmission of knowledge, something he regarded negatively as authoritarian and incompatible with authentic jazz learning. Instead, he valorised independent discovery learning. He reconciled his role as a teacher with this perspective by redefining himself as a mentor and facilitator of learning experiences.

Drew called for 'teaching' to be redefined as 'mentoring', because 'teaching jazz involves all aspects of experience and mentoring'. Drew's approach to improvisation pedagogy provides an illustration of how his concept of mentoring might be enacted. He explained that a mentor could facilitate learning jazz improvisation through guidance and modelling, but not direct instruction. He advocated pedagogy that provides 'a framework' for students to learn but not explicit teaching of the content of improvisation. Responsibility for learning and results, for Drew, lay with the student:

I say, ‘learn “Autumn Leaves”. Come back and play the melody. Then come back and let’s sing the guide-tones together’. So we have this structure and then—So they play their first solo on ‘Autumn Leaves’ and then I say, ‘Fantastic, let’s move on’. (Drew, interview)

Drew felt that technique, unlike improvisation, can be taught directly. However, to him technique is important only to the extent that it enables musicians ‘make that statement that they wanna play’, a personal and pragmatic matter. Also, he contended that the procedures of jazz and its specialist knowledge are relatively mundane and relatively unimportant, something he reiterated to his students in the lessons:

You’re at the stage where the benefit of being with someone like me and learning about music is not to sit there and play through standards that you can do on your own, and learn on your own. (Drew, Lesson 3)

Effective jazz teaching, Drew argued, does not need to focus on the pragmatic but rather should foster what he saw as higher-level aspects of jazz such as improvisation and, most importantly, self-expression. He was critical of conventional teaching approaches for neglecting the personal aspects of jazz.

Drew argued against conventional knowledge code approaches to jazz education, contending that their emphasis on techniques and theory was unhelpful: ‘the traditional way of helping them improvise’ was a waste of time in lessons because it is ‘not really taking them anywhere’. As an alternative, he proposed that jazz education should allow for the emergence of the individual: ‘you start with everybody being a masterful improviser, masterful, and seeing what happens. Give them the complete last lesson first’. More basic parts of the jazz-like technique were not something Drew said he was interested in teaching and he saw them as the responsibility of students in private self-teaching. An obvious question arising from these views is what, in Drew’s view, jazz education should aim to do.

Drew considered emotion and self-expression to be the basis of jazz and, therefore, the desirable outcome of jazz education:

Once you've felt it, Duke's thing: 'If you don't know, no one can tell you'. If you've played and you felt that, then you know that's what you always look for. (Drew, interview)

Because of this, he said, he tried to curate experiences for students that might help them to know the 'true feeling of playing'. Of his lessons in this study he explained 'that was really what I wanted the ensembles to experience, something unforgettable'. He contrasted this approach with conventional jazz pedagogy which he characterised negatively as involving transmission of low-level knowledge, 'sitting down with a piece of chalk and a blackboard', an approach he saw as ill-equipped to cultivate knowing. In the lessons (Section 5.3 below) he said he was especially concerned to quickly facilitate cultivation of the students as jazz knowers, in limited time, explaining that 'I have four days, I have a fixed amount of time in that class for those musicians to experience something'.

Drew saw it as a challenge for jazz educators to design curricula that can elicit an emotional response to jazz through experience. Students cannot know jazz, he argued, from being told or by reading about it: 'They're never gonna feel it any other way' so 'how can you write out a curriculum to find that? How do you teach that?' So, for Drew, techniques and procedural aspects of improvisation can be taught, but are the responsibility of students to learn. Jazz as knowing, he felt, can only be discovered individually in response to authentic experiences and he defined success for a jazz student as finding 'peace with what you're doing' and that 'what matters is what you feel about your self-expression in music'. Drew said he approached teaching as a facilitator of experiences to cultivate knowing in students, with the qualification that learning required an innate predisposition to jazz. He was able to reconcile his own status as a teacher of the unteachable by recasting himself as 'mentor'.

#### **5.2.4 Summary**

A fundamental qualification in Drew's characterisation of jazz learning was that it is only possible for certain people, those to whom jazz 'speaks'. In his view it is an exclusive form of knowing. He saw aptitude or predisposition as essential to learning to play jazz and argued that the untalented can neither be taught jazz nor learn to play it. He said that someone lacking the

appropriate predisposition cannot even become a student of jazz, asserting that ‘mediocrity is not a student. A student is someone who obviously has taken that step ... So they’re two different things’. That is, the criteria for entry to the field is talent and motivation, and only with these can someone learn or be taught. He argued that not only did a student need to possess the right disposition for learning jazz to be even a possibility, only the talented could truly know what it was, recognise it, or understand it fully:

only the talented can know how good genius is. Mediocrity will listen to someone like Mozart or [Drew’s brother] ... or a player with that ability and not know really what they’re doing and not understand that, but ... there’ll be those that just listen to Mozart and go, ‘I don’t feel anything. I didn’t get any anything’ ... They are not, I believe, someone that ... you would ever take on. (Drew, interview)

Drew’s downplaying of knowledge and emphasising knowers and ways of knowing can be understood as a knower code: weaker epistemic relations and stronger social relations. This view of jazz education reflected the dominant knower code of the field (Chapter 4), epitomised by Drew’s paraphrasing Duke Ellington’s maxim ‘If you don’t know, no one can tell you’. This rhetoric proclaimed jazz to be a restricted field that requires being the right kind of knower as the key to admission.

This section has shown Drew’s conception of learning and playing jazz to be a knower code and generally reflective of the dominant code of the performance field. Given the extent to which his views reflected the field’s public face, Drew could be seen as an illustrative example of it and broadly representative of a position that, as Chapter 4 showed, is widely-held and influential. Having seen that Drew saw jazz and jazz *teaching and learning* as knower codes, questions remain about whether in practice his teaching reflected those espoused views and, if so, what kind of pedagogy that stance might lead to in the ‘real-world’ of jazz lessons, how it might play out in pedagogy.

## 5.3 Teaching Practices

To see what Drew taught in his lessons, and the extent to which his pedagogic practice might reflect his espoused views on jazz teaching and learning I shall discuss illustrative examples drawn from the classroom video recordings and analysed using specialisation codes. The data include recordings of four 90-minute group lessons he gave to a class of teenagers at a music camp (Chapter 3). First, I briefly describe the lessons before summarising Drew's pedagogy using specialisation codes to illustrate his teaching of *jazz knowledge* and of *jazz knowing*. I then summarise the values, dispositions, and practices he valorised or devalorised to show how he taught knowing and signalled authentic practices. This shows what it was that these lessons gave the students, especially given that Drew's explicit objective in the interview was not knowledge-building. It answers the question of what the lessons taught. This analysis affords insight into the kinds of knowing Drew sought to cultivate his students.

### 5.3.1 The lessons in summary

Drew's class was an intermediate-level group of 11 students aged 14–18 years playing as a *combo*, the standard term for a small ensemble of mixed-instruments. It was a more advanced group than those of Julian (Chapter 6) or Pascal (Chapter 7) but much less-experienced than the most advanced students at the camp. The students were proficient on their instruments but not yet advanced jazz players. The class was 90 minutes on each of the first four days of the camp and these were videoed for this study. At the end of the camp the combo was to perform a 12-minute concert for the students' parents. The atmosphere in the classroom was informal, though Drew maintained quite firm control over the group, albeit in a casual and friendly style. If ever students went off-task, Drew quickly reined them in. He always dressed casually in brightly-coloured shirts. Figure 5.1 shows the physical set-up of the class (less one absent student), the students sitting in an open arc facing Drew.



*Figure 5.1.* Drew with his students.

### Lesson 1

The first lesson started with Drew explaining to the students that playing by ear would be their focus for the week. The main activity was a series of exercises around a 12-bar blues encompassing scale degree numbers, the blues chord progression, ear training, improvising riffs and solos, ensemble interaction, and free improvisation.

### Lesson 2

Following a brief discussion of the free improvisation done the previous day, the first half was devoted to an exercise in reading and rehearsing written big band-style arrangements of music from a set of ensemble books. The tunes included ‘Too close for comfort’ (Wolpe [arranger], 2004), ‘My funny valentine’, and ‘They can’t take that away from me’. The second half involved a collective improvisation activity, free jazz-style albeit teacher-directed, inspired by the rain falling outside.

### Lesson 3

Lesson 3 started with rehearsal of a song, ‘Autumn leaves’ (Kosma & Prévert, 1946). This included simple chord-scale analysis of the harmonic structure, devising and rehearsing an arrangement, improvised solos, and playing-by-ear and singing exercises. Next was a reprise of the previous day’s free improvisation exercise, followed by feedback and a lesson about free improvisation. Next came advice on self-teaching after the camp and on improving rhythm section-soloist interaction. The lesson finished with a rehearsal of an improvised blues.

### Lesson 4

This lesson began with feedback and discussion about a class performance at the previous afternoon’s student concert and a rehearsal of ‘Autumn leaves’ with variations in contrasting rhythmic styles, such as a bossa nova three-four time. This led into a joint construction of a groove and riff-based jam in a reggae feel that included aural imitation exercises and writing humorous lyrics. The rest of the lesson was devoted mostly to class discussion and teacher talk including advice for practicing, a critique of jazz education, and Drew’s jazz education autobiography and other personal details about his life and family. The lesson concluded with music reading from the Wolpe (2004) books.

### **5.3.2 Teaching jazz knowledge, cultivating jazz knowers: what the lessons taught**

The lessons involved a range of exercises or activities that included music reading from arrangements, reading and improvising from a lead sheet, playing or improvising music by ear, and teacher-centred talk either about jazz or things personal to Drew. Overwhelmingly, as I will show, Drew’s teaching in all these activities was underpinned by a downplaying of specialist knowledge and techniques and an emphasis on knowers and ways of knowing as basic to learning and playing jazz. Drew tended most often to minimise the importance of what a musician or student knows and what they can do—weaker epistemic relations and foregrounded who a musician or student is and how they know—stronger social relations, a knower code (ER–, SR+). In this Drew’s teaching practice was generally consistent with his espoused beliefs and reflected the field. He did not always stay in that code, occasionally shifting into a knowledge code (ER+, SR–), but each time he returned and retrospectively renovated the temporary knowledge-emphasis as serving knowing. To illustrate the kinds of knowledge and ways of

knowing Drew's lessons included, I first examine what was taught by the free improvisation activity in Lesson 2. Second, I discuss a lesson in which Drew shifted into a knowledge code. Third, I show how the sequencing within and between activities enacted a knower code.

For most of the time in the lessons, personal aspects of playing jazz were the emphasis, such as self-expression, creativity, emotions, and playing by ear. For instance, one major activity in every lesson that brought all these things together was 'free' collective improvisation by the class. In Lessons 1 and 4, these were loosely-related to a genre or style: 12-bar blues in the first lesson and reggae in the fourth. Lessons 2 and 3 included lengthy non-idiomatic group improvisations in response to the rainy weather outside, devoid of explicitly predetermined or style. I will focus on the first of the two 'rainstorm' improvisations, in Lesson 2 as illustrative of the kinds of knowledge and knowing Drew's lessons involved. First, I briefly describe the activity as it unfolded. Then I will illustrate how, in this plus many other examples, Drew: (1) emphasised knowers and ways of knowing; (2) worked to manoeuvre the students into sharing his view about improvisation; and (3) alerted the students to a canon of significant jazz players.

The 'rainstorm' lesson involved the class responding musically to heavy rain that was tumbling down outside the room. With lights turned off Drew asked the students to place their music stands behind them, perhaps symbolically underlining the creative nature of the experience by removing the paraphernalia of notation and impersonal knowledge and directing the students' focus towards self-expression and feelings, ears and imaginations now paramount. Drew asked the students to look out the window and play what they saw. The only technical instruction was 'let's play it in an F kind of way, we'll do an F as the key centre'. He gave more direction to focus the students' attention on what he wanted from them:

words won't describe what we're going to play, but if you, if you truly use your ears, even though you can hear something else. And look, that's a part of the sound too. That other band playing bebop just there, is going on. But we're in this rainy environment. We're going to create this sound that, that is revolved around the environment, but we're at Jazz Camp too, you know ... Just take a breath and try and still your mind. Alright?  
(Drew, Lesson 2)



Figure 5.2 shows a snapshot of this part of the lesson, with Drew directing dynamics as the students improvised to the storm. Drew scaffolded<sup>6</sup> the experience for the class, for instance directing their attention to the rain and using gestures to control dynamics, occasionally shouting instructions. The music shifted from atonal squeaks and dissonant flurries of notes over an ominous synthesiser drone, to funky grooves, pulsated through dramatic dynamic and textural contrasts, and back again to end as it started, synthesiser drone and abstract cymbal swirls fading away leaving only the storm and the gloom in the silence. After a quiet moment, Drew spoke to the class about what they had just done and invited them to reflect on the experience.



*Figure 5.2.* Drew’s class improvising to the storm.

Drew explained to the students how he saw the value and purpose of exercise and the reasons behind his gestures and other scaffolding. He spoke in terms of feelings and dispositions, emphasising the personal basis of the experience: ‘free playing takes an incredible amount of maturity to do well. But, it’s an experience that you have to have’. He expanded on this, adding that ‘it’s a bit of a scary thing because you don’t know what’s going to happen, you don’t know

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<sup>6</sup> In this study, ‘scaffolding’ refers to a pedagogical technique whereby a teacher temporarily supports students to do something such as perform a piece of music or use a technique they cannot yet manage without assistance, support that is gradually removed until the students can perform independently (Bruner, 1985)

what you're going to create' and justified 'doing a lot of directing' on the grounds that the students lacked the maturity required. All of this foregrounded emotions and self-expression—stronger social relations. In contrast, he explicitly downplayed knowledge aspects of jazz improvising:

the reason I like my students to experience it is I believe that *these* [points to pile of musical scores] ... Sure, you've got the framework of listening; and the chords ... but why can't you create from within the blues, from within a chord structure, this same type of idea? ... free playing takes an incredible amount of maturity to do well. But, it's an experience that you have to have. (Drew, Lesson 2)

Drew's point was that ultimately improvisation should be led by self-expression and not rigid chord structures or techniques. In so asserting that emotion is the source of jazz and the pathway to higher levels of creative expression he explicitly prioritised knowing above knowledge. To this he added an even stronger explicit emphasis on knowing and further downplayed knowledge, saying 'some of the best music you'll ever play is just from the heart like that ... I don't know where it comes from, it just, it's in us'. Drew asked the students to reflect on their experience of the improvisation and their responses, with his encouragement, foregrounded personal and emotional aspects:

Student 1: more mature [inaudible]

Student 2: It's a good way to pass on emotion, you can get away from the chords, just any extroversion, you don't really need to worry, you can just let it out and have a play. I don't know how to explain it ...

Drew: It's pure emotion, isn't it? Yeah, because you're not, yeah you're not thinking anything outside. Sir?

Student 3: You're think, you're pushing your, ah

Student 4: Improvising

Student 3: You practice [inaudible] while you're improvising, and this pushes you to go beyond your comfort. (Drew, Lesson 2)

Clearly, the lesson at this point was very little about knowledge: techniques, specific procedures, and theory were downplayed and the boundaries of what kinds of playing were acceptable were weakened, at least explicitly. Drew acknowledged the technical aspects of jazz: ‘we’re not talking about dynamics, or notes, or chords, or form, or anything like that. And yet, it has those things’. However, he downplayed these and was explicit that they are secondary to self-expression: ‘when you leave it, when you open it up completely, all the way, you’re allowed to look at how boundless it is, and where the boundaries don’t exist’. Instead of knowledge or an intellectual understanding, Drew valorised getting ‘away from the chords’ and ‘not thinking anything outside [oneself]’. Knowledge was downplayed—weaker epistemic relations, and knowers and knowing were emphasised—stronger social relations: this exemplifies the knower code underpinning Drew’s pedagogy, but this lesson gave even more than this.

As well as highlighting the importance of emotional and personal aspects of jazz improvising, Drew also cited famous musicians from the field to lend authority to his characterisation. The first of these was Miles Davis who, Drew told the class, sometimes quotes a familiar melody during free improvising but ‘when Miles Davis does it ... he’ll introduce that melody and that will, purely for the emotive reason of making you think “oh, that’s familiar”’. The second was the band Snarky Puppy: ‘I believe that the magic comes from the group of us interacting ... you know this is where Snarky Puppy comes from’. Apart from signalling the legitimacy of these practices and reinforcing through repetition Drew’s emphasis on knowers, such references also served to contextualise these practices within a wider community of jazz musicians and contributed to building for the students a canon of significant knowers. This free improvisation is illustrative of many other similar examples throughout the lessons which, while empirically diverse, all involved weaker epistemic relations and significantly stronger social relations and so can be understood as a knower code. However, there were parts of the lessons in which knowledge was emphasised, but in a distinctive and important way.

When knowledge became more important in Drew’s lessons it tended to be used to support ways of knowing. For example, in Lesson 2, the combo played from notated scores just prior to the ‘rainstorm’ improvisation. This shift is no coincidence: whenever Drew spent part of a lesson on knowledge, he always followed with activities that explicitly foregrounded knowing.

Arranged in their usual arc facing Drew, students sat or stood according to their preference, as shown in Figure 5.3. Like instruments were grouped together, approximately as they might be in a big band. Most of the students shared parts. First, they played part-way through the arrangement, then Drew stopped them to address issues of articulation and with them before they eventually played it through and moved onto a different arrangement from the same books.



*Figure 5.3.* Students rehearsing ‘Too close for comfort’ with Drew directing.

The books contained a collection of arrangements of jazz songs for combo instrumentation (Wolpe, 2004) in which most of the music was notated explicitly, big band-style. Figure 5.4 shows a sample of the notation from one of the books to show just how explicit it was, with precise note-lengths, articulations, ornamentations, dynamics, style, and tempo. Musical decisions like these are for the performers to make when they improvise or interpret lead sheets. In big band-style music, the choices have been made by the arranger and are for the performer to follow. Explicit notation enables students with minimal background knowledge to perform jazz-

like music in a way that sounds idiomatic but in the absence of improvisational interpretation or expertise<sup>7</sup>.



Figure 5.4. Excerpt from ‘Too close for comfort’ (Wolpe [arranger], 2004, p. 14).

Drew began the activity by justifying it in terms of how it would assist the students as knowers. He explained, as the group prepared to play, that it was to cultivate their ear for style—an emphasis on personal attributes: ‘the purpose of this is actually to learn how *not* to read it ... the idea is an interpretation of style’. However, once they started to play the music, Drew shifted his emphasis to accurate reading and concepts like the precise meaning of various articulation marks on the score. They sight-read the first eight bars of ‘Too close for comfort’ (Wolpe [arranger], 2004) before Drew stopped them and made them rehearse the opening, drilling it repeatedly until they got it right. The contrast with his typical manner of teaching was interesting because Drew was generally open to a range of student interpretations without ‘right’ or ‘wrong’ and avoided correcting errors. However, in this context he demanded a pedantic level of detail and accuracy with no space for individual interpretation. For instance, it took multiple revisions of the quarter-note in the first bar shown in Figure 5.4 before Drew was satisfied the articulation was correct. At first, he tried modelling the correct interpretation by singing it then, that failing, resorted to verbal explanation. He exclaimed after the third incorrect playing ‘No. No ... the *second* note is marked short and I’ve sung it short three times [sings part correctly]. [sings part incorrectly] It’s not that at all. Play the style’. The use of explicit notation and accuracy of pitch, rhythm, and style, highlight the stronger epistemic relations of this activity that contrasted with Drew’s general approach in which they were downplayed through a focus on personal interpretation, self-expression and tacit criteria. However, despite the appearance of this teaching, the knowledge still served a different purpose.

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<sup>7</sup> Not unlike the standardizing effect of explicit notation on classical music practice in the mid-19<sup>th</sup> Century (Moore, 1992)

Just as Drew foreshadowed in his introduction to the lesson, the score reading was for the purpose of cultivating the students as knowers. Also, as he implied in the ‘rainstorm’ example, he saw the knowledge and the knowing aspects of jazz in an hierarchical relationship with knowing taking precedence. The exercises that followed the students’ initial reading of ‘Too close for comfort’ included teaching about changing articulations and ornamentations to create style, some of the structural features of the arrangement, and achieving cohesive ensemble. For example, Drew had the students play the opening bars in various contrasting styles, such as slow twelve-eight swing, as a ballad, and Latin jazz. He used this technique to highlight the contribution of articulation to style, explaining that ‘the articulation ... is one of the fundamental tools in making the style speak properly. So, when we’re playing a ballad, we don’t play short perhaps as we would in a Latin piece’. This specialist knowledge was not the underlying lesson, however: Drew characterised these skills and techniques as part of a larger toolkit that a well-rounded, cultivated jazz musician should have at their disposal. This formed part of an overall program for cultivating the students as jazz musicians that generally underpinned all Drew’s lessons. In this instance, having first highlighted specialist knowledge, techniques and procedures, valorising accuracy and ensemble precision, Drew ultimately downplayed them and foregrounded knowing, for instance by teaching that a seasoned jazz musician knows by experience how to play in various styles, developing a feel for what to do and when. Pre-emptively before the activity and retrospectively at its conclusion Drew was explicit in locating this knowledge-building exercise within a discourse of cultivation into jazz practices and dispositions. It was not only this prioritisation of knowing over knowledge within activities that indicated Drew’s code, but also the sequencing of activities within the lessons.

The sequencing too of activities in the lessons further underlined Drew’s foregrounding of knowing and knowers. First, reading ‘Too close for comfort’ was sandwiched between improvising a blues by ear and free improvisation beforehand in Lesson 1 and a free jazz-style collective improvisation immediately following it, both foregrounding self-expression and emotion. Second, the free improvisation that concluded Lesson 1 started with Drew teaching a procedure for using scale degree numbers to transpose melodies and playing a 12-bar blues. Third, the rehearsal of ‘Autumn leaves’ in Lesson 3 began with the class playing conventionally from the lead sheet but segued first into playing personalised interpretations of ‘Happy birthday’

by ear and then to collective vocal improvisations inspired by ‘Autumn leaves’. Finally, in Lesson 4 the second rehearsal of ‘Autumn leaves’ from lead sheets shifted from emphasising accuracy and fluent performance to a group jam in a reggae-style played by ear, weakening criteria and foregrounding personal expression again. Each of these examples involved a shift from stronger emphasis on knowledge with knowing downplayed to the reverse, with stronger emphasis on knowers and knowing. This pattern indicates that while a temporary knowledge-emphasis may have been pragmatic in segments of the lessons, such teaching was embedded within and served a knower code. At each stage epistemic relations were underwritten by social relations, enacting a knower code. This is consistent with Drew’s perception of technique and specialist knowledge as important only for facilitating self-expression (Section 5.2.3). Analysis of the lessons using specialisation codes shows that a knower code dominated Drew’s pedagogy. However, Drew did not emphasise just any ways of knowing, but taught a set of quite specific values.

### **5.3.3 Teaching values and signalling authentic practices**

In the lessons, Drew valorised particular ways of knowing and playing jazz. Examining these shows the axiological content of the lessons: the values, attributes, and practices he taught to build knowers. Specifically, Drew valorised ways of knowing that were personal and unmediated: talent and intuition, learning by ear, direct experience, and self-teaching. He expressed disapproval for external or mediated ways of knowing such as direct instruction, reading music, and conventional jazz education, even though he used many of these ways of teaching. The axiological evaluation, positive or negative, was often given tacitly as themes implicit throughout the lessons and emphasised through repetition, but sometimes Drew taught values explicitly.

#### *5.3.3.1 Valorised ways of knowing jazz*

The sources of knowledge about jazz that Drew valorised, while empirically diverse, all shared a common emphasis on ways of knowing that are innate, personal, and unmediated. He taught that learning by ear, direct experience, talent and intuition and self-teaching are important ways of knowing jazz. Conversely, Drew devalorised theoretical and academic knowledge of jazz,

reading music, learning through teaching, and conventional jazz education, all of which could be seen as involving knowledge external to knowers. Three themes Drew particularly emphasised were: (1) playing by ear; (2) self-teaching and learning through direct experience; and (3) talent and intuition.

That jazz should be known through hearing it or learnt by ear arose repeatedly in the lessons and was a prominent theme in Drew's teaching. The corollary was that ways of knowing associated with the eye are bad or inauthentic. *Playing by ear* came up in the first moments of Lesson 1 when Drew told the class that 'we're not going to really play a lot from the written notes here'. Henceforth, he frequently valorised variations on the theme, including practices like listening and learning by ear, and knower attributes such as capacity for audiation and having a musical ear. In the first lesson alone, he made 49 references to playing by ear. This included praise of the students such as 'good, so we're using our ears' given as the class progressed through the scale degrees exercise and principles like 'the ear is a very, very powerful thing that we can use as you create', expressed as Drew explained the significance of an aural imitation exercise that followed it. During the first exercise, when Drew asked the class to 'play me flat three' in the key of B-flat, some students searched for the right pitch by ear, trying to match their fellows instead of calculating the right note. Drew approved:

Good, so we're using our ears I don't absolutely mind if you find you're a semitone away and your ears correct you quickly, that's as good a skill as being able to work it out.

(Drew, Lesson 1)

Later in Lesson 1 Drew explained to the students how he thought jazz should be taught and learnt. He explicitly contrasted his own aurally-based pedagogy with conventional music education, that he represented pejoratively as visually-based and 'backwards':

when we traditionally learnt we see music on page, third line of the stave is a B in treble clef ... recognise that symbol ... B on the trumpet ... push the second valve down ...

And the last thing in the process is the ear. Now we're working backwards. Now we're using the ear to dictate what we do physically. (Drew, Lesson 1)



Then, in Lesson 2, speaking to the class after the ‘rainstorm’ improvisation, Dew reiterated the value of playing by ear to unconstrained creative expression, unmediated by a teacher or conductor, this time associating it with successful jazz players:

Can you imagine what that would be like to just do it, without being directed? Just from, from purely your ears? And the great bands that play like that can do it. (Drew, Lesson 2)

Almost all of Drew’s teaching throughout the lessons reflected an oral-aural approach: notation was rarely used outside of the score reading activity, and he often employed aural imitation as an instructional technique, for instance singing model phrases for the students to copy. It was not only learning by hearing and not by seeing that Drew valorised. He also argued that jazz should be learnt directly from primary sources, rather than recontextualised by teachers or textbooks.

Drew valorised learning from primary sources such as original recordings or live performances, urging the students to listen to jazz if they wanted to know how to play well. In Lesson 3, Drew spoke to the class about the advice he gives other young students when he visits schools to give workshops: ‘listen to jazz everybody. Listen to Miles Davis, listen to Charlie Parker, Louis Armstrong’. He underlined the importance here by adding that ‘I’m only just preaching to the choir here’, that this is axiomatic to insiders. During the same lesson he said, ‘I encourage you to listen’ as a general rule for knowing how to play and, that to learn how to interact responsively within an improvising band, ‘you gotta listen to the VSOP Quintet to hear this’. To better learn how to play ‘Autumn leaves’, the students were encouraged at the end of their rehearsal of the song in Lesson 3 to self-teach through listening to recordings: ‘if you’d like to do a bit of homework, have a listen to various versions’. What to listen for or to do remained tacit and the students’ responsibility, but Drew made it clear that learning directly from primary sources is the thing to do. He also had a response to the question of how his teaching method can be consistent with this stance.

By using modelling, particularly by singing to the students, Drew argued that he was himself a primary source and that is ‘the benefit of being with someone like me and learning about music’ (Lesson 3). He told the class that ‘you’re internalising what I’m singing’ and ‘because I’m singing it, you’re actually singing it too’ (Lesson 1). Here the students were all playing

instruments, repeating short blues phrases after he sang them, and not literally singing, but the concept was that this involved that same process of audiation as singing, perhaps attaching a special significance to singing as directly-personal and unmediated by mechanical instruments, suggestive even of a kind of transfer of musical disposition from teacher to students. Drew's assertion was that this was not teaching and learning, but self-teaching by interacting with a significant model, in this case him. In the lessons, autodidacticism in general was valorised as the right way to learn jazz.

Sometimes emphasis on self-teaching was explicit. For instance in Lesson 3, the class having just finished a reprise of the 'rainstorm' improvisation, Drew spoke to them about what things are important when learning jazz. He said that some aspects, such as repertoire-learning, are mundane, a personal responsibility of students that is assumed, 'that you can do on your own'. He urged the students to 'go and start learning standards' and told them to 'learn songs ... learn the melody, listen to the originals, all of the fundamental things that you actually, you know'. In Lesson 2, during the score reading activity, Drew told the bassist, pianist, and drummer that for aspiring young professional rhythm section musicians to be employable, 'the amount of songs they know is the most important thing'. He did not specify which repertoire to learn—it was assumed the students would know or discover what 'the standards' are. The explicit valorisation of self-teaching was reinforced frequently by tacit emphasis. For instance, in Lesson 3, it was implicit when Drew recounted his own background as a jazz student and beginning teacher and told the class that 'I noticed when I started learning standards that I would always love hearing someone play the guide-tones', a recollection that brought together self-teaching and learning by ear. Similarly, in Lesson 1 as part of teaching about 12-bar blues Drew told the class an anecdote about a talented child who embodied self-teaching and whose intuitive improvising exemplified how to play the blues. The subject of this 'talented girl' anecdote (Section 5.4) was praised for having, at age eight, 'worked out that the phrasing inside of a blues is just really some rhythmic patterns with some similar notes'. More than representing a model autodidact, that child also embodied perhaps a more fundamental attribute among those Drew valorised: innate talent and intuition.

Drew valorised talent and intuition as ways of knowing jazz. For instance, in his tale of the ‘talented girl’ in Lesson 1, her achievements were the result of an innate talent for jazz that Drew said manifested in her blues improvising, when ‘all of the jazz had started to juice out’. In the story Drew contrasted her with all the other, rank-and-file students who listened as she demonstrated her ability. In Lesson 3, Drew spoke at length to the class about jazz education and included, as illustrative of authentic learning, his own background. As he did in the interview, he attributed his personal success to natural talent that, he said, first emerged intuitively when he and his brother were very young listening to adults singing in church:

we would start making up our own parts. So, we started doing that when we were three, we were three. So long before we’d ever seen an instrument, this is living in the country ... before [my brother] had ever seen a trumpet or I’d ever seen a drum kit, we were singing in church and making up harmony parts like that. (Drew, Lesson 3)

Similarly, Drew told the class that when he was their age, he was able to play intuitively with a university big band despite lacking training:

I had no real experience or teaching. I’d played in bands ... but I’d not done big band before. So, I came in not knowing what to do and I thought ‘oh, this is just jazz, I know what to do here, I play’, I couldn’t read very well. So I started kind of trying to read the charts and I thought ‘well I won’t read too much’.

Implicit in this is a contrast between the students in his class, studying at a jazz camp, and Drew who did not need that kind of teaching—valorising talent. In Lesson 4 Drew summed up both the importance of playing by ear and of an innate capacity for jazz:

You know that’s the one thing you can take away. Anything from my lessons is that the ear is the most powerful thing because, because you’ve got all this music inside of you already. (Drew, Lesson 4)

As well as valorising practices and attributes, Drew also devalorised others. Often this was tacit, as though by implication a corollary of what he viewed positively. These included external or

mediated ways of knowing such as direct instruction, reading music, and academic knowledge of jazz—all of which are implied in the examples above. For instance, if playing by ear is good, then playing by reading must not be. However, two things that Drew devalorised explicitly were, first, theoretical or academic knowledge of jazz and, second, conventional jazz education. Drew spoke of academic knowledge and conventional jazz education as two facets of the same ‘problem’. Drew explicitly devalorised theoretical knowledge of jazz and, by implication, valorised knowing through experience.

In Lesson 3, a student asked Drew why he was being filmed. In response, Drew gave the class a summarised history of jazz education during which he expressed a need for a study of the practices of authentic jazz educators, such as himself. He told the students that there was no jazz education before the 1970s and that ‘there wasn’t any method or any books or any school’. Jazz musicians, he said, could not teach jazz—not because they lacked expertise in teaching, but because they lacked theoretical or academic knowledge of jazz. This, he argued, created a problem:

there was this big void, so educators came in, the music scholars came in that knew all about music and said ‘well, what it is is African rhythms and European harmony and this is the chord progression’ and sort of, you know, just tried to make it academia. But then all of a sudden, they weren’t getting this [gestures to students] result. They weren’t getting, doing what *we* do which is actually *jazz*.

Drew told the students that the dichotomy he sees between musicians and ‘music scholars’ still exists and that those outside the community of jazz musicians such as himself, authentic jazz education remains a mystery. As well as characterising knowledge-based jazz pedagogy as failing, reflective of rhetoric from the field (Chapter 4), Drew was also critical of conventional jazz education for being stifling of creativity. For instance, in Lesson 1, having just told the ‘talented girl’ story, he outlined to the class the advantages of his pedagogical approach over conventional methods:

traditionally, we would write a Bb up there and say now these are the notes you can use to solo on the Bb, first thing is you’re not making them up, I’m giving them to you,

whereas if you use your ears to find them and the way that you then go through the stage of learning modes and scales, you're playing solos that go up and down the scales on a Bb chord. (Drew, Lesson 1)

He summarised the contrast of his approach as 'we're playing melody. We're not playing scales'. Here, 'scales' represent theory and technique or, in other words, academic understanding of jazz, and the devalorised approach can be understood as knowledge-code jazz pedagogy.

### *5.3.3.2 Valorised ways of playing jazz*

Creativity and simplicity in playing were positively evaluated in Drew's teaching whereas technique, complexity, and technicality tended to be negatively evaluated. In Drew's lessons, exemplary creativity was embodied by various famous jazz musicians to whom he often referred. Even though he devalorised technicality or complexity in jazz, his models were all virtuosic performers. Drew downplayed their technical skill, instead attributing their success to virtuosity as knowers and an unusual creativity and capacity for self-expression. This was consistent with his view of jazz as self-expression, in which the essence of the art lies in the emotions of individuals and not in a set of techniques. Given this understanding, the technical virtuosity of the greats might be viewed as symptomatic of their inner qualities, which could be seen as emotional or expressive virtuosity. For instance, in lesson 1, concluding the anecdote about the 'talented girl' during the blues activity, Drew explained to the class that great jazz musicians are 'not thinking about *what* notes they're playing, or *how many* notes they're playing, or rhythm, they're freely expressing themselves'. In other words, their technical skill is incidental to their self-expression and to focus on the technical aspects of their playing is to miss the point. Implicit in this is criticism or, at least, a dismissal of complexity in jazz. While Drew referred to 25 different notable jazz musicians in the lessons, they were valorised for their creativity as exemplary knowers and not as technicians.

Despite this abundance of virtuosic models, the practices of technicality and complexity in improvisation were criticised. Drew's negative evaluation of complexity was often implicit. For example, in Lesson 1 Drew explained to the students that he was asking them to improvise in the blues with a limited range of notes to teach them to play more simply and overcome their

tendency towards excessive technicality. He said, ‘you’re going through this transition now ... “I’ve got a lot of notes to play and I want to play them all”’. Implicit in this is the principle that complexity is bad. He added a reminder that ‘some of the greatest solos in jazz are played with one or two or three notes’. Sometimes Drew praised students explicitly for simplicity in their improvising. At the end of the blues activity in Lesson 1, as Drew summed up the students’ playing and praised them, he foregrounded: ‘very simple things. Good work everybody. And you know what? there’s as much room as you need there to express yourself and play whatever solo you like using very, very simple riffs’. Summing up this blues lesson, Drew addressed the problem of excessive technicality not as a matter of technique, but as a lack of discipline, explaining to the class that ‘You guys have all got lots of notes to play and now I’m disciplining you to play less notes ... What I’ve done now is reigned you in’. Here, the negatively-viewed practice complexity was also equated with a dispositional failure and was thus doubly-devalorised.

#### **5.3.4 Summary**

The analyses in this section reveal that Drew’s teaching practices reflected his espoused belief that playing jazz and teaching and learning jazz are dependent upon kinds of knowers and specialised ways of knowing. While the lessons downplayed things like techniques, theory, procedures, and skills—weaker epistemic relations, they emphasised who musicians are and their personal attributes—stronger social relations. In this, Drew’s pedagogy was also reflective of the public face of jazz and can be understood as enacting a knower code. More than simply foregrounding knowers and knowing, the lessons also taught specific values and ways of knowing. Table 5.1 summarises Drew’s evaluation during the lessons of specific practices and ways of knowing. The implications of the knower code are like those arising from the public face of jazz: the basis of legitimacy lies in certain personal qualities of membership of certain social categories. Drew’s personal rhetoric argued that the potential to learn jazz is innate and may not be cultivated in students lacking the right predisposition or taught. The focus of the lessons on knowers, such as through activities designed to impart the feeling or experience of jazz, had the potential to afford the students insight into new ways of knowing. The lessons presented a curriculum rich in detail about the experiential aspects of engaging creatively with jazz. The question arising, however, is of the extent to which essential knowledge for playing jazz was

made available. It was implied that the knowledge aspects of jazz were less important and for the students to learn for themselves. For students without access to a teacher such as Drew in their lives beyond the jazz camp, that expectation could be problematic. The idea that learning requires both certain personal qualities and prolonged exposure to specific knowers implies a limit on the number of students who can feasibly learn to play jazz.

*Table 5.1. Summary of Drew’s evaluation of jazz practices and values in the lessons*

	Positively evaluated	Negatively evaluated
knowing/learning jazz	<ul style="list-style-type: none"> <li>• Talent and intuition; jazz as knowing</li> <li>• Learning by ear</li> <li>• Drew’s pedagogical approach</li> <li>• Self-teaching; learning through direct experience; knowing</li> </ul>	<ul style="list-style-type: none"> <li>• Theory; jazz as knowledge</li> <li>• Learning by reading music</li> <li>• Conventional jazz pedagogy</li> <li>• Direct instruction or being taught</li> </ul>
playing jazz	<ul style="list-style-type: none"> <li>• Creativity, self-expression</li> <li>• Simplicity</li> <li>• Instinct</li> </ul>	<ul style="list-style-type: none"> <li>• Technique; reliance upon techniques</li> <li>• Complexity, technicality</li> <li>• Intellect</li> </ul>

Having seen that Drew’s pedagogy was characterised by a knower code, and that the lessons focused more on certain experiences and values than on knowledge about how to play jazz, the question remains of how the lessons built knowledge and knowers. The next section analyses the forms of knowledge and ways of knowing in Drew’s teaching to gauge the potential for students to take away meaningful, useful learning from the lessons that might have helped them become more proficient, successful jazz players.

## **5.4 Implications and Affordances for Building Knowledge and Knowers**

To see how Drew's pedagogy built knowledge and knowing and show possible effects on the potential for student learning, I shall analyse the lessons using semantic codes and discuss illustrative examples. Semantic codes reveal the kinds of knowledge and knowing that were involved in the lessons in terms of their context-dependence, or semantic gravity, and their relative complexity, or semantic density. The following analyses utilise the 'translation device' detailed in Chapter 3 for interpreting the empirical data in terms of semantic codes. In summary, practices or concepts that are more context-dependent have stronger semantic gravity (SG+) and those that are less context-dependent have weaker semantic gravity (SG-). Simpler ideas or practices have weaker semantic density (SD-) and more complex ones have stronger semantic density (SD+). It is possible to distinguish between epistemic-semantic codes of knowledge practices and axiological-semantic codes of knower practices (see Chapter 3). I will assess the kinds of knowledge-building and knower-building in the lessons by discussing two illustrative examples. First, I will examine two sections of a long 12-bar blues activity in Lesson 1, scale degree numbers exercise and then the 'talented girl' story. Second, I will discuss knowledge and knower-building from a wider perspective, looking at all the lessons.

### **5.4.1 Knowledge and knower-building in two contrasting phases of a 12-bar blues lesson**

The main activity in Lesson 1 was about improvising in a 12-bar blues. It comprised distinct phases and occupied almost the whole lesson. In the first phase Drew taught the students a technique for using scale degree numbers to describe melodies as an alternative to specific pitch names and then a method of rhythmic phrasing in blues improvising. In the second phase Drew spoke about his approach to jazz pedagogy, demonstrated his approach by enacting it with the class and used the story of the 'talented girl' (discussed in Section 5.3.3.1) in support of his views. Then, in the third phase the students were given the opportunity to apply the lesson by playing an improvised blues, as a band, starting with idiomatic solos and backgrounds but changing over time to become 'free' and non-idiomatic or uncharacteristic of a conventional jazz-blues style. The 'talented girl' story, while relatively concise, typifies Drew's general manner of teaching and gives a usefully-clear illustration of the forms of knowledge-building and knower-building in his lessons.



The talented girl story was emblematic of a general approach that Drew took to knowledge and knower-building throughout the lessons. It was the fourth phase of the 12-bar blues activity in Lesson 1 and followed exercises in which first Drew sang model phrases for the class to repeat using their instruments and, second, the students took turns improvising similar phrases of their own for the other students to copy. After about 20 minutes of that, Drew stopped the playing and explained his reasons for doing those exercises, that it is an effective way to teach children and that it helps students to attend to the rhythmic and stylistic aspects of their improvising, something he argued is most important. He used a story about a talented young girl and her primary school band to illustrate his point.

To summarise this anecdote, it began with Drew asserting that children can improvise intuitively, free from theory or conscious effort: ‘primary school kids can do this, they love it ... You don’t talk about jazz or improvising, it’s just fun for them’. He then spoke of one young girl who demonstrated unusual talent for blues improvising and woke late at night compelled to play blues phrases that were filling her mind:

Lying in bed at night, I could think of so many, there were hundreds and hundreds of them I could think, they were just in my head, and I actually had to get out of bed and practice them. (The talented girl, as related by Drew, Lesson 1)

The story continued with Drew asking her to demonstrate her ability for her peers and ‘with a few notes and some really groovy rhythms played a couple of choruses on that blues that were smoking!’. Next, Drew interpreted the tale for the class, explaining the girl’s achievement as intuitive and asserting that the same is true of ‘the most experienced players ... the advanced improviser’ who are ‘not thinking about what notes they’re playing, or how many notes they’re playing, or rhythm, they’re freely expressing themselves inside their idea of phrasing, of ideas’. Following that line, Drew told the class that simplicity is the key to effective improvising in the style and that, therefore, ‘what I’ve done now is reigned you in, I’ve pulled you back to that basic idea’.

The anecdote was relatively empty of specialist ‘content knowledge’, but rich in content about which kinds of people can know jazz and how they should know. Table 5.2 summarises its

epistemic and the axiological understandings. It involved mostly contextual knowledge, rarely explicitly moving beyond the concrete context of a story. The main principles of knowledge, about focusing on simple rhythms and limiting melodic range, were embedded within an axiological narrative and demanded of the students a degree of interpretation to see, like a parable—‘an earthly story with a heavenly meaning’ (SP Tucker, 1956, p. 22). Rather than make principles explicit, Drew used accounts of the practices exemplary knowers, such as the talented girl and saxophonist Dale Barlow, as illustrative. Because of this, the knowledge aspect of jazz playing in this anecdote remained locked into the ‘earthly’ context of the story. Even where Drew did reach out to principles, the understandings involved tended to remain everyday and simple, such as: ‘When you’re playing a blues man, if you play an idea that sounds good, play it again!’ Contextual knowledge and simple concepts can be understood as stronger semantic gravity and weaker semantic density of knowledge. The jazz ‘knowing’ given by the ‘talented girl’ story, in contrast, was very different.

Table 5.2. Knowledge and knowing content in ‘the talented girl’ anecdote

Knowledge	Knowing	
Teaching method	This will interest you	The jazz had started to juice out
2-bar phrases	Primary school kids can do this	Like you have
A blues	They love it	You can hear
Phrases	Just fun for them [no theory]	Some of you
Practice them	Making it up	One note sounds cool
2-note phrases	Having a good time	That’s the intent, the focus
Repeat them and change them	Sounded like a bit of a band	Just feeling good
Phrasing in the blues	Young girl	Freedom to express yourself
Phrases in a row	‘I’m very good at that’	The most experienced players
Some notes	Imagined the music in bed at night	Dale Barlow
This is how to build it	In my head	They’re not thinking about the notes they’re playing or how many notes they’re playing or the rhythm
	Don’t know why I’m good at it	
	Cool solo	Freely express ideas
	An eight-year old has figured out	If you can build it in primary school kids
	You try that for us	
	Off this kid goes	I’ve reigned you in
	Groovy rhythms	
	Smokin’	
	All night she’d been hearing this	

The values, knowers, and ways of knowing built in ‘the talented girl’ involved a range from contextual and simple to principles and more complex and nuanced. For instance, the contextual

included the introduction, ‘this will interest you’ and the talented girl’s assertion that ‘I’m very good at that’. Similarly, at the end of the story, Drew singled out individual students in the class whom he likened to the girl: ‘All of the jazz had started to juice out you know what I mean? Like you ... I can hear that you’ve started to play’. However, this lesson also moved the students out to the transferable axiological principles, discussed in Section 5.3.3, for how to know jazz and how to play—weaker semantic gravity. For instance, the overriding principle of ‘just feeling good and playing, having that freedom to express yourself’ transcended context and was applied to all jazz. As well giving transferrable ways of knowing, the understandings involved also ranged from simple to complex. For instance, the talented girl’s imagining of the ‘smoking’ blues phrases condensed the valorised practices of playing by ear, simplicity, and self-teaching as well as the attributes of intuition, talent, a musical ear, and self-expression—stronger semantic density. Figure 5.5 shows the semantic profile of knowledge and knowing in this anecdote, heuristically representing the contrasting forms of each. The broken and abbreviated epistemic-semantic profile indicates atomistic knowledge-building, and the lower, restricted semantic range indicates constrained potential to build transferable and more complex knowledge. This is in contrast to the semantic waves and wide range of knower-building illustrated by the axiological-semantic profile.

This manner of teaching in the ‘talented girl’ is illustrative of many other examples throughout the lessons and is typical of his general approach. However, not every activity downplayed knowledge to so great an extent.

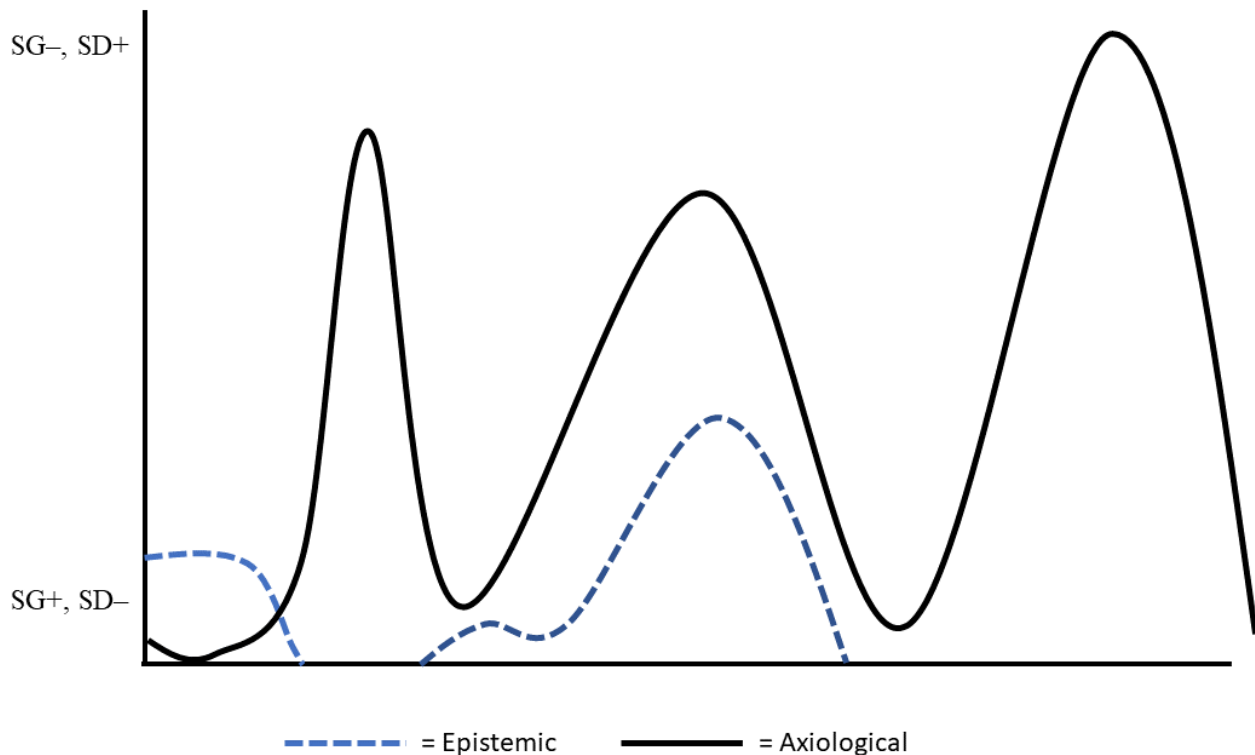


Figure 5.5. semantic profile of the ‘talented girl’ lesson (Drew, Lesson 1).

For example, the first phase of the blues lesson began with Drew teaching a procedure for using scale degree numbers instead of note-names to give students a technique for transposing and describing melodies in any key. He introduced this as ‘I’m going to teach you a new way of talking on a bandstand’. The activity itself started very basically, with a single note: ‘play me a concert B-flat’. From that starting point, Drew introduced the degree numbers, saying ‘rather than use notes, I like to use numbers’ and explained the procedure in very simple terms: ‘if we are in B-flat, I’m going to call out “one”. Alright? I’m going to call that “one”’. Developing the procedure, Drew asked the students to calculate and play the fourth of B-flat and taught them how to do that: ‘Play for me four in Bb, so you’re going to count up four, yeah?’. This continued, the procedure repeated with scale degrees, and made more complex with the introduction of altered degrees such as ‘flat three’ and recontextualised to other scales. Eventually, Drew generalised the procedure for the students:

what this allows to do is in ensemble language it allows huge flexibility to have, even being able to use and play any key, and use that language and were not worrying about

notes anymore, we're really thinking about the relative pitch of the notes themselves.  
(Drew, Lesson 1)

The scale degrees phase of the lesson led into a new phase in which Drew modelled idiomatic two-bar blues phrases by singing and hand gestures and asking the students to play them back on their own instruments. He segued between the phases by linking scale degrees with chord numbers and the primary I, IV and V chords of the simple 12-bar blues progression and explained that those chords too could be transposed and that 'that works in every key. For every blues, no problem at all'. During this new lesson phase Drew emphasised the primacy of rhythm in jazz improvisation, alleging an over-focus on melody in jazz education. Once the lesson moved beyond the scale degree exercises, most of Drew's verbal teaching shifted from being mostly about techniques and procedures to mostly about values like simplicity and personal attributes like playing by ear.

The scale degrees phase of the blues lesson involved semantic waves of knowledge, in contrast to the 'talented girl', but the semantic range of the waves was limited. For instance, most of the jazz knowledge involved was highly-contextual, such as 'play me flat-seven' and 'when I say, let's start the chorus. It'll be really obvious' and ranged as far as some generalisations such as that it facilitates 'talking on a bandstand' to other musicians and that scale degrees can be used as a technique for describing melodies in any key. The students were moved from a general procedure to context-dependent practice and back up again—a semantic wave, but involving a simple concept. Scale degrees were introduced as a tool for describing and transposing musical phrases into 'any key' and this simple procedure was used pragmatically to facilitate teaching the next exercise in this lesson but was not subsequently developed in complexity or related to other concepts. Scale degrees were never mentioned again after the first phase of Lesson 1 and the technique saw no further use. Its use, simply to facilitate a specific exercise, was contextual—stronger semantic gravity.

This pattern was characteristic of many other examples throughout the lessons: techniques or procedures generalised only enough for what was needed in the lessons or the end-of-camp concert and condensed with sufficient complexity for that pragmatic use. Where there was certainly a stronger emphasis on knowledge in this example, the form of that knowledge

remained context-dependent and simple. Thus, while Drew's pedagogy here empirically differed somewhat from the 'talented girl', the forms of knowledge shown by semantic codes were essentially the same, and the potential for students' knowledge-building similarly constrained.

#### **5.4.2 Forms of knowledge and knowing through all four lessons**

The examples above, of the scale degrees activity and the 'talented girl' story are illustrative of what knowledge- and knower-building were like throughout the four lessons. The lessons were composed of a series of activities or 'experiences' as Drew referred to them in the interview, unrelated or loosely-related by aspects of jazz knowledge but unified by instruction in aspects of jazz 'knowing'. Jazz knowledge tended to be atomistic and pragmatic, in that techniques, skills, procedures were disjointed from each other and used to facilitate other activities within the lessons but not explicitly beyond that context. For instance, the scale degrees were to facilitate the blues phrasing exercises that followed them but did not reappear again in the lessons and were not generalised to new contexts. The blues phrasing, in turn, was not re-used, even later in the lessons when the class improvised on a blues again. When Drew introduced the 2-bar phrasing technique he related it to the topic of jazz pedagogy, but that thread also terminated at the end of that activity, with the 'talented girl' anecdote. The techniques and stylistic rules for music reading were not explicitly developed after 'Too close for comfort' in Lesson 2: the class sight-read other tunes, but there was no more direct instruction, only playing the music. Drew taught a little about the harmonic and structural features of 'Autumn leaves', but little more than establishing their existence and identifying them. Characteristically, he gave the students just enough knowledge to play 'Autumn leaves' in the lessons and at their concert; otherwise the class simply played the tune without additional knowledge-building. Finally, Drew spoke to the students about the kinds of thing they should practice or learn when the camp was finished, but only in a superficial way, such as 'listen to jazz' and 'go and start learning standards' (Lesson 4), but without any detail. The one technique that Drew taught explicitly and condensed into everything the students played, other than score reading, was 'free' improvisation, the self-conscious avoidance of principles of style or genre.

The values and knower practices were playing by ear, self-expression, talent and intuition, self-teaching, direct experience, knowing canon, simplicity, and that conventional jazz education is

deficient. These were all, to varying extents, condensed in to each of the focal topics of the lessons: Scale degrees, two-bar phrasing, pedagogy, blues, score reading, free improvisation, 'Autumn leaves', what to learn, and personal details of Drew's life. Knower-building was not atomistic but reached across multiple exercises, activities, and lessons. For example, semi-structured exercises in 'free' collective improvising featured in all four lessons. Rather than being connected by or cumulatively building principles of knowledge, these were 'engineered' to help the students experience the emotional aspects of jazz (Drew, interview). Drew explained that the 'feeling' of jazz 'was really what I wanted the ensembles to experience' (Drew, interview). As another example, the practice of playing and learning aurally was a constant theme throughout all the lessons and ranged from the contextual and simple aural imitation exercises from Lesson 1 through singing, by ear, 'guide tones or long notes' from the underlying chords of 'Autumn leaves' to help learn that song, to the principle 'let the ear make the instrument play what he wants to hear ... if you can sing an improvisation and you can do that, you can play anything'. This enacted a semantic wave that carried over multiple days and condensed ever more axiological meaning into that way of knowing.

The lessons aimed to foster emotional responses in the students, not through direct instruction but through guided, immersive experiences. Each specific exercise, Drew said, aimed to teach the principle of jazz-as-feeling. This sequence of scaffolded experiences added complexity to the concepts of emotion and social self-expression. Further, these exercises formed a cumulative thread running through each lesson in a way that contrasted with the atomistic and segmental nature of knowledge-building. This highlights the centrality of knower-building to Drew's pedagogy and the extent to which axiological abstraction and complexity were potentially facilitated.

Characterised by knowledge that was generally contextual and simple but involved transferrable principles for knowing condensed richer axiological complexity, a possible implication of this pedagogy could be to problematise the potential of students to take away from the lessons more sophisticated knowledge that might help them transcend context and better learn how to play jazz. It could facilitate the potential of students to cultivate or refine attributes needed to be jazz musicians and understand practices valorised by the field that are important for successful



participation. However, Drew's tendency to favour implicit teaching over direct instruction raises the possibility that students already possessing prerequisite cultivation and knowledge could have been advantaged by their background and better-equipped than their less-experienced peers to recognise the tacit content of the curriculum. While general principles about dispositions and knower practices were suggested, students were not given explicit means for enacting their personal emotions as jazz performance. It was left to the students to discover and practice objective means of self-expression. It seems clear that Drew's enacted curriculum was oriented away from cumulative knowledge-building and towards cultivation of knowers, consistent with his espoused knower-code orientation and reflective of the field.

## **5.5 Conclusion**

This case study has shown that Drew embodied a knower code that reflects that of the public face of jazz which makes his pedagogy potentially illustrative of a more widely-active code. Drew emphasised who musicians are and how they know about jazz as more important than what they can do or what knowledge they possess and that this perspective underpinned his personal beliefs about learning, playing, and teaching jazz. This was also reflected in his enacted teaching. Therefore, Drew's beliefs and enacted practice can be understood as embodying a knower code. Because Drew's personal knower-code position was reflective of the dominant code of the performance field (Chapter 4), his teaching may well be illustrative of what pedagogy valorised in the rhetoric of the field might be like. This has potential implications for students, that only certain categories of person with certain experiences or qualities can legitimately learn to play jazz, raising the question of what place other students who are the wrong kind of knower can have in jazz education.

Drew's knower code was evident in his prioritisation of knower cultivation over knowledge-building. Knowledge was given by the lessons, though it tended to be contextual, pragmatic, and simple, consistent with Drew's espoused stance that technique is important in so far as it might facilitate self-expression, a view of knowledge as subordinate to knowing. In the interview he emphasised self-teaching and personal discovery through direct experience fuelled by motivation as essential attributes for jazz students and similarly focused on these things in the lessons. Drew argued that the 'feeling' of jazz can be known only through experience and his enacted practice,

he said, was designed both to provide students with opportunities to experience that feeling and to address his perception that conventional jazz education neglects those fundamental aspects. In practice, then, Drew's teaching matched both the understanding of jazz that he espoused and the knower-code orientation of the field. One implication of this is potentially to exclude those without legitimate attributes or backgrounds from achieving success. A potential consequence could be to obscure the techniques and other specialist knowledge that jazz musicians draw on from students who do not already know what to do.

With regards to knowledge and knower-building, the lessons seemed likely to facilitate students' taking away transferable and complex understandings of ways of knowing seen by Drew as important for becoming a successful jazz learner. This was shown by the axiological-semantic waves enacted by his teaching and the wide semantic range involved. It was also apparent in the cumulative increase of semantic density of knower practices and attributes within and across lessons, progressively condensing ever more complexity into concepts. However, Drew's teaching seemed less conducive to cumulative knowledge-building and with less potential for students to take away general principles applicable elsewhere. Drew's teaching downplayed knowledge to such an extent that it is very difficult to see from his lessons what techniques, procedures, skills, or other specialist knowledge might be needed to play jazz yet, given the virtuoso performers he routinely valorised as exemplary models, those things must be significant, but their importance was implicit. For students lacking the background or the appropriate gaze, the risk is that knowledge aspects of jazz essential to success might be obscured and tacit pedagogy in the lessons had the potential to leave students with limited practical means of self-expression. The emphasis on emotion could reduce the value of such lessons to students' learning of essential skills and techniques for playing jazz. It is possible that this pedagogy could be useful for a consumer of jazz, but perhaps less helpful to aspiring performers without access to other sources of knowledge. These conclusions are not a critique of Drew's teaching in these lessons, given the context and time constraints involved, but an exploration of a specialisation code widely-active in the field and the form of pedagogy it generated and its possible affordances.

Drew's teaching strongly reflected his espoused beliefs and the public face of the field but raises the question of other codes. The following chapter examines the beliefs and practices of a teacher whose beliefs expressed a knower code, but whose teaching practice was characterised by both a knowledge code and a knower code.

## Chapter 6

### Jazz Rhetoric Meets Educational Reality: The Case of Julian

#### 6.1 Introduction

Chapter 4 showed that publicly jazz education discourse is dominated by values, priorities, and criteria from the field of performance that strongly emphasise knowers and ways of knowing as the basis of achievement while downplaying techniques or other specialist knowledge—a knower code. Chapter 5 considered Drew, a jazz educator whose beliefs and teaching practices reflected that dominant position. However, Chapter 4 also showed a frequent dichotomy between popular views of what jazz learning is and the realities of jazz education, such as in the case of jazz ‘greats’. Despite common claims that most jazz greats were ‘self-taught’, the reality is that training and knowledge are typically common but downplayed aspects of the education of successful jazz musicians. Having seen Drew in Chapter 5, a teacher whose espoused beliefs and enacted practice both reflect the field, questions were raised of other jazz educators whose teaching may reflect more of the logics of pedagogy, which Chapter 4 showed to include stronger emphasis on organised training and specialist knowledge. This chapter is a case study of Julian, a teacher espousing what could be analysed as a knower code reflective of the field but in whose enacted pedagogy knowledge plays a stronger role, an approach more pragmatic than the case of Drew.

The chapter first examines Julian’s expressed views on jazz playing and jazz teaching and learning using specialisation codes to analyse his beliefs about what it is to be ‘good at’ jazz and how that is taught and learnt. Second, drawing on classroom video, Julian’s pedagogic practice is analysed using specialisation codes to show whether he taught jazz as knowledge or knowing, or both, or neither and to point to potential educational implications. Third, semantic codes are used to show what forms knowledge and knowing took in Julian’s lessons and to point to potential affordances for student learning.

## 6.2 Espoused Beliefs

In the field, dominant portrayals of how musicians learn and play jazz foreground knowers and ways of knowing, while downplaying knowledge (cf. Chapter 4). In this section I first discuss the views Julian expressed about the basis of his personal achievements as a jazz musician. Second, I examine his beliefs about *teaching and learning* jazz and how jazz is played to see whether and to what extent his views reflected he reflected the dominant view of jazz as unteachable and, if so, to what extent. I will also show how he understood the nature and purpose of jazz education, and what he saw as his objectives in teaching jazz.

### 6.2.1 Self-understanding

Julian downplayed the significance of formal music education in his own learning of jazz, portraying his learning as largely intuitive and self-taught. In Julian's account, techniques, other specialist knowledge, and formal training were downplayed—weaker epistemic relations, and his personal attributes and self-teaching were emphasised—stronger social relations, which can be understood as a knower code. When speaking of his earliest development as a very young jazz player Julian foregrounded personal attributes and innate capacities such as playing jazz intuitively, autodidacticism, and attraction to jazz. For instance, Julian foregrounded intuition when he recounted his nascent jazz improvising as a child aged about 11 years:

I started playing jazz within six months of buying a trumpet. In my mind, at that time I was playing jazz because I knew what jazz was and I knew that I was making stuff up and I liked the sound of making stuff up, right away, as soon as I could play two notes.  
(Julian, interview)

Julian thus spoke of his first jazz playing as being spontaneous and self-directed. Julian also saw enculturation as contributing to his early jazz learning. For instance, recalling that although jazz was not part of his formal trumpet lessons at school, he nonetheless 'knew what jazz was' from attending jazz concerts with his father and from hearing his jazz records. Those experiences were important, he said, in cultivating his ear for jazz and as a foundation for his ability to discern independently, differences in sound and structure between jazz and other musical styles:

I knew there were other styles of music because my friends and family listened to rock music ... and I knew that this was not that. This was more complicated, and people were sounding— yes, more complex ... I didn't know much about improvisation, but I had a clear image of what jazz was. (Julian, interview)

An emphasis on self-teaching was a theme throughout Julian's recollections of his jazz learning. For instance, he claimed not to have experienced formal group instruction in jazz until after high school, and that he 'never had a private jazz teacher'. Instead, Julian's account of his jazz education emphasised autodidacticism and downplayed the significance of formal instruction. However, it was not the case that Julian simply saw all his music learning in the same way.

Julian foregrounded formal instruction, teachers, and techniques when he spoke of his non-jazz training, which included private classical trumpet lessons and playing in school bands throughout secondary school. School bands included 'beginner band' in Year seven (age 12 or 13) and 'concert band' and 'stage band' in Years eight and nine. Julian felt that the school 'stage band' played music that only resembled jazz: 'they played songs that reminded me of ... the concerts that my dad had taken me to see'. His recollections of formal music education tended to imply what might be described as authoritarian control that he contrasted with descriptions of his autodidactic jazz learning that stressed freedom and autonomy. For example, he recalled that 'My trumpet teacher was quite invested in the idea that you had to have technique before you did anything else' and contrasted that with the free time he spent practicing jazz privately: 'probably hours goofing around playing stuff that I heard'. Similarly, Julian spoke of the formal structure of school band as a springboard for his own intuitive explorations of jazz:

I'd take any notes that I'd learned in beginner band. I would take them and try playing them along with the jazz albums that my dad had. For me I was playing jazz in my mind before I was even in a proper band. (Julian, interview)

This highlights the distinction Julian made between the kind of structured training offered by the school bands and lessons, and the freedom inherent in his autonomous extracurricular self-teaching, taking techniques and specialist knowledge gleaned from his formal classical music training and re-purposing them independently to develop self-expression of jazz. He

characterised his technique as coming from lessons, whereas jazz was ‘goofing around’ and ‘playing stuff that I heard’. To Julian technique was a facilitator of self-expression but not its cause, and he foregrounded his innate predisposition towards playing jazz. Julian believed his jazz learning was self-actualisation, a nascent ability of his given a vehicle for expression once he began learning trumpet.

### 6.2.2 Teaching and learning jazz

Julian believed that success in jazz education depends on the right kind of person with an appropriate predisposition and personal attributes. Whether innate or cultivated, he saw these as essential for learning and playing jazz and irreplaceable by technique alone. Playing jazz, Julian argued, is based on the expression of personal attributes such as emotions, personality, and creativity. In Julian’s talk about jazz and *teaching and learning*, knowledge was less important than knowing. For instance, he argued that a person can still be ‘good at’ jazz without even being able to play it at all: ‘some audience members ... are good at jazz and they don’t play jazz’. Jazz achievement can be ‘somebody who expresses joy for the music’ and possesses ‘a respect for the music’. Asked to define what it means to be good at *playing* jazz, Julian still emphasised people, emotions, and attributes:

Their improvisations, if they’re good at jazz, should have an effect on people. An effect on people could be it makes them feel happy or it could make them feel angst or furious or even frustrated. (Julian, interview)

Also, Julian added, ‘some good jazz musicians ... may have terrible technique but be able to express themselves in a way that’s interesting’. These examples are illustrative of the characteristic way that Julian explicitly downplayed knowledge and emphasised knowers and knowing as the basis of success in playing jazz. He also spoke of jazz teaching and learning in the same terms.

Julian saw learning to play jazz as involving either self-actualisation or cultivation. Knowledge still had a place in his understanding of teaching and learning jazz and by no means did he dismiss it as irrelevant, but he emphatically prioritised knowing as important. For instance,

echoing his own account of self-teaching, he proposed that people can learn to play jazz without teaching, given the right attributes and dispositions:

if they like the sounds, and they're interested in it, then the next step is experimenting a bit ... there's gotta be that interest in it, so that you start experimenting in it and if you experiment in it and if you love it and if you experiment with it I believe you will get it.  
(Julian, interview)

Similarly, Julian said that teaching probably played little or no role in learning among 'the jazz greats'. He allowed that some may have taken lessons but 'I don't think the lessons had much to do with how they became jazz musicians. It may have had something to do with, ultimately, their ability to express themselves'. That is, lessons were at most incidental to their jazz ability and maybe useful only to the extent that they may have helped facilitate self-expression. This resonates with the many biographies and personal accounts of musicians in Chapter 4 that downplay or deny the contribution of formal jazz education to their success.

A predisposition to playing jazz and, particularly, intrinsic motivation to learn were the factors Julian identified as most important to a jazz student's success. In contrast, he downplayed teaching as important. For instance, Julian argued that an interested and motivated student will learn to play jazz regardless of teaching at all or the kind of teaching. He saw becoming a jazz musician as an internal process dependent on the students, not teachers. An implication was that failure to learn to play jazz is a failure in students not of any teacher. The bases of achievement in jazz education, according to Julian, could be summarised as:

predisposition → interest (& cultivation) → experimentation → jazz

Despite this emphasis on knowers, Julian did see a place for teachers in jazz education. Julian saw the role of teaching in jazz as providing basic techniques that might stimulate self-expression, for instance explaining that 'we as music teachers can give them some basic skills from the get-go to be able to play a few notes'. Importantly, for Julian, the personal, self-expressive aspects of jazz that he saw as most important, are unteachable but he did not dismiss teaching out-of-hand, instead taking a pragmatic view of jazz education:



you can't teach it but you can learn it. However, you most certainly can teach an awful lot of information to kids so that they have something, some tools with which to seek out the knowledge they desire. So, that lends itself towards teaching, so you can teach them some information, but it also requires the learner to find out what they want to learn.

(Julian, interview)

Despite this pragmatism, however, Julian clearly downplayed the relative significance of the skills that can be imparted through teaching, highlighting that he saw instruction as helpful but nonessential. Instead of instruction in how to play jazz music, Julian saw teachers more as guides to help induct new knowers into the social practices of jazz. He cast the role of teachers as first to facilitate discovery learning and, second, to foster socialisation into jazz culture both by bringing like-minded students together and exposing them to the music, its significant figures, and its practices. For example, he thought that independent learning can be stimulated by appropriate curricula:

we can put together songs where they can start learning the songs and then the sounds of jazz, the beats and the feeling and the scales that make up the songs and then give them the opportunity to start exploring the songs. (Julian, interview).

Likewise, Julian also saw cultivation into a community of practice as a useful objective for jazz education, saying for instance that jazz teachers should help students 'find the other people that have similar interests and share in that need to express and then share ideas'. However, while he characterised knowledge aspects of jazz as personal and relative to each student, Julian was often explicit in describing the kinds of value and knower practices that he thought jazz education should teach.

Despite asserting that 'this music should have no steadfast rules', Julian nonetheless specified knower attributes that jazz students should possess. For instance, ideally jazz students 'learn to play jazz by firstly being interested in it and liking it', are 'interested in getting better', are their 'own best teacher', and 'have a respect for the music'. Also, where Julian was unwilling to suggest technical or empirical criteria for success in jazz education beyond that students should 'be able to sound like a jazz musician' and have 'an understanding of who the players are that

made this music and make this music’, he again specified desirable graduate attributes and knower practices. Examples of these included that students should be taught to have ‘an open mind towards different ways of doing things’, to ‘bring happiness’ and ‘provide joy’, ‘express themselves’, and that ‘their improvisations ... should have an effect on people’. When Julian addressed the goals of jazz education like this, he downplayed its knowledge aspects almost to the point of relativism, yet his comment that successful students should be able to ‘sound like a jazz musician’ points to criteria that he was unwilling to make explicit.

### 6.2.3 Summary

Whether speaking of his own achievements, playing jazz, or teaching and learning, Julian downplayed formal instruction and specialist knowledge such as techniques, procedures, and theory—weaker epistemic relations. He emphasised self-teaching and knowers plus ways of knowing, such as intuition, creativity, self-expression, and other personal attributes—stronger social relations: a knower code. In this, like Drew (Chapter 5), Julian reflected the dominant code of the field (Chapter 4). However, Julian’s position differed in two important ways from Drew’s: first, in how the appropriate jazz *gaze* might be acquired and, second, in relatively more emphasis on epistemic relations. Drew argued that the capacity for jazz is a *born* attribute, innate to select people. While he spoke of cultivating values and knower practices, he asserted that anyone lacking the right predisposition cannot even begin to learn jazz. In contrast, Julian’s position was that knowledge is incidental and unessential to success but teachable, whereas knowing is fundamental but not explicitly teachable. He believed that the knower aspects of jazz are either innate or may be *cultivated* by students constructing their own axiological understandings through experiences that he, as a teacher could help curate.

The second significant difference between Julian and Drew lay in their views on the role of knowledge in jazz education. Where both teachers downplayed knowledge, Julian devalourised it to a much lesser extent. For instance, Julian spoke of jazz as having a recognisable ‘sound’, implying techniques and features that might be taught and learnt, whereas Drew spoke as though jazz has no essential features, only individuals ‘freely expressing themselves’ (Drew, Lesson 1). Where Julian defined success for a jazz student, in part, as sounding ‘like a jazz musician’, Drew defined success as finding ‘peace with what you’re doing’ (Drew, interview). Julian’s beliefs

represented stronger social relations, but weaker than Drew's. Epistemic relations were weaker, but not as weak as in Drew's beliefs.

Drew can be seen as a stronger version of a knower code, with greater de-emphasis on epistemic relations, than Julian. These differences in the forms of knower code make Julian an interesting and worthwhile case study, raising questions about how his beliefs might be enacted in pedagogy and the extent to which his classroom practice might differ from Drew's, and in what ways. Julian offers an example of a teacher with a different form of knower code and a perspective that might be reflective of a more-widespread 'private' reality in jazz education than the public rhetoric of the field suggests, potentially illustrating an alternative approach to Drew's relatively more extreme pedagogy. Next, having analysed what Julian espoused about teaching and learning jazz, the following section examines his teaching practice to see what he actually did in the classroom.

### **6.3 Teaching Practices**

Julian's teaching enacted a knower code, but one that took a different form to the code dominant in the public face of the field. In the lessons, what to play and how to play took on more significance than in Drew's lessons, particularly procedures for performing the various tunes the class played and, for certain purposes, Julian shifted from a knower code into a knowledge code. In this section I will show illustrative examples from the lessons of Julian's teaching. First, I will provide a brief summary to give a chronological overview of the lessons and the various activities they involved. Second, I will use specialisation codes to illustrate how the lessons addressed the knowledge aspects of jazz which contrasted in important ways with the dominant portrayals of jazz playing and teaching and learning in the field (cf. Chapter 4). Third, I will use specialisation codes to examine and contrast the ways Julian's teaching worked to build knowers and cultivate ways of knowing.

#### **6.3.1 Summary outline of the four lessons**

Julian taught a group of 11 beginner-level students aged 10–14 years with little or no prior experience playing jazz or improvising. Of the three case study teachers, Julian's students were

the least experienced and the youngest. As in the other case studies, data are from video of the first four lessons of five, omitting the last which was a final dress rehearsal for an end-of-camp concert. Like the other teachers, Julian was tasked with preparing his group for the final performance and integrating more general instruction in jazz improvisation and small ensemble playing into the lessons. In the lessons the students prepared three tunes for performance and the activities in the lessons were organised around teaching of that repertoire.

Lesson 1 began with an introduction and general orientation to the class. Julian arranged the students in a rough semicircle and reminded them to bring music stands and pencils to rehearsal. The lesson focused on learning the tune 'Chitlins con carne' (Burrell, 1963) and included listening to the original recording and an introduction to the rhythmic style of 'boogaloo'. Julian began to teach them how to improvise on this tune.

In Lesson 2 the class revised and rehearsed 'Chitlins con carne' (henceforth 'Chitlins') and began learning a new tune, 'Work song' (Adderley, 1960). Activities included reading the lead sheet, improvisation including the minor pentatonic scale, background on the composer, and swing-style drum kit and conga drum patterns.

Lesson 3 began with rehearsal of 'Work song' and focused listening to the recording. During which Julian modelled and explained appropriate behaviour, body-movements, and emotional responses for listening to jazz. The class learnt a new tune, 'The pole dancer' (Heinrich, 2013). Activities included listening to the recording and being provided with background information about the composer, rehearsal, improvisation, and ensemble techniques for stylistically-correct performance the tune.

Lesson 4 started with rehearsal of the three tunes from the previous lessons. In the remaining time Julian invited the students to select tunes to play from their book of lead sheets. They played 'Tenor madness' (Rollins, 1956) and 'All blues' (Davis, 1959), each followed by a short critique by Julian. The lesson concluded with some talk about arrangements for the following day's rehearsal and concert.

### 6.3.2 Teaching jazz knowledge

For most of the lessons Julian's teaching downplayed specialist jazz knowledge and emphasised what kind of person to be and the personal, knower aspects, of playing jazz. However, this was not always the case: the lessons were driven by the imperative to prepare the class to play at an end-of-camp concert for the students' families and this need was reflected in activities which foregrounded specialist knowledge, most notably procedures for playing the repertoire and which resulted in the downplaying of emotions and other personal attributes. Julian's pedagogy can be understood as enacting a knower code, with pragmatic shifts into a knowledge code sufficient for 'getting through' each tune in rehearsal and preparing the students to perform at the concert.

#### *(i) Enough knowledge to get though the 'gig'*

Many of the activities in Julian's lessons foregrounded the knowledge needed to help the students through the rehearsals and to equip them to play at the end-of-camp concert. This downplayed 'knowing'. When Julian taught in this way, he instructed the class in what to play and how to play it. These activities included:

- Procedures: how to realise lead sheets; solos; rehearsal for the concert;
- Technique & skills: music reading; rhythmic styles and idiomatic patterns to play on drums & percussion; techniques for improvising; and
- Theory, concepts, & other specialist knowledge: features of lead sheets; scales.

For example, early in Lesson 2, the students were near the end of a run-through of 'Chitlins' when there was confusion about how to end the song after the improvised solos. The level of detail on lead sheets is often minimal and one of the key skills for jazz players involves knowing how to 'flesh-out' a complete performance from the simple outline or sketch used as a starting point. Julian stopped the students playing to teach them about a standard procedure for playing tunes such as 12-bar blues from a lead sheet:

the first four bars are just a little intro. It even says intro. The song starts where the little DS sign is, or in the fifth bar, if you will ... And then you got one, two, three, four, five,

you got 12 bars that repeat, so that's our 12-bar song. Typically, what we do in jazz is we play a short song, and we repeat the form, in this case, it's a 12-bar blues form, we repeat the form for solos. And then to end it ... if it's a short song, we play the song twice, which we have been doing ... We play the song twice, we do solos, we play the song twice at the end. (Julian, Lesson 2)

Julian often used this approach to orient the class to the procedure for realising a performance from their lead sheets. For instance, in Lesson 3, he talked through step-by-step aspects of the arrangement of 'Poledancer' that were not notated anywhere:

you take the first solo, it's just gonna be eight bars ... Then Sandy's gonna play. We'll go around, we'll do eight bars each. Then we'll do a conga solo. Eight bar conga solo, so when it gets to your turn, you do a little bit a conga. Drum solo, we go back to the head ... two times through the head. (Julian, Lesson 3)

In these examples, Julian's teaching emphasised musical notation, such as 'the little DS sign', song structures, such as '12-bar song', and procedures for realising lead sheets. When Julian taught in this way, he foregrounded knowledge and downplayed knowing: anybody could do it provided they retained the information and followed the right procedure.

In addition to procedures, Julian taught the class about the meaning of various symbols on the lead sheet, such as chord symbols. For instance, in Lesson 3, the class had started learning 'Pole dancer' and practiced the tune several times before the focus moved to playing improvised solos. First, Julian explained that he was going to give the class just enough knowledge for them to complete this activity:

Julian: All right, so now we need some improvisation ... At the risk of getting too bogged down at your tender young ages and overwhelming you with knowledge.

Student: You can teach us.

Julian: Of which I don't have very much ... We'll go for picking out some notes that will work throughout the song pretty nicely. So ... we'll write down a few notes on the bottom of our page. (Julian, Lesson 3)

Next, to teach the students a little about the basis for selecting the notes to use in their improvisation, Julian pointed out a chord symbol near the beginning of the lead sheet:

At letter A, you have a little letter of the alphabet right next to the 'A'. For instance, I have a C9. All right, you have a C9? Does anybody else have a letter that's different than C9? ... so that's the chord that we're gonna play, and that's a dominant chord. (Julian, Lesson 3)

Julian simply wanted the students to observe the letter-name of the root note, but a student asked him 'What is D9?', so he explained, drawing on jazz theory: 'D9 is a D ... It's a D-dominant chord. It's a D-major chord with a flatted-7th and also with the 9th-note added in'. However, having moved further in theory than he had evidently intended, he downplayed that and emphasised the procedure instead: 'we won't get too bogged down in the theoretical stuff. Rather, we will find a few notes and get into the rhythms and try to improvise using those'. Julian then told the students which notes to write. Throughout this part of the activity, knowledge was again foregrounded and musical instinct downplayed, an example illustrative of many others during the lessons.

For instance, in Lesson 1 Julian told the class that 'Chitlins' was to be played in a boogaloo-style and defined that term for them: 'a boogaloo is a combination of different styles of music. It's a combination of funky music and jazz music'. In Lesson 2 Julian taught the students that 'the 'head' is the melody. It's the song or the melody'. As well as jazz terminology, he taught techniques, such as in Lesson 1 how to play the guiro to fit the boogaloo-style of 'Chitlins': 'use a chopstick. Now turn it around, stick your finger in it like it's a bowling ball or something'. In the same lesson, Julian used onomatopoeia to teach one of the drummers a Latin ride cymbal pattern, suggesting that he 'change your pattern to this: "ham-burger, ham-burger"'. As in the preceding examples, specialist knowledge, techniques, skills, and procedures were foregrounded and there was little or no sense that any special kind of knower or knowing was needed to succeed in these activities. However, overwhelmingly when Julian taught in this way, it was for a pragmatic purpose and just enough to complete an activity or play a tune for the concert.

In the parts of the lessons where Julian foregrounded techniques and procedures in this way, the emphasis did not necessarily indicate knowledge as an important educational objective of Julian's, but instead as something that needed to be dealt with to prepare his novice students for their concert. Although Julian's strong emphasis on knowledge during certain phases of each lesson contradicted his stance in the interview minimising the importance of techniques, for example, he did not maintain that emphasis. As well as activities that foregrounded knowledge, there were many others throughout the lessons that emphasised knowers and ways of knowing.

*(ii) Not too much: minimising jazz knowledge*

In contrast to the teaching described above, there were other activities and areas of jazz in the lessons where specialist knowledge such as techniques, procedures, notation, and theory, were less important and success was dependent on knowing and learning in particular ways or exhibiting the right kinds of characteristics for a jazz musician. Julian especially tended to downplay knowledge and emphasise knowing when he taught about aspects of music and practices that he said in the interview were most significant to playing jazz, such as knowing the canon of works and performers, and, most importantly, improvisation. Improvisation is fundamental to playing jazz and one of its defining practices, as Julian argued explicitly in the interview: 'my definition of jazz would include an improvisation element'.

When it came to teaching improvisation, Julian tended to emphasise emotions and personal attributes and minimise the importance of specialist knowledge. For example, rehearsing 'Chitlins' in Lesson 1, Julian began teaching the students how to improvise with a simple exercise in which they improvised rhythms using a single note. Julian instructions foregrounded personal interpretation but left other criteria unclear: 'pick a note ... And you're just gonna tootle around on that note'. Likewise, soon afterwards the students were given several notes with which to improvise and were encouraged to 'have a go', which Julian modelled but otherwise gave no explicit instruction in what or how to play:

What we're gonna do is we're gonna use those notes that I gave you, and I want you to play around like I just did, ... have a go at just playing a few of those notes. (Julian, Lesson 1).



Direction here was vague: ‘have a go’, ‘use those notes’, ‘play around’, and ‘just playing a few of those’. This weakened technical criteria and stressed self-expression, the objective seemingly being for the students to improvise free of emotional inhibitions. Precisely what the students played, or how, mattered little in these exercises. While these were but the very first activities of many throughout the lessons, all of Julian’s improvisation teaching was characterised by similarly-relaxed technical criteria.

When Julian taught improvisation, he tended not to give explicit instructions about style or idiom, and gave little direction regarding note-choice, rhythm, or other musical elements. Sometimes, he explicitly downplayed such aspects of jazz but simultaneously gave tacit instruction that was contradictory. Illustrative of this tendency in Julian’s pedagogy is an excerpt from the end of Lesson 1. Before closing the lesson, Julian summed up for the class the principle of what could be described as a key centre approach to improvisation that characterised the method he had just taught them to use for their solos in ‘Chitlins’. In the following excerpt, he encourages the students to practice improvising by ear at home, playing along with any music they choose. His explicit teaching downplays the ‘knowledge’ aspects of jazz and foregrounds the students as knowers but tacitly emphasises specific criteria for what the students should play and how:

with every song there is a bunch of notes that work, that you can use to improvise on, but you don’t have to know what’s on the page. You don’t have to know what’s written. You don’t have to even know what scale it is. And you should all be doing this: find your favourite song—it can be a Taylor Swift song or an Ed Sheeran song or [pause] Miles Davis or Coltrane—it can be anything, and ... most songs there will be a few notes that work throughout the whole song. Take your instrument, play along with those, find the notes, and go be free. (Julian, Lesson 1)

Explicitly, this summary weakens criteria for which aspects of the musical world they should interact with, how they should interact, and what they should play when they improvise. Julian first downplays techniques, notation, scales, and theoretical understanding of chords ‘on the page’. Second, he weakens the boundaries of what constitutes a suitable object of study to encompass not only jazz but diverse musical contexts. Third, Julian foregrounds free personal

expression and unstructured exploration. However, the tacit lesson is different. Implicit in the statement ‘there will be a few notes that work’ is an assertion that there *are* rules governing which notes ‘work’ and which do not, and it is not ‘free’ after all. It is left for the students as knowers to discover what those rules are and, presumably, how to recontextualise their private discovery learning about improvisation to jazz contexts such as their performance of ‘Chitlins con carne’.

Compounding the potential obfuscation of technical principles, during the activities preceding this summary, was an exercise in which the students improvised by ear in the same way that Julian was now advising them to practice independently. Julian was explicit that for that exercise there were no musical principles governing learning how to improvise:

There’s no rules other than ... We’re just exploring some sounds and some rhythms. If you go and you play your first note, you’re like, ‘That note sucks’, do a different one.  
(Julian, Lesson 1).

Julian’s emphasis in this example on personal taste and emotions overshadowed any technical basis to jazz improvisation. His summary for the class at the end of the lesson reiterated the same kind of epistemic relativism as his explanation of the earlier exercise and, illustrative of many other examples in the lessons, involved explicit emphasis on the personal choices of knowers with the potential to obscure musical principles.

Julian’s foregrounding of personal feelings was sometimes tied to an apparent concern for the emotional well-being of his students such as, in Lesson 1, when he reassured the class before one of their first improvisations in ‘Chitlins’ that it would be ‘pretty stress free, ‘cause everybody’ll be playing’. Similarly, he told the students before they tried improvising during their rehearsal of ‘Chitlins’ in Lesson 2 that ‘you can feel nice and safe ... It’s very safe in here’. At other times, emotions were emphasised as important for performing music, while technical criteria were downplayed. For instance, in Lesson 2, the students had played through ‘Work song’ for the first time and Julian dictated notes from an F minor scale for them to write in pencil on their lead sheets: ‘I’m gonna give you some notes to play so that you are not just randomly trying to find notes. That will be fun, won’t it?’. Emphasising ‘fun’ downplayed the scale as specialist

knowledge. Soon after this, when the students had tried improvising but failed to play to Julian's satisfaction, he asked them all to stand up and improvise rhythmically with a single note and instructed them to 'play that note with so much love and passion I can't even stand it', and to 'just be joyous and silly and whatever'. He did not suggest a technical solution, nor specify what he thought the problem had been.

The analyses presented thus far have offered insight into the differing ways in which Julian attended to jazz knowledge and jazz knowing in the lessons. Despite pragmatic shifts into a knowledge code, the lessons tended mostly to express a knower code. As the example of Julian's improvisation teaching has highlighted, this was especially the case for aspects of the lessons that Julian saw as most important to jazz. He was emphatic in the interview, for example, that he saw things such as reading music, techniques, and theory as peripheral to jazz, if not irrelevant. When he taught about things that he argued were important to jazz, he routinely taught in a knower code and seemed more concerned with knower cultivation than knowledge-building. It is possible, however, to delve deeper and see not just that there was an emphasis on knowing, but also what specific ways of knowing were given by the lessons. These can be seen by examining the things that Julian valorised and devalorised.

### **6.3.3 Teaching how to be knowers**

Julian's pedagogy was strongly oriented towards teaching his students that playing jazz involves being a certain type of person and understanding and interacting with music in 'jazzy' ways more than it involves techniques, procedures, or musical principles. I have shown that Julian's lessons gave enough technical detail for the students to play each tune and perform adequately at the end-of-camp concert and emphasised the 'knowing' aspects of jazz, but that gives an incomplete picture of what his lessons gave. In Julian's lessons specialised ways of knowing, such as attributes, dispositions, emotions, practices, and behaviours, were taught both explicitly and implicitly. Some of these values were about cultivation into the jazz community and its history, such as which musicians and recordings to listen to, canon, and authentic practices. Other values were about personal development including valorised attributes (prioritising aural over visual; independence; curiosity; how to behave; discovery learning; self-expression), and emotions. Where some values were taught explicitly, other valorised attributes and practices

tended to be taught implicitly throughout the lessons and constituted what could be described as a hidden axiological curriculum. To complete the picture of what things Julian's lessons included, I shall first give four examples that illustrate how Julian gave direct axiological instruction and then examples that show the implicit ways in which values were communicated in the lessons.

### *Explicit knower-building*

The first illustrative example of what Julian's explicit axiological instruction looked like comes from Lesson 3, a sequence in which he taught how to behave while listening to jazz. The students were told they should 'feel' the music rather than simply attend to it. To clarify this, Julian first explained and then modelled how to embody the appropriate focus:

I don't think you can fully invest yourself in this music without either maybe moving something like ... just gently moving their feet or kinda like that. Some people have their eyes closed ... that really makes me feel like you're into it. (Julian, Lesson 3).

Julian's physical modelling, as a recording plays, included eyes closed, exaggerated head-nodding, and foot-tapping. Video 6.1 (see supplementary Video 6.1) shows an excerpt from this lesson.

To help the class understand the expected emotional response, Julian drew on some students' personal experience by likening it to the feeling of a churchgoer moved by a charismatic sermon. Building on the analogy, he explained that not everybody can respond the same way, be it to a preacher or listening to jazz. To 'feel' jazz requires being the kind of person who is moved by it:

If it's like a [church] tune or something I'm like 'I'm not feelin' that but that's great that you are'. But then I go to a jazz concert and I feel that, you know, that's like a sermon to me. That's like 'oh', like 'yeah'. (Lesson 3)

Those unable to ‘read’ the emotional message of the music were asked at least to focus on technical aspects of the recorded music instead. Julian highlighted specific elements students might thus respond to intellectually such as the drum beat, the bass line, or the structure.

An excerpt from Lesson 4 offers a second example of explicit axiological instruction. Julian invited the students to choose tunes to play from his book of lead sheets. The students having finished playing their first choice, ‘Tenor Madness’, Julian chose the next tune, ‘All blues’ by trumpeter Miles Davis and spoke to the class of its significance. He made explicit the importance of knowing the jazz canon to being both a musician and a person with a cultivated gaze through valorising the Miles Davis album on which the tune first appeared, *Kind of Blue*:

I don’t know any jazz musicians that don’t know this album. In fact, I don’t know many people that don’t know this ... Just as you’ve just become an older human being, you start to get wise to the classics. This is one of the classics. (Julian, lesson 4)

Similarly, in Julian’s aforementioned closing summary to the class in Lesson 1, the students were told that they should use independent self-teaching—a knower practice, and playing by ear—a personal attribute, to practice key centre improvising: ‘you should all be doing this’.

Julian also taught about appropriate *ways* to know about the world of jazz, not just by valorising some, but by devalorising others. Like Drew (Chapter 5), Julian valorised knowing aurally over knowing visually. Often, this value was combined with the idea that the right way to learn something is through independent discovery. Sometimes this was explicit, as in an example from Lesson 1. With a recording of Kenny Burrell’s band performing ‘Chitlins’ playing in the background, Julian asked the students to open their booklets of lead sheets to ‘Chitlins’ to that tune and asked, ‘is there anybody that can tell me what style of music that was that we were listening to right now?’ and seemed frustrated when students read the answer instead of listening:

Student Latin Blues ...

Julian Latin Blues. Yeah, that’s a great ear. Well done.

Student It’s written off the page there.

Julian In that case, you're all wrong. That's a trick. Well, that sucks. So you just did that by looking at the page? Well, good for you because sometimes the answer's right in front of you, hey, and sometimes it's not. Alright, is there anybody else who can tell me anything about that song that's not written on the page? Style-wise or anything? (Julian, Lesson 1)

In another example from Lesson 1 Julian again expressed frustration at students trying to learn in the wrong way and was forced to explicitly re-state the principle:

... no, no, no! This is about your ears. This is about what you're hearing, anything about what you're hearing ... not about what's written on the page because, remember, this is jazz camp ... and jazz and music is not what you see, right? ... this camp is about 'what did you hear?' (Julian, Lesson 1)

However, despite such instances of explicit teaching of ways of knowing, most of the lessons were imbued with implicit axiological instruction that specialised ways of knowing and dispositions as well as signalling as important various canonical musicians and performances that were taught tacitly.

### ***Implicit knower-building***

One form of implicit knower cultivation in Julian's lessons involved what could be described as pointing to which parts of the social world of jazz are to be valorised. Often this was communicated by way of teacher expectations: certain musicians, tunes, recordings, and practices were assumed knowledge, even for this class of novice students experiencing jazz for the first time. These messages were reinforced through repetition throughout the sequence of lessons. For instance, it was implicit that the students should be familiar with various significant musicians and their works, reinforced each time the class began learning a tune. Before starting work in the lessons on each of the tunes the class rehearsed, Julian played the students a famous recording of the composition and told them about who the performers were: Kenny Burrell playing 'Chitlins', the Adderley brothers playing 'Work song', and so on. It was implicit that the performer, the performance, and the tune all were important. In Lesson 3, when Julian introduced

the new tune to be learnt in that lesson, 'Pole dancer', he emphasised the importance of the composer/performer, though without making explicit why: 'so, really, really important ... 'The pole dancer' is written by Darren Heinrich. Darren Heinrich is an Australian pianist and organist ... this is him with his trio'.

As another example, it was often assumed that students should recognise famous recordings and have a knowledge of the jazz canon. In Lesson 2, Julian asked whether anyone knew or recognised 'Work song' from a recording and, finding that it was generally unfamiliar, emphasised that 'this is a very well-known jazz tune'. Similarly, in Lesson 4 regarding 'Tenor madness' (Rollins, 1956) and 'All Blues' (Davis, 1959), and a Miles Davis album: 'do you know *Kind of Blue*, the album, *Kind of Blue*? ... this is one of the songs off *Kind of Blue*, you might recognize it' and 'have you heard this before?' In Lesson 2 it was implied that students ought to be familiar with common forms such as 12-bar blues and practices such as jamming. In Lesson 1, Julian played the class a recording of 'Chitlins' prior to their first rehearsal of that tune. When the students had finished listening to the music, Julian asked them 'is there anybody that can tell me what style of music that was that we were listening to?' More than probe students' background knowledge, it was also implicit in the question that the ability to recognise styles and genres by ear is important—valorising cultivation into the world of jazz and knowing through direct, aural experience.

As well as cultivation into the practices and significant figures of the jazz community, the lessons also involved an implicit valorisation of specialised personal attributes and behaviours. These included values and practices such as self-teaching, intuition, and self-expression as well as some more pragmatic behaviours and dispositions of good musicians, such as being prepared with the right equipment: 'make sure you bring a music stand' and 'I always carry a lot of pencils around' (Lesson 1). Less concrete attributes and practices were tacitly valorised too. For instance, the implicit importance to Julian of independent discovery learning was highlighted not only in such comments as that above, but also in an often-used pedagogic technique whereby, in favour of giving the students information, he would ask questions in a way that specialised knowing-by-hearing. This was more than something akin to a constructivist-inspired pedagogy, wishing students to make their own meanings from experiences: as Julian explained in the

interview, he thought that independent discovery and intrinsic motivation to learn are essential attributes of successful jazz students. These values were communicated through characteristic uses of questioning, correction, and praise. For instance, Julian typically favoured questioning over telling the students something directly, a seeming reluctance to impart knowledge without negotiation:

Julian: Twelve bars is a very common form, a very common song form in music associated with a very particular kind of jazz, or music. Does anybody know what?

Student (1): Latin?

Student (2): Blues?

Julian: The Blues. So, this song is in essence a twelve-bar blues ... But it has what kind of rhythm? [silence]. A boogaloo. (Julian, Lesson 2)

Objects of praise and correction also expressed implicit axiological values in Julian's lessons. For example, empirical features of student's improvisations were rarely subject to criticism or feedback, whereas errors in other areas such as disposition, ways of behaving, and musical knowledge were all subject to correction. Thus, Julian would criticise a student improvisation for expressing insufficient joy, but rarely corrected the musical content or technical execution. When he did give feedback about improvisations, it tended to be vague with regard to techniques or musical principles, such as 'too many long notes' or 'explore some rhythms'. In contrast, Julian gave relatively precise corrections when it came to specialist knowledge, such as names and instruments of famous musicians, jazz styles, note-reading, musical structure, counting bars, and percussion patterns. The things Julian praised tended often to relate to feelings or *being* the right way and less frequently to technique. Also, his praise often focused on his own feelings, such as 'I love it', and 'lovely group, man, there's a nice vibe in here, I like it'. Each of these examples implicitly expressed a knower code and signalled Julian's view that knowledge is subordinate to knowing in jazz.

As another example of the implicit curriculum of values, in Lesson 3 Julian used his own achievements as a model for valorising practicing, persistence, personal taste, independent learning, instinct over intellect, knowing-by-ear, and creative self-expression. All of these were



implicit in a comment about himself as a 14-year-old discovering improvisation by playing along with records:

I would do that for hours on end, until I found notes that I really liked and then I tried to do most of those notes. And even though I didn't know any scales, I still came up with heaps of ideas. (Julian, Lesson 3)

Emotions have already been discussed (in Section 6.2.2) in relation to how they contributed to minimising knowledge and the role of that emphasis in potentially making it difficult for students to see the technical requirements of improvisation. Emotions also were implicitly valorised more generally as significant personal attributes important for playing jazz by virtue of being included and reinforced by repetition during the lessons. Sometimes a specific emotion was explicitly valorised, such as 'passion and silliness and joy' in Lesson 2. However, rather than any specific emotion, the implication here seemed to be more that emotions generally must in some way be important, hence the exercise, and this was not the only such exercise. When the class rehearsed 'Work song' in Lesson 4, Julian prompted the students to recall the 'really sassy kind of saxophone and trumpet' from the recording he had played them the previous day and asked them to imbue their playing with that feeling. Similarly, Julian's reassurance to the students in Lesson 1 that 'It's very safe in here' added extra significance to the emotional aspects of improvising, and likewise in Lesson 4: 'if you guys are nervous about improvising, that would be expected ... Just have fun'. These examples are illustrative of many other similar examples of the characteristic way emotions and feelings were implicitly valorised in Julian's lessons.

#### **6.3.4 Summary**

To recap, this section analysed the lessons to reveal how Julian dealt differently with the knowledge and the knowing aspects of jazz in his enacted teaching and to show how his practice related first to his own expressed beliefs and the dominant code of the field. In some contexts during the lessons, such as teaching about musical notation, song structures, and procedures for realising lead sheets, Julian tended to use direct instruction, make technical criteria explicit, and emphasise techniques, skills, procedures, theory, and other specialist knowledge—stronger epistemic relations, and downplayed knowers and ways of knowing—weaker social relations, a

knowledge code. However, he did not remain in that code and used that way of teaching pragmatically, giving students just sufficient knowledge to play a specific tune or complete some other task. Most of the time, Julian downplayed epistemic relations and emphasised social relations as important both as criteria for success in specific activities and for achievement in playing jazz—a knower code.

Julian's pedagogy took a different form to that which is suggested by the rhetoric of the public face of the field (Chapter 4) and also contrasted with the teaching of the first case study teacher, Drew (Chapter 5). Julian's lessons could be described as involving more knowledge and, perhaps, reflective of a pragmatic reality of teaching and learning in jazz education in which students are expected (and expect) to learn how to play tunes and improvise, with demonstrable, measurable outcomes. It could also be argued that Julian's teaching was oriented more towards the requirements of the lessons and the end-of-camp concert rather than the long-term educational needs of the students, reflecting the context of the jazz camp. Nonetheless, Julian's pragmatic teaching was certainly in contrast to the stronger knower code of Drew. An implication of Julian's general emphasis on knowing while downplaying knowledge could be that technical aspects of playing jazz are unimportant, potentially disguising the stronger epistemic relations of the private face of jazz.

Having seen shifts between a knowledge code and a knower code, depending on the nature and requirements of each activity, and that Julian's approach may embody a more pragmatic enactment of a knower-code pedagogy than did Drew's, it is now possible to focus on how knowledge and knowing were built. To do that, the next section uses semantic gravity and semantic density to examine Julian's lessons in terms of the forms of knowledge and knowing they involved and considers possible implications arising for students' knowledge-building and knower-building.

#### **6.4 Knowledge and Knower-Building: Affordances and Implications**

It is important to understand what 'knowledge' and 'knowing' were like in Julian's lessons, beyond the insight that he emphasised or downplayed each in different ways depending on the requirements of each activity or lesson. The knowledge involved in lessons might be very

contextual and simple, general and complex, or these in any combination and some of these forms might be more useful to students than others. Therefore, the forms of knowledge and knowing in the lessons matter. What potential for knowledge-building and knower-building the lessons might have afforded the students is a question with significant educational implications. To show this, I will use semantic codes, drawing on the ‘translation device’ for semantic gravity and semantic density in Chapter 3, to analyse Julian’s lessons in term of context-dependence and complexity. In the analyses that follow, I shall use the concepts semantic gravity and semantic density in relation to both knowledge (epistemic SG and SD) and knowing (axiological SG and SD).

#### **6.4.1 Building jazz knowledge**

Musical knowledge in Julian’s lessons tended to remain uncomplicated, perhaps not unexpectedly given the inexperience of the students. It also tended to be atomistic in that concepts did not generally build in complexity as the lessons progressed but were introduced more as a series of separate activities loosely-related, such as repertoire for the concert, or by a general theme. For instance, improvisation was one of the main activities in each lesson, but it was used pragmatically to facilitate the performance of each tune, rather than the tunes, for example, being used as practical illustrations of general principles. The students were given techniques specific to each tune and, often, specific to a single exercise.

Typically, each time the class played a tune, Julian would tell the students which notes to draw on during their solos. For example, Lesson 1 introduced improvisation in a very simple form as part of rehearsing ‘Chitlins’:

we’re gonna take it back to the very beginning element in improvisation. We’re just gonna pick one note ... Whatever note comes to mind. It could be one of the notes out of the melody, alright? ‘Cause we know the melody note will work ... just gently play that note ... And you’re just gonna toodle around on that note. (Julian, Lesson 1)

The opening line generalised improvisation and implied additional complexity beyond the current activity, but Julian moved very quickly into the here-and-now, and stayed there for the

rest of the lesson, a highly context-dependent exercise. The understandings here were uncomplicated. A little extra meaning was condensed by going from ‘one note’ to ‘gently play that note’, but it remained very simple. This was subsequently expanded to encompass a range of three notes later in the rehearsal, and then ‘many notes’ when the class revisited ‘Chitlins’ in Lesson 2. but that marked the last exercise using that technique. This ‘pick a note’ exercise was for the specific purpose of playing the solos expected as part of performing ‘Chitlins’ first in the rehearsal and then at the concert. It was not generalised as a principle to help the students improvise in other contexts and the activity, and it remained simple in that minimal additional technicality or meaning was condensed into the practice. The sequence could be summarised as: ‘now what we’re gonna do, is we’re doing three notes’ → ‘add a note on top of what you’re doing, or on bottom, and just explore the other notes’ → ‘try some different notes’ → ‘you can try flattening or sharpening a note ... just try and find some notes that work’ → ‘No rules right now. No rules, we’re just having a play’. At the culmination of this sequence, ‘no rules’, Julian actually removed epistemic-semantic density from the technique and locked it securely into the context by denying epistemic principles were involved. There were, however, axiological principles and complexity condensed that I shall examine when I revisit this example and show its contribution to knower-building (Section 6.3.2). This example is illustrative of how Julian taught improvisation throughout the lessons: always pragmatically, to facilitate an exercise or performance and not as transferable principles and staying predominantly with simple understandings.

Contrasting Julian’s teaching of improvisation, when activities or lesson phases emphasised musical notation or procedures for playing tunes, the knowledge involved, while simple, reached out from the contextual to encompass principles too. For instance, in Lesson 2, Julian taught about 12-bar blues form and a default principle for playing tunes with short forms. Points for analysis are indicated by bracketed numbers and will be discussed and coded below. In the analysis for epistemic semantic gravity and epistemic semantic density that follows, I shall make an important distinction between complexity (semantic density) and condensation of additional meaning (epistemic condensation) to highlight that, although Julian added to understanding of the tune, the knowledge involved remained very simple:

[1] you got one, two, three, four, five, [2] you got 12 bars that repeat, so that's our [3] 12-bar song. [4] Typically, what we do in jazz is we play a short song, and we repeat the form, [5] in this case, it's [6] a 12-bar blues form, [7] we repeat the form for solos ... [8] if it's a short song, we play the song twice, [9] which we have been doing, we play the song twice. We play the song twice, we do solos, we play the song twice at the end.  
(Julian, Lesson 2)

The excerpt begins very contextually and simply, with the teacher counting the bars on the score with his finger [1] and remains contextual when he observes that the total number of bars is twelve but condenses slight complexity by characterising the bars as repeating [2]. The twelve bars are then imbued with the additional attribute of being a '12-bar song', weakening SG by reaching out to a category of other songs beyond this specific tune and increasing semantic density by locating it in a constellation of similar tunes [3]. Next, Julian moves out to a general principle for playing jazz by introducing the procedure of repeating the form of short songs, weakening SG [4] before bringing it back to the present example, 'Chitlins' [5], and condensing some additional meaning by classifying it as 'a 12-bar blues' and further defining that as a type of 'form'—the most complex the concepts in this example become [6]. Explicitly emphasising that the principle of repetition applies in this instant [7] is more contextual—stronger SG and simple—weaker SD. Next, when Julian paraphrases the repetition principle, he adds the detail that the 'song' (aka melody or 'head') is played twice if the form is brief, moving back out to principles so weakening SG [8]. Julian concludes this teaching sequence by bringing it all back together, with this tune in the *you-and-me* and *here-and-now*, ending with stronger SG, weaker SD. This example shows a semantic gravity wave, with repeated oscillations between theory and contextual practice and exhibits epistemic condensation with additional, but primarily simple, meanings packed into the understandings of 'Chitlins', form and repetition, and 12-bar blues made available to the students. Figure 6.1 illustrates this semantic gravity wave, and a 'low flatline' semantic density profile indicative of the constrained complexity in the example.

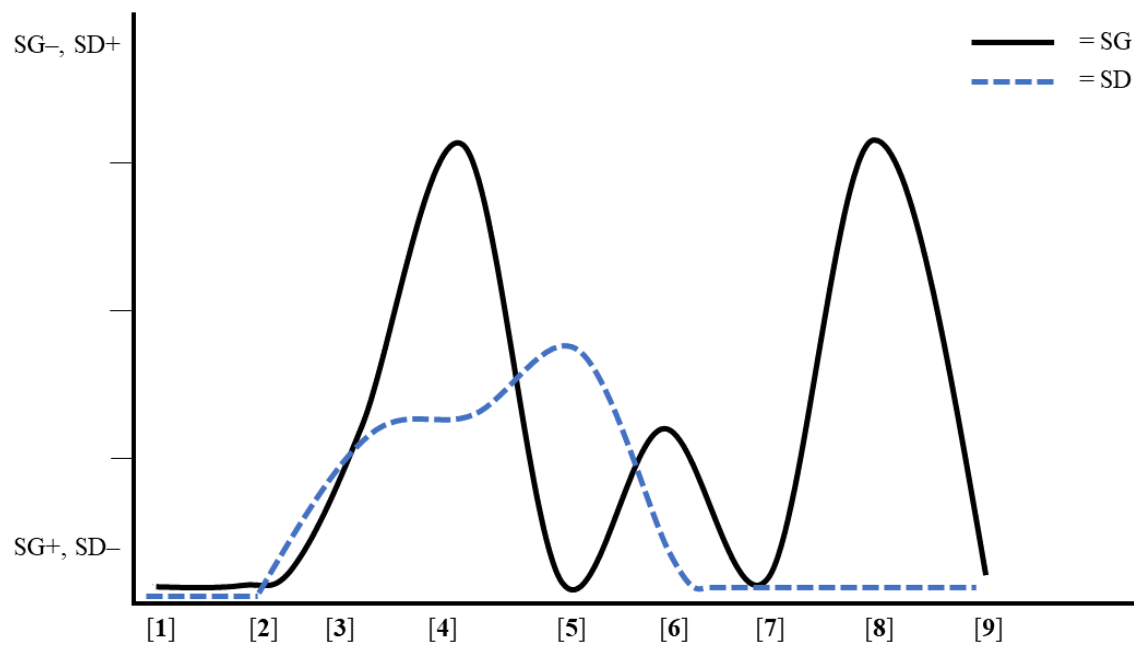


Figure 6.1. Epistemic-semantic profile of the blues procedure lesson.

This example is illustrative of knowledge-building in the parts of the lessons where Julian taught about notation and procedures for playing tunes: waving between contextual and general but limited to simple understandings. However, this manner of teaching was very context-dependent. Notation, playing music verbatim from lead sheets, and song structures are not specific to jazz, and as the earlier discussion of improvisation teaching showed, this was not what Julian’s pedagogy was like when taught about things that he believed are most important to jazz. Where Julian’s teaching of knowledge relating to jazz-specific practices it tended to stay contextual and simple, and was atomistic, his teaching of jazz ‘knowing’ was very different. Looking at context-dependence and complexity in Julian’s teaching of values, emotions, dispositions, and other specialised ways of knowing, gives insight into his pedagogy for knower-building.

#### 6.4.2 Building jazz knowers

Teaching about values, feelings, or personal attributes for learning and playing jazz reached out further and more often to principles that transcended context as well as condensing more complex meanings. There also tended to be more continuity of teaching the ‘knower’ aspects of jazz between activities and lessons, making knower-building more holistic relative to Julian’s generally atomistic knowledge-building. The key values and knower practices that Julian taught

were: learning and playing by ear, knowing the canon of great players and their music, and playing with feeling. He used a range of strategies to communicate the importance of these axiological aspects of jazz including explicit instruction, tacit teaching, and modelling.

The inclination to learn jazz by ear emerged as a topic early in the first lesson tacitly at first when, in an example already discussed (cf. Section 6.2.3), Julian played the class a recording of ‘Chitlins’ before the students had seen the music or knew they were to play that tune. When the student read from the lead sheet that ‘Chitlins’ is in a Latin blues style, instead of hearing it, Julian progressed to more explicit instruction and told them they should work it out by listening. At this stage the axiological meaning was simple, but it moved from a contextual focus on the music that was playing to the generalisation that ‘sometimes the answer’s right in front of you, hey, and sometimes it’s not’ (Lesson 1). Julian moved the students again quickly between their immediate context, ‘This is about your ears. This is about what you’re hearing ... not about what’s written on the page’ to principles: ‘jazz and music is not what you see’, which also moved between a simple, common-sense understanding of listening to the more complex abstraction that ‘music is not what you see’—enacting a semantic wave. Later, by the end of Lesson 4 when the students played ‘All blues’ by Miles Davis, *hearing* was condensed with yet more axiological complexity. A student complained that the tune was not exciting, to which Julian responded with advice for using musical imagination to find how to improvise in that situation: ‘if you’re hearing something mellow you should try it, and if you like it, then that’s the right answer’ (Lesson 4)—a principle for self-expression. These two instances exemplify the forms of knowing involved in the lessons, the practice of *hearing* in this case illustrative of many other examples. Julian’s teaching of axiology encompassed a larger semantic range and carried from lesson-to-lesson, in contrast to his more constrained and atomistic knowledge-building.

In Lesson 3 where Julian taught the students about how to respond to jazz, physically and emotionally (cf. Section 6.2.3), some of the students went off-task as a recording of ‘Work song’ played (see supplementary Video 6.1). Julian stopped the music and scolded the students for listening incorrectly: ‘that’s pretty good but I’m, I’m a stickler for one hundred per cent participation’. This was context-dependent, a specific and personal instance of a failure of disposition and a simple, everyday understanding. Julian moved from this to explain the

students' error in relation to a principle, axiologically more complex, that one must 'fully invest yourself in this music' and he gave general examples of how that might be embodied: 'either maybe moving something like ... moving their feet or kinda like that. Some people have their eyes closed'. Julian then returned to the present context and an everyday idea, by telling the students that their misbehaviour made him feel that they were not 'into it' before moving back out to theory, likening the feeling the students should experience to worshippers in a church service, and explaining that he personally feels the same way at jazz concerts, somewhat abstract and more complex again. To close, Julian scaffolded the students' listening by specifying which aspects of the recording to attend to before bringing the class back to the immediate context by replaying the recording, this time for guided listening and a more common-sense definition of listening. As the recording played, Julian modelled, physically, how to move and behave when listening to jazz—contextual but condensed tacitly with axiological complexity.

In this example, Julian's teaching of values enacted a semantic wave, fluctuating between the immediate context and generalisations and hypothetical situations, and between simple, everyday understandings and more complex, abstract concepts of ways of feeling. Figure 6.2 illustrates the semantic wave-profile in the example. In contrast to the semantic profile of knowledge-building in the blues procedure example (cf. Figure 6.1), the knower-building here involved a range of axiological complexity, and SG and SD moved together, in concert. Figure 6.2 profiles the following steps: [1] teacher identifies the problem; [2] Principle of emotional investment; [3] Julian's personal feelings [4] Likened to the feeling of religious worship; [5] how Julian feels at jazz concerts; [6] scaffolding for guided listening; [7] plays recording of 'Work song'.



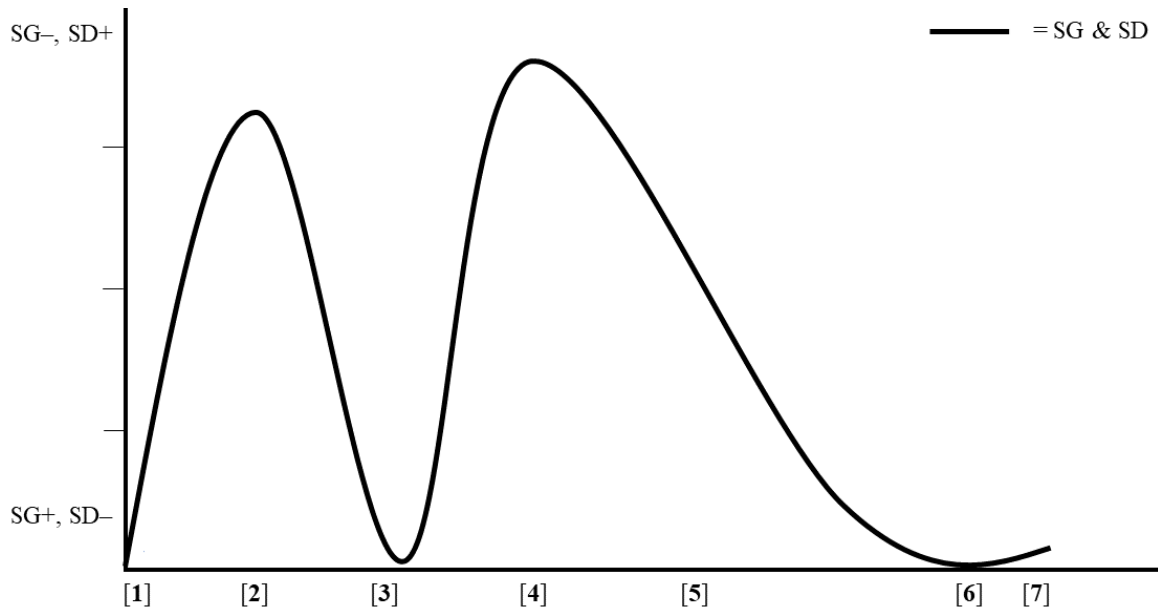


Figure 6.2. ‘How to listen’ excerpt (Lesson 3) as an axiological-semantic profile.

These two detailed examples, the first valorising playing by ear and the second teaching how to engage with jazz physically and emotionally, are illustrative of the characteristic semantic range of many other examples of knower-building in the lessons. For instance, the importance of knowing the canon of great players and tunes ranged from contextual and simple, as in the class listening to recordings of a tune they were about to play, to general, abstract, and complex, as in Julian’s assertion in Lesson 4, speaking of the Miles Davis album *Kind of Blue*, ‘I don’t know any jazz musicians that don’t know this album. In fact, I don’t know many people that don’t know this’. Similarly, the theme expressing and experiencing emotion in jazz ranged from the context-specific and common-sense such as ‘play that note with ... love and passion’ to the abstract metaphor in Lesson 3, described above, in which Julian likened the experience of jazz to religious rapture. The forms of jazz ‘knowing’ involved in Julian’s teaching encompassed a wide semantic range and enacted semantic waves within and between lessons that could facilitate students’ potential to become cultivated as more expert jazz knowers. By weakening axiological-semantic gravity, Julian offered the students access to principles of jazz knowing that would be transferrable beyond the immediate context of the camp. By alternately condensing and ‘unpacking’ concepts, the lessons also had the potential to lead the students to more nuanced understandings of the values, knower practices, and emotional aspects of jazz. The facilitative nature of Julian’s knower-building contrasted with his knowledge-building which was generally

far more constraining. Julian's approach to teaching carries significant potential implications for student learning and for jazz education more generally.

### **6.4.3 Summary**

The differing strategies Julian used for teaching jazz knowledge and jazz ways of knowing had potential effects for student knowledge-building and knower-building. When teaching score reading and procedural aspects of playing from lead sheets, Julian gave transferrable knowledge—weaker SG, but this was limited to simple and everyday concepts—weaker SD. When it came to the more fundamental aspects of jazz knowledge, most significantly improvisation, the lessons were constrained by context-dependence and confined to simple understandings (SG+, SD−). Julian's teaching of techniques, procedures, concepts, and other specialist knowledge was limited to the pragmatic, technical requirements of each lesson activity and by the requirement that the students perform at the end-of-camp concert—stronger SG. This problematised the potential of the students to take away knowledge about how to play jazz in other contexts. On the other hand, like Drew in Chapter 5, Julian's teaching strategies seemed more conducive to cultivating the students as knowers, giving them general principles for knowing jazz in diverse context and potential to embody refined, intuitive understandings (SG−, SD+), including as performers or consumers.

## **6.5 Conclusion**

This chapter aimed to explore jazz pedagogy, see knowledge and knowers, and analyse how knowledge and knowers were built over time in the case of a teacher who embodied a code that contrasts that of the public face. Julian was a case study of a teacher whose pragmatic approach to jazz education contrasted with many of the assumptions in the dominant rhetoric of the field (Chapter 4). The chapter began by examining Julian's personal beliefs about jazz, including what constitutes success in performing it, how it is learnt, and how it can or should be taught. Analysis showed that Julian's espoused understanding downplayed what musicians know and can do and emphasised who they are and how they know and so can be understood as being underpinned by a knower code. In this respect, Julian's expressed views reflected those which dominated the public face of the field (Chapter 4). However, Julian's code diverged from that of the public face

on how students can learn jazz. Where Julian felt that the necessary intuition can be cultivated in learners through education, the dominant discourse of the public face, embodied by Drew in Chapter 5, portrays jazz as a potential innate to select individuals, a born predisposition.

The chapter also examined Julian's enacted pedagogy and showed that his teaching in practice involved much more jazz knowledge than his expressed views might suggest. The lessons were organised pragmatically around giving the students enough knowledge to play their three tunes at the end-of-camp concert while emphasising the personal, expressive aspect of improvisation, and reinforcing for the students the importance to the jazz community of significant musicians and their works. When knowledge was foregrounded, it was strongly context-dependent and simple or common-sense, potentially problematising the possibility for the students to take away principles transferrable to new contexts beyond the camp and its repertoire or to build more sophisticated understandings and skills. In contrast, where knowledge-building was thus conceivably constrained, the potential for knower cultivation was facilitated by semantic waves that moved students between the context and more nuanced axiological principles. The key implication of the semantic profiles was to problematise the potential for students to take transferrable skills and more complex concepts from the lessons but facilitate the possibility of cultivating transportable dispositions.

This case study highlights that codes can shift over time during teaching, in the example of Julian in response to the requirements of the lesson and the needs of the students. The specialisation codes and the profiles in Julian's lessons have implications for student participation in jazz education and for knowledge- and knower-building. Julian's shifts into a knowledge code potentially showed students that certain skills, procedures, and techniques are involved in playing jazz and need to be mastered. However, a knower code remained prevalent that prioritised the knowing aspects of jazz, potentially obscuring from students the kinds of technique and skills used by successful jazz performers. The strong emphasis on cultivating dispositions offers the possibility for students to engage with jazz, in a way that the knower code of the public face did not, with its emphasis on certain social categories or experiences as legitimating. However, cultivation is slow and requires extended time in the presence of a

significant model. The time and access required implies a numerical limitation on who can learn jazz.

Having seen in Julian and example of beliefs expressing a knower code but in practice embodying a knower code that pragmatically shifts into a knowledge code raises the question of knowledge codes in jazz pedagogy. Jazz education that foregrounds knowledge and downplays the knower aspects of jazz is the approach most closely-associated with improvisation textbooks in dominant portrayals discussed in Chapter 4, publicly less-visible yet much-criticised in the rhetoric of the jazz field. Chapter 7 is a case study of a teacher whose pedagogy reflected such a knowledge-based approach to jazz education.

## Chapter 7

### A Knowledge-Code Teacher: The Case of Pascal

#### 7.1 Introduction

Chapter 4 showed that the field of jazz presents a public face that portrays musicians as creative, intuitive, mostly self-taught, bohemian, naturally talented, and creating music in real time that can be so wonderful as to seem magical. Jazz and its players' achievements are characterised as based much more on personal attributes or dispositions than on techniques or other specialist knowledge. In dominant rhetoric from the performance field, learning how to play jazz, and being 'good at it', means being the right kind of person—a *knower code*. The case studies in Chapters 5 and 6 of Drew and Julian revealed teachers whose pedagogies, despite empirical differences, each embodied knower codes. This raised questions of the other, less-visible code of jazz pedagogic fields, that foreground knowledge and techniques. This chapter explores knowledge-code jazz pedagogy and potential implications for teaching and learning jazz.

The *knowledge-code* approach commonly associated with published jazz improvisation methods such as those by Aebersold, Baker, and Coker, is highly criticised in the public face of jazz education (Chapter 4), including arguments that it does not teach jazz and neglects important aspects of 'knowing' that the public face of the field valorises. To explore the veracity of these criticisms, this chapter looks at the beliefs and classroom practices of 'Pascal', a teacher who took what can be analysed as a knowledge-code approach to pedagogy. The chapter explores Pascal's views and practices in three main parts. First, it draws on Pascal's interview responses to analyse his understanding of jazz playing and jazz teaching and learning using specialisation codes<sup>8</sup>. Next, it looks at what Pascal did in the classroom, drawing on analyses of classroom video recordings of his teaching, again using specialisation codes. Finally, it uses semantic codes to analyse video recordings of Pascal's classroom practices to highlight potential implications for students' knowledge-building and knower cultivation.

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<sup>8</sup> Pascal was not a native English speaker but is quoted verbatim in this chapter.

## 7.2 Pascal's Espoused Beliefs About Jazz

Pascal saw playing jazz and teaching and learning jazz in different terms. He spoke of playing jazz as based on both what a musician knows and can do *and* on their personality or other attributes. In contrast, he spoke of jazz teaching and learning only in terms of knowledge: skill, techniques, theory and other concepts, repertoire, and so on. While these contrasting positions can be understood as representing two different specialisation codes (an élite code and a knowledge code respectively), they both share an emphasis on stronger epistemic relations, that is on what musicians can do, the techniques they use, and the specialist jazz knowledge they use. Drawing on Pascal's interview responses, I will look at these beliefs by discussing, first how he spoke of what it is to be 'good at' playing jazz *in general*, and second how he represented *his own* achievements as a jazz musician. I then turn to examine his understanding of jazz teaching and learning.

### 7.2.1 Playing jazz: what it is, where it comes from, and how it is done

Pascal argued that emotions and self-expression are fundamental to music, but so too are techniques and musical knowledge. He said he believed that *playing jazz* depends for its meaning on both 'knowledge' and 'knowing' aspects. In contrast to the other teachers in this study, Pascal did not believe that emotions themselves comprise jazz exclusively, instead describing jazz as a musical language through which emotions can be expressed. According to Pascal, the knowing aspects of jazz can be acquired through experience and cultivation and are not dependent on born qualities of knowers. For example, he explained that a musician's musical experiences are the source 'from which you develop your personal inner music, inner chant', seeing the basis of jazz playing as expressive of emotion, but not defined by it, and facilitated by a performer's specialist knowledge and technique. Like Drew and Julian, Pascal saw technique as 'a sort of toolbox you ... have to express your emotions'. Unlike them, he highlighted the potential for technique to inspire creativity, drawing an analogy with a painter's brushes: 'if you have a set of brushes, different brushes, you can paint many more things, than just with one'. In other words, Pascal valorised technique for its potential to inform self-expression with the proviso that it is 'used musically'. This emphasises both knowledge, such as what a musician knows and can do, and their creative musicianship.

A good example of Pascal's understanding of playing jazz is in a summary he gave of four 'fields in music' that he said contribute fundamentally to a person's capacity to play jazz. Of these, two emphasised knowledge (stronger epistemic relations) and two emphasised knowing (stronger social relations). Those which emphasise stronger epistemic relations were: (1) specialist knowledge, or the 'analytical, that is all that relates to chords, scales and structures, etcetera' and (2), skills or 'the part that relates to technique, your personal instrumental technique'. Those that emphasised social relations were: (3) interaction with significant models or 'your own musical background, what you listen to, what musicians you like, and your person'; and (4) feelings or 'the emotional part, how do you feel about music? What feeling do you have when you listen or play something?' Together, these four things expressed an élite code, foregrounding both knowledge and knowing.

### **7.2.2 How Pascal characterised his own jazz playing**

In contrast to his general characterisation of jazz as dependent upon both knowledge and knowing, Pascal spoke of his own jazz playing exclusively in terms of knowledge and techniques. Where he viewed the field of jazz performance as an élite code, he downplayed the importance of knowing to his own playing. His ability to play jazz, he felt, was due to his acquisition of specialist knowledge, and skills and techniques developed through lessons and practice. This emphasis on knowledge and downplaying of knowing can be understood as a *knowledge code*.

This was evident from his earliest encounters with jazz. Even in his first jazz moments, at about the age of 17, Pascal's self-perception emphasised knowledge and downplayed knowing. He explained his early learning in terms of coming to know the music through its features, techniques, and principles and downplayed his personal attributes as a source of his capacity to play. He recalled his interest was first sparked by the Miles Davis album *Kind of Blue*: 'I heard it on the radio ... I said, "What? That's music? I want to play that. That's amazing"'. He said he was initially intrigued by empirical features of the music that were unlike the classical music he had hitherto played. Even though Pascal recalled an emotional response to what he heard, it was features such as jazz style and 'the sound' that he emphasised as the basis of this response:

I was playing the piano and some classical organ and church organ before ... I was absolutely amazed by the sound of the saxophone in the album. So I started by myself and that's the way I fell in love with jazz. (Pascal, interview)

Pascal said his first attempts at playing jazz were made independently but, in contrast to Drew (Chapter 5) and Julian (Chapter 6), he said he soon found self-teaching insufficient and sought formal training. Even his initial attempts at autodidacticism were characterised as 'trying to understand the language and how did it work', emphasising principles of jazz—stronger epistemic relations (ER+)—and downplaying self-expression—weaker social relations (SR-): a *knowledge code* (ER+, SR-).

Pascal also expressed his subsequent, mostly formal, jazz education in the same terms.

In his late teens he joined an organised jazz workshop: 'a band, sort of school band, where we played jazz standards'. Though he described the class as 'informal', he meant a relaxed social atmosphere and extracurricular rather than an absence of direct instruction:

it was just very informal, very easy-going. So we were playing standards, and the teachers were teaching us very basic things about scales and chords, how to improvise with them. And also how to be the group ensemble sounds. (Pascal, interview).

Pascal's description of the class emphasised the features of jazz music such as 'scales and chords', and techniques and procedures for its performance. It also foregrounds teaching and downplays learning or personal attributes of the students. Such emphasis on being taught and on learning through formal training was characteristic of Pascal's account: he recalled that his further training included jazz piano lessons from age 20, extracurricular ensembles at university, and evening classes in jazz harmony taken while serving in the military and this continued into his early career as a professional performer. Pascal accounted for his own learning and achievement in jazz as resulting from training rather than personal attributes such as talent or predisposition. This can be understood as an emphasis on epistemic relations and a downplaying of social relations—a knowledge code. I have shown that this was in contrast to the *élite code*



underpinning Pascal's view of jazz playing more generally which leaves the question of how he understood jazz *teaching and learning*.

### 7.2.3 Teaching and learning jazz

Pascal's knowledge code self-understanding was dominant in his beliefs about teaching and learning in jazz but he did not jump straight to that code. Instead, he first acknowledged the dominant code of the public face with some comments that are more knower code; for example:

If I refer to what Miles Davis said ... and I totally agree with that, is that jazz is a sort of mindset, musical mindset. It can't be taught actually, yeah. Of course you can't teach someone to be free. (Pascal, interview)

However, he quickly pivoted to his own knowledge-code position by detailing aspects of jazz that he believed can be taught:

But I keep thinking that in order to be free you need to have a minimum of tools, musical tools, in order to manipulate them and to be able to gain some music freedom. I think perhaps the way ... I think it's possible to teach these basic things with which you'd build your own vocabulary such as chords and scales, etcetera, particularly for people who maybe have a less developed ear. And so ear education is maybe the most interesting thing in jazz. (Pascal, interview)

Further highlighting Pascal's knowledge code, he even characterised things that are more knower-specific like the 'ear' and 'your own vocabulary' in terms of trainable skills rather than personal attributes. For example, he valorised the utility of 'ear education' in helping to develop 'inner music' as well as facilitating a range of other practical jazz skills:

How do you recognize a chord? How do you pick up something from a CD? How do you repeat a musical phrase that you like, you heard somewhere? And I think this can be taught in a way. (Pascal, interview)

Almost all of Pascal's discussion of teaching and learning was thus about jazz education in terms of knowledge such as techniques, skills, procedures, concepts, and jazz theory. He argued even the most personal aspects of performing can be developed through jazz education, even if 'indirectly' and self-expression can be a trainable skill. When he argued that technique is 'useless' if not 'used musically', he emphasised how to play, not how to feel.

Pascal also evinced a knowledge code when discussing pedagogy. Where the other, knower code, teachers in this study expressed concerns about teaching or direct instruction, in Pascal's narrative, it was assumed as a given and uncontroversial. He saw jazz pedagogy in terms of a hierarchy of skills and concepts that build in complexity ranging from 'the basics' such as scales, simple harmonies, and basic rhythms, to 'advanced' skills and concepts like improvisational interaction, complex harmonies, and complex rhythms. To him the cumulative nature of concepts suggested a pedagogical logic to organise teaching and learning, for example 'if you don't know how to play the perfect fifth, you can't play A-flat 13'. Foregrounding techniques and cumulatively building knowledge rather than intuition or prolonged cultivation emphasises epistemic relations and weakens social relations—a *knowledge code* (ER+, SR-).

#### **7.2.4 Summary**

At first glance, it looks as though there are differences between Pascal's understandings of jazz playing, his own capacity as a performer, and how jazz is taught and learnt. He spoke of the practice of playing jazz in general as an elite code (ER+, SR+), emphasising both knowledge and knowing as important. In contrast he spoke of his own playing and about jazz education as knowledge codes (ER+, SR-)—emphasising knowledge but downplaying knowing. Consistent throughout his narrative is that both codes emphasise stronger epistemic relations. When discussing the field in the interview, Pascal acknowledges the stronger social relations of its dominant knower code, but he remains convinced of stronger epistemic relations. When it comes to the more practical matters of his own learning and real-world pedagogic practices, the social relations fall away leaving a knowledge code. When Pascal discusses the field, he pays homage to its dominant knower code, but he retains his own emphasis on stronger epistemic relations, thus an elite code. His primary way of seeing things is to downplay social relations: a *knowledge code*.

In this Pascal is reflective of the dominated knowledge code in the field of jazz pedagogy (Section 4.3.2), which is what makes him a worthwhile case study. To understand this dominated stance, it is necessary to be able to see how knowledge-code musicians like Pascal think about the field and about how jazz is taught and learnt, as well as how they act as teachers. Having seen Pascal's personal rhetoric represented a knowledge code raises the question of what and how he taught. The next section analyses Pascal's teaching using specialisation codes to see how he attended to both the 'knowledge' and the 'knowing' aspects of jazz and the extent to which his practice reflected his espoused beliefs.

### **7.3 Classroom Practice**

Pascal's teaching was almost entirely oriented towards what and how *to play*, downplaying how or who *to be*. The content of the lessons, including activities, exercises, and Pascal's instruction, foregrounded knowledge-building and downplayed knowers and ways of knowing. That is, Pascal tended to emphasise stronger epistemic relations such as procedures, features of tunes, jazz theory, and techniques, and downplayed social relations such as emotions, intuition, self-expression, and knowers. This can be understood as a knowledge code that overwhelmingly characterised Pascal's teaching. To show this, I first summarise the lessons, then analyse his teaching of jazz knowledge and then his teaching of jazz knowing.

#### **7.3.1 The lessons**

Pascal's class was a group of 10 inexperienced and beginner students, aged 13 to 19 years. The level of technical proficiency varied, but all were novices or relatively new to jazz. They played a range of different instruments. They met for 90 minutes each day and Pascal was tasked with preparing them to perform as a band for 20 minutes at the end-of-camp concert and to include more general instruction in improvisation and small ensemble techniques as part of his program. Pascal was responsible for selecting repertoire and for what and how to teach.

Illustration 7.1 shows the physical arrangement of the room, the class set up in a circle, rhythm section together on one side. Pascal stood and moved around the room sometimes speaking to the whole class and sometimes approaching an individual to give more personalised instruction. The

same set-up was used in each of the four lessons. Lesson 1 began with a brief introduction and orientation before learning a tune, ‘The Chicken’ (Ellis, 1969), in a simple harmonised lead sheet arrangement written by Pascal. Most of the lesson was devoted to rehearsing this tune and teaching associated techniques and concepts for improvising including scales, guide tones, chromatic approach notes, and music elements. Pascal’s main method of correcting errors and refining interpretation was to directly model by singing the parts glossed with verbal explanations. There was also an aural imitation exercise for ear training. The lesson ended with a joint construction based around a scale, the Dorian mode, devised and played by ear.



*Illustration 7.1.* Pascal and his students

Lesson 2 began with ear training and singing exercises followed by a new tune, ‘Just Friends’ (Klenner & Lewis, 1931), played from a lead sheet. Exercises included sight-reading, rehearsing, and improvising—a similar procedure to Lesson 1. The lesson ended with a rehearsal of the Dorian group composition from the previous day.

Lesson 3 introduced a new tune, ‘God Bless the Child’ (Holliday & Herzog, 1942), played from a lead sheet. As in the earlier lessons, the students rehearsed and were taught techniques for

improvising on the chords of the song. The lesson also included rehearsals of ‘The Chicken’ and ‘Just Friends’.

Lesson 4 began with a fifth tune, ‘Manteca’ (Gillespie et al., 1948), using a lead sheet and following a similar procedure as for the previous lead sheet tunes. The blues scale was introduced as a technique for improvising on ‘Manteca’. The lesson also included rehearsals of ‘God Bless the Child’ and ‘Just Friends’.

### **7.3.2 Teaching jazz knowledge**

Reflecting Pascal’s espoused knowledge code, his teaching also emphasised the ‘knowledge’ aspects of jazz and downplayed knowers and knowing. He taught the students about what to play and techniques and procedures for playing it—stronger epistemic relations. In the lessons, these took four main forms. First, he foregrounded procedures for how to play and how to interpret and realise lead sheets. He did this in each lesson, giving the class new tunes to rehearse. Second, Pascal emphasised knowledge of the features of tunes and the principles contributing to style or genre. He covered this as part of rehearsing each tune including those interpreted from lead sheets, the more explicit arrangement of ‘The chicken’ in Lesson 1, and in the Dorian joint construction. Third, Pascal reached out to jazz theory in order to teach the students how to improvise in each tune they played and to solve specific performance problems as they arose. Finally, he gave explicit instruction in techniques for improvising and other aspects of playing jazz, sometimes specific to each tune and at other times more generally. Each was a different way of emphasising *jazz knowledge*, reflecting his emphasis on stronger epistemic relations when discussing how jazz should be taught and learnt. The way to learn how to play jazz that Pascal foregrounded in his lessons was for students to follow the right procedures, understand how tunes and performances work, know the features of jazz genres and styles, and draw on theory to improvise idiomatically. I now consider each of the identified forms in more detail.

#### *7.3.2.1 Procedures*

There are a number of issues that jazz musicians must contend with when they play music from lead sheets in small improvisational groups. Lead sheets (or memorised tunes) are ‘bare-bones’

sketches from which the performers must know how to create complete, fully realised ensemble performances in real time. This can pose difficulties for musicians, more so for inexperienced students. Five key issues for realising lead sheets include (1) keeping and making clear the song form; (2) adding ensemble elements beyond what is written, such as riffs and rhythm section figures; (3) arranging instruments and using them for musical effect; (4) beginning and ending tunes; and (5) responding and cooperating in real time. I will give examples of each of these to show how Pascal taught procedures for small-group jazz playing and addressed these issues.

A first key issue for improvising groups is keeping track of the form of tunes. In Lesson 1, while the class was rehearsing ‘The chicken’, the rhythm section lost their place during a bass solo. Pascal highlighted the problem and suggested a solution that used a second key jazz combo procedure—adding extemporised ensemble elements. He introduced the rhythm section technique of ‘stop chorus’, suggesting a ‘stop’ for the rhythm section and a riff quoting part of the original melody for the horns.

It would be good to, on bar 13, to let the soloist play by its—himself or herself, ok? [sings example of someone playing in the way he means] ... it’s up to you, this is your band so you decide what you want to do ... we can just play the [sings line from end of the head] just as sort of riff on the winds, that’s up to you—what do you prefer? Either during the solo a riff, common riff with all the winds, or—let the soloist play something, by itself, stop chorus. (Pascal, Lesson 1).

A third example of a procedure improvising ensembles must master is how to combine and blend instruments to create ensemble balance and variety when realising lead sheets. Pascal addressed this in Lesson 2 as the students worked on refining their version of ‘Just friends’:

Pascal: What sort of arrangements could we do in order to get some variety in terms of timbres, for example? How would we play the heads the first time, for example?

Student: Let the trumpets do the tune, and the sax [inaudible] or something?

Pascal: Yeah. But think about the instruments we have here, some of them have a much louder capacity than others. So I guess it could be interesting, perhaps, to play the first 16 bars of the head as a sort of introduction by the violin.

Student: Okay, yeah.

Pascal: Okay. Perhaps we've some sustained by the bass, just violin and bass. Okay. And then play the second part, everyone in unison, alright? Okay. And then we can add some backgrounds during the solos and perhaps doing a different arrangement of the theme at the end of the piece. (Pascal, Lesson 2)

Typical of Pascal's lessons, the emphasis here was on procedures and their musical effects. Feelings, self-expression, intuition, and knowers were completely absent.

A fourth issue jazz players must contend with is how to begin and end tunes. Lead sheets rarely include a composed or explicitly notated introduction or coda, leaving it up to the performers to devise their own, often in real time. Pascal's class encountered this problem and he gave them solutions that were based on procedures and justified in terms of musical effects. For instance, in Lesson 2 the group was discussing possible ways of ending 'Just friends' having discovered that simply stopping at the final note was unsatisfactory and, as Pascal observed, 'a bit rough' (Lesson 2). One student suggested that 'maybe we could just keep "we're just friends"' and keep repeating that, and fade out?' (Lesson 2). Pascal disagreed and explained that 'fading is good for recordings, but not very much for live music, because it's always difficult to fade ... it's not very efficient as an ending' (Pascal, Lesson 2). Here again, the way to play jazz in Pascal's lessons involved learning and following procedures and understanding their musical effects and utility.

Similarly, in Lesson 3, Pascal taught the students about how to begin tunes. The group had rehearsed the main part of 'God bless the child' from the lead sheet when Pascal asked all the students for suggestions for an introduction. After some to-and-fro, various ideas being proposed, Pascal suggested that 'you can just play sort of a vamp ... maybe just the two first chord, two first chords or something. B-flat and E-flat sound'. Beyond this song-specific solution, he went on to foreground the effects and purpose of introductions more generally:

Just take the time to do it. Okay? To install a theme. What's the scope of an introduction? ... To present what's going to be afterwards ... it's good to have at least four bars, eight bars, maybe. (Pascal, Lesson 3)

The fifth issue that Pascal's students needed to deal with is communication and cooperation. Like sports players in a match, jazz players need to respond in real time to unfolding events independently and in cooperation with their teammates or fellow performers. An important part of this involves communication with the other members of the band. This arose in Lesson 2 when Pascal invited the students to critique a run-through of the Dorian-based group improvisation from Lesson 1. The piano player said he felt there was a problem with communication between the players as they improvised. Pascal agreed, and offered a solution by making explicit the procedure for interaction in real time, explaining that the students should 'look at each other ... just try to communicate and say, "Well, I play this, you play that"... just on the spot, that's how it works' (Lesson 2). A similar issue arose in Lesson 4 while the class was working on 'Manteca'. After the students had played through the lead sheet, Pascal prepared them for improvised solos. The challenge was that they were playing over a vamp on a B-flat 7 chord with no set number of bars. It was up to each soloist to cue the next when they were finished improvising. The simple procedure here was 'when you finish you just look at your neighbour' (Pascal, Lesson 4). Once again, Pascal's emphasis on specialist knowledge as procedures is evident in these examples.

### *7.3.2.2 Features of lead sheets, compositions, and genres and principles for their interpretation*

Pascal also taught his students about the features of compositions, lead sheets, song structures, and genres in jazz. This can be understood as emphasising epistemic relations, reflective of his knowledge-code view of jazz teaching and learning. Sometimes this simply involved noting basic structural sections of songs, such as 'introduction', 'bridge', 'head' and 'A-section'. For example, in Lesson 3 Pascal and the class were discussing options for arranging 'God Bless the Child'. They had played through the song and practiced the notes and the chords and now needed to be able to flesh it out into a performance. Pascal guided them through the various large structural components and suggested ideas for how to arrange a performance in a way that foregrounded knowledge and so emphasised epistemic relations:

Pascal: Yeah, yeah. Let's have a go. So maybe one, the first A ... So let's play the last A, the head of the last A, and then take the first A for you. And who wants to try an improvisation? Would you like to?



Student: No.

Pascal: That's fine. Okay. Who wants? Who else? Yeah? Piano? Okay. So second A, piano ... What about the bridge? [background conversation] Who plays the bridge? [background conversation] No? Yeah. Let's do—Maybe a sax. (Pascal, Lesson 3)

Jazz involves diverse styles and genres and sometimes Pascal moved beyond the features of specific tunes and lead sheets to more complex stylistic principles. For instance, during the four lessons the repertoire encompassed blues-based jazz-funk in 'The chicken', modal and free jazz in a Dorian-based collective improvisation, mainstream jazz standards in 'Just friends' and 'God bless the child', and Afro-Cuban jazz in 'Manteca'. In Lesson 1, following their rehearsal of 'The chicken', Pascal prefaced the next activity, a Dorian-based joint construction, by explaining that jazz styles can be categorised according to a taxonomy of 'configurations' like blues-based forms such as 'The Chicken', and modal tunes such as the Dorian joint construction, which they were about to create. He highlighted the various structures of different tunes, such as saying 'The Chicken' is 'not strictly speaking blues but it's very close. You have 16 bars with ... five chords'. He also foregrounded the empirical features of different styles of jazz and their characteristic techniques such as in Lesson 4, when they played 'Manteca', he taught the class that 'in salsa music, everything is built around the clave pattern'. In Lesson 1, once every student had taken a turn improvising on 'The chicken', Pascal gave a general critique of their solos in which he instructed that they should 'be very simple in terms of melodic lines ... few notes, but try to play very rhythmically', for that was idiomatic to the jazz-funk style. Thus, his teaching foregrounded learning features and practices of the style as a means to students' improving their own improvising.

### *7.3.2.3 Jazz theory*

Pascal drew frequently on jazz theory in order to illustrate a point, help solve a problem, or teach a principle. For example, in Lesson 1 he turned to chord-scale theory to try to help a student who was having difficulty playing by ear: having finished rehearsing 'The chicken', Pascal led the class through an aural imitation exercise for 'ear training'. The students were seated in a circle. One of the trumpet players was asked to improvise a short phrase that each of the others in turn were to reproduce as closely as possible by ear, moving around the circle. One student, a

saxophonist, could not work out the right notes and seemed to have trouble distinguishing a minor third from a major third. Upon pointing out her error, Pascal found that she did not know what that meant nor what a ‘third’ is. This led Pascal to explain, to the whole class:

Just to be clear for everyone, the basic representation of a chord in jazz is four notes. Alright? The root, the third, that is the third note in the scale, of course depending to the root, the fifth, and the seventh. (Pascal, Lesson 1)

Pascal taught the saxophonist a technique for working out chord tones in scales, by counting scale degrees, using examples from several different keys. In this way he reached out to jazz theory to try to solve the student’s problem and used the playing-by-ear exercise to teach both a technique and harmonic principle, emphasising knowledge of theory as a solution:

Pascal: Okay, that’s okay. So, let’s just learn things progressively. The third, just count from the C. So C, D, E, okay? This is the third. So what is the third of F, for example?

Student: A.

Pascal: A? Very good. Yeah. Now, the third of E.

Student: G.

Pascal: Yeah, G. So the difference is, a major third is two tones. (Pascal, Lesson 1)

In the next lesson, Lesson 2, Pascal built on this through a whole-class ear training and singing exercise, using major 7, minor 7, and dominant 7 chords in which the students needed to work out arpeggios by counting scale degrees and to practice recognising and recalling their different sounds by singing them. Pascal recommended singing as a useful technique for internalising intervals and understanding the link between theory and sound, explaining:

The best thing to do besides having theoretical knowledge ... is to sing. You can have a good physical sensation of the intervals inside your body ... to have this inner ear, that will definitely help you. (Pascal, Lesson 2)

He often used this approach in the lessons. For example, in Lesson 4 Pascal suggested the blues scale as a useful starting point for improvised solos in ‘Manteca’. He asked the whole class to

sing a descending B-flat blues scale and then drew on theory to highlight for the students the distinctive sound of ‘this semitone flat-five that’s in the middle’. At other times Pascal drew on theory to help teach a concept or a skill, but without involving singing. For instance, in the Dorian joint construction in Lesson 1 he explained to a trumpet-playing student that ‘G Dorian is a minor scale ... G, A, B-flat, C, D, E, F ... It has to be E. All natural notes apart from B-flat’ and to another student that ‘That’s a B-flat. A-flat. E-flat ... It’s the second mode of ... E-flat’. While these concepts were relatively simple, this teaching is nonetheless indicative of Pascal’s strong tendency to emphasise specialist musical knowledge in these lessons.

#### *7.3.2.4 Explicit instruction in techniques*

Pascal gave explicit instruction in techniques, especially those related to improvisation and ensemble, a fourth way Pascal emphasised knowledge. Whereas Drew (Chapter 5) and Julian (Chapter 6) seemed to avoid criticism of technical aspects of students’ improvisations, Pascal gave it freely, without hesitation. He was ready to correct student errors and suggest improvements, always in terms of techniques and not dispositions or knowers. For example, in Lesson 1 the class was playing ‘The Chicken’, still learning the melody and form, practicing moving from the 4-bar vamp that ends each chorus back to the beginning. When the bassist played the wrong notes, Pascal stopped the band and said to the student, but loud enough for everybody to hear, ‘Sorry, excuse me. Let’s go back and let’s try to play the real chord changes, ok?’. A little later, the class had just completed a run-through of ‘The chicken’, including the head and each student taking an improvised solo in turn. Once they had stopped playing, after a moment of silence as Pascal formulated his thoughts, he reminded everybody that, when the form of a tune is short, it is usual to play the head twice after solos, something they had neglected. Next, he gave the class general advice on ‘vocabulary’ and style, leaving it implicit that some, at least, among them had played in the wrong style. He singled out one student for explicit feedback, saying that he thought her vibrato sounded too ‘classical’:

Pascal: I think about, perhaps you have, strong classical—  
Student: Yes [nods head in agreement, laughs]

Pascal: Yeah, so I can hear that. So, ah, perhaps this is not connected to the style of music we're playing. Um, try ... to play more plain notes without too much tremolos. (Pascal, Lesson 1)

As a solution to the problem, he suggested a technique for using chromatic 'approach notes' in improvisations and cautioned against unidiomatic musical decorations:

there are some specific approach notes and ornamentations that you can play in jazz and ... some others that are more connected to other styles of music ... the trill, for example, um [demonstrates a trill on the piano]—so that's not very jazz. (Pascal, Lesson 1).

He then became specific in his explanation of the technique, further defining jazz-style approach notes as a 'sort of grace note. But it's not as fast as a grace note ... A grace note is usually really, really fast and off the beat' and added that 'approach notes are semi-tone usually, one of the first, simplest approach note is to play the semi-tone below the chord tone'. It is significant that Pascal's criticism was not of the students personally but of their incorrect use of unidiomatic techniques and that he gave explicit instruction in techniques for overcoming errors. This exemplifies the approach he took throughout all the lessons and shows the way in which he emphasised techniques in his teaching for how better to play jazz.

Sometimes Pascal would coach students as they improvised such as, in Lesson 4, while a student was soloing in 'Manteca' Pascal called out 'timbre, timbre, not staccato' and, to the pianist 'only block chords, two hands at a time'. When Pascal gave technical advice, it was most often as feedback to help a student by offering practical solutions to problems that he presented in terms of what to play and techniques for how to play it. For example, in Lesson 1, having listened to each student taking their turn at soloing during a rendition of 'The chicken', Pascal stopped the band to give feedback. Some of the students attempted overly-complex improvisations and Pascal found the results to be unidiomatic. As a technique for restricting the melodic material, and thereby enabling students to better focus on simplicity of rhythm, he advised:

If you're not very comfortable with scales and choice of notes or etcetera, you can just stick to the basic notes of the chords, ok, 1, 3, 5, 7, and try to work rhythmically with them. (Pascal, Lesson 1)

His solution thus lay in technique and theory. As well as what notes to play, he also gave techniques for using rhythm idiomatically. For instance, he explained jazz/funk-style improvisation in technical terms and explained that ‘the important thing in this kind of music is to be very simple in terms of melodic lines, ok, few notes, but try to play very rhythmically’. Expanding on this he again emphasised techniques and their effects: ‘repeating one note, and try to find different rhythms can be very efficient. You don’t have to play very ... complicated things, ok? be simple but very efficient rhythmically’. Compare this solution with that of Drew (Section 5.2.2): where Drew characterised both the problem and solution in terms of students’ dispositions—‘You guys have all got lots of notes to play and now I’m disciplining you to play less’ (Drew, Lesson 1)—Pascal expressed both solely in terms of technique and theory.

As well as individual improvisations, Pascal’s emphasis on techniques also encompassed ensemble playing. For instance, in Lesson 1, following a relatively-lengthy explanation of how musical elements can be manipulated to create variety in solos and before the students tried to enact his advice in another run-through focusing on dynamics, Pascal asked the wind players in the group to add some harmonic backgrounds to the forthcoming solos using guide tones. He asked whether the students were familiar with guide tones. One of the saxophone players was, ‘The thirds and sevenths, yeah’. Pascal realised that at least some of the students did not know what he was talking about, so he explained:

Pascal:           the winds, I’d like you to try to play some background notes during the solos. Do you know about guide tones? Or not at all, does it sound familiar for you? Yeah?

Student 1:       The thirds and sevenths?

[pianist plays guide tones in the background]

[Bass player gets up to check the timetable on the wall]

Pascal:           The thirds and sevenths, yeah.

[To another student] What about you?

Student 2:       [inaudible]

Pascal:           No? Never heard of it? Ok, so guide tones ... [addressing violinist] does it sound familiar to you?

Student 3: [shakes head, no]

Pascal: Oh, alright, ok. [Addresses class] When you play with dominant chords like in this piece, on the dominant chords, it's very easy to build some interesting backgrounds using the ... two most important notes in the chord, which are?

Student 4: Third and the seventh?

(Pascal, Lesson 1).

Pascal explained these guide tone-based backgrounds in terms of the theory underpinning them and the effect of varying various parts of a chord:

These notes give its colour, ok. If you change the third, you have a different chord. If you change the 7th you will have a different chord as well. So ... this is the most colourful notes in the chord. (Pascal, Lesson 1)

Even when students wanted to foreground knowers, Pascal downplayed them and shifted the emphasis back onto knowledge and techniques. For instance, in Lesson 2, the class having just completed playing 'Just friends', including improvised solos, Pascal asked one of the students to self-reflect on her improvising. She highlighted her own ability or lack of experience, an emphasis on herself as a knower. However, Pascal immediately shifted emphasis back to techniques and highlighted those as the solution:

Pascal: What do you think about your solo?

Student: I'm not very good. I'm very new to jazz, as well, so

Pascal: Yeah, but well, in terms of that, you have very good melodic ideas, arpeggios and things like that. What can be improved, first of all?

Student: Getting the right notes with the chords.

Pascal: Yeah, that's okay. I think it's more about playing well-tuned, well-pitched notes. Sometimes you're always a bit, tend to be a bit flat.

(Lesson 2)

Pascal also shifted another student's emphasis on knower attributes into an emphasis on specialist knowledge and techniques in Lesson 1: the class had just finished taking turns

improvising on ‘The chicken’ and Pascal, as in the previous example, invited the students to self-reflect and critique their own performances.

- Pascal: Good ... ok, so ... what do you think? Is it ... in terms of improvisation, um ... what can be improved? Do you have any idea?
- Students: [Silence]
- Pascal: What you are doing is really good, there’s some very good ideas
- Students: [drummers swap places, first drummer back at the kit]

(Pascal, Lesson 1)

Eventually, one student answered, foregrounding knowledge: ‘I know some of us are just playing notes on one scale because, like, I don’t know how to change the scales you use with the chord changes’. When Pascal prompted the other students for more reflection, the pianist complained that ‘I sometimes don’t have that conviction in my playing’. Pascal immediately turned the meaning of ‘conviction’ from the notion of playing with belief to that of playing in an authoritative, precise, and clear rhythmic manner, without uncertainty: ‘if it’s played without conviction, it won’t sound as good as it would be, as it would sound if you played with much more conviction’. He then suggested a series of solutions based on techniques and principles including dynamics, rhythmic variety, idiomatic articulations, timbral variations, using different registers, and texture. Following an extended discussion of musical elements, Pascal asked the class to try improvising again, this time focusing on dynamic variation.

The preceding examples highlight that there was in the lessons a marked prioritisation of what to play in different contexts plus techniques and principles for how to play—stronger epistemic relations, reflective of his espoused beliefs about teaching and learning. Having seen this, the question remains of what role *knowers* and *knowing* had in the lessons.

### 7.3.3 Jazz knowing

There were two particular ways in which Pascal foregrounded knowers and knowing: an assertion that the students should develop a musical ear to help them become better jazz players; and, a sporadic use of famous jazz musicians explicitly as models of techniques. Pascal included ear training exercises and other activities emphasising playing by ear in each lesson. Pascal

devoted approximately eight minutes of Lesson 1 to an aural imitation exercise that followed the rehearsal and activities around ‘The chicken’. Lesson 2 opened with an exercise that combined singing and ear training for over 10 minutes, and in Lesson 3 Pascal had the students spend 10 minutes singing chord tones and the melody from ‘Just friends’ before he allowed them to play it on their instruments. Lesson 2 began with an explanation of why ear training and singing are important. Pascal advised the class that the ‘best thing to do besides having theoretical knowledge you can do later on, to practice, is to sing’. He elaborated on that assertion:

You can have a good physical sensation of the intervals inside your body, that’s the best way to [inaudible]. Particularly, of course, for violin and wind instruments [inaudible] to be correctly tuned—that’s really important. To have this inner ear that will definitely help you. (Pascal, Lesson 2)

By saying this Pascal highlighted the internal, personal nature of the musical ear as well as the practical benefit of playing in tune. Following this introduction, the subsequent exercise involved not only pitch, but the full gamut of playing by ear including audiation and accurate imitation of heard musical phrases: ‘I would like you to reproduce the phrase I’m going to play ... trying to reproduce the pitch, the rhythm, the dynamics, everything as precisely as possible’. Later in the lesson, the students were practicing a new tune, ‘Just friends’, Pascal taught the class how to play guide tones from the chord progression of the song. When he noticed a student writing the notes on her music he admonished her:

try not to write the notes you’re going to play, okay, just try to think it, not write. Jazz is an oral tradition music, so ... it’s always better to try to memorise, and to think music, okay? (Pascal, Lesson 2)

Here Pascal not only emphasised the musical ear attribute but also reached out to notions of jazz as an oral/aural form, widely valorised among jazz performers as authentic in improvisation pedagogy (Prouty, 2006). However, it is significant that Pascal used ‘memorise’ and ‘think’ rather than terms like ‘create’ and ‘feel’ that might have indicated even stronger social relations, a reminder of the ubiquitous emphasis on epistemic relations underpinning his teaching, undiminished and independent of the increased emphasis on knowing at moments like these.



Pascal revisited the theme of the musical ear the next day in Lesson 3 when started the lesson by having the students practice ‘Just friends’ not by playing it conventionally, on their instruments, but again employing the pedagogical technique of asking students to sing. Following the lead sheets distributed to everyone in the class the previous day, Pascal had the students sing first the root-notes of each chord and then other chord tones. The exercise progressed to a point where the students were asked to sing notes from the underlying harmony without any guidance, just by ear. Pascal told the class ‘you need to adapt and to always trust your ears’. Later, when they were rehearsing the tune and taking turns soloing, Pascal cautioned one student that his improvisation did not fit the harmony and recommended basing his solo on the original melody as a solution. He explained that ‘the melody has to be in your head always, always, always. And this would be always the case during your life as a musician’. Here Pascal foregrounded the musical ear again as an attribute embodied by successful musicians. He also used the most successful of musicians, famous performers such as Chet Baker, as models embodying various techniques raised during the lessons, the second of the two contexts in which Pascal emphasised knowers and knowing in the classroom.

All the jazz educators in this study referenced famous musicians as part of their teaching. However, in comparison to Drew (Chapter 5) and Julian (Chapter 6), Pascal did so relatively infrequently. When he did it was not to valorise them as significant knowers so much as to highlight the techniques they embody. For instance, he suggested saxophonist Maceo Parker as an exemplary model of a jazz/funk-style improviser in Lesson 1 as the students grappled with soloing idiomatically in ‘The chicken’. Emphasis was as much on the techniques Parker uses as his on personal capacity:

there’s a famous saxophonist called Maceo Parker, perhaps some of them know him ...  
He’s very good at it, that is one, playing one note, just repeating one note and just  
increasing the pressure and the ... its incredibly ... efficient on this kind of music.  
(Pascal, Lesson 1)

Also in Lesson 1, the class had finished their first ear training activity and moved on to play a collective improvisation based on a Dorian mode. Pascal cited Miles Davis and his album *In a Silent Way* as the model for what he had in mind. He asked, ‘Have you heard about *In a Silent*

*Way*, by Miles Davis? ... I'd like to approach this kind of textures and feelings'. In Lesson 2 trumpeter Chet Baker was Pascal's exemplar of rhythmic simplicity in solos for a student who had just played what Pascal felt was a poorly-phrased improvisation on 'Just friends':

Think about breathing, okay? If you listen to people like Chet Baker, for example, when he improvises, there is a lot of articulations and silence and short phrase. Think about breathing, just giving you the time to imagine what you're going to do. (Pascal, Lesson 2)

Pascal alerted the students to the fact that jazz has its significant famous practitioners, such as Parker, and therefore known by cultivated jazz insiders. As Chapter 4 showed, the public face places much importance on the 'jazz greats', including what they did and how they learnt to play. Pascal used models to illustrate techniques that arose in the lessons, which can also be understood as acknowledging the public face through his references. It was implicit that there are famous musicians whose work Pascal's students should know and anybody who had never heard *In a Silent Way* would, of course, need to listen to it to best understand the reference, and likewise for Parker and Baker. However, to put Pascal's 'name-checking' of famous players into perspective, he only mentioned three in his lessons and then to only exemplify some specific technique. Compare that to Drew (Chapter 5) who mentioned 25 notable musicians or Julian (Chapter 6) who played famous recordings of each tune his class learnt and went into detail about the musicians on the albums, and Pascal's few references become less significant in context. What this comparison highlights is that where Pascal did foreground knowers and knowing in the two contexts I have discussed, the emphasis was still relatively weak. This was reflective of Pascal's homage to the public face of the field in the interview where he shifted in a similar way into stronger social relations.

At face-value it might seem incongruous that Pascal would have shifted into foregrounding knowing where he so strongly emphasised knowledge everywhere else in his teaching. However, epistemic relations—techniques, jazz theory, procedures, skills, and other specialist knowledge—were consistently strong throughout the lessons. When social relations—the personal attribute of a musical ear and exemplary famous musicians—were stronger, Pascal's emphasis on knowledge did not weaken: knowledge and knowing were stronger concurrently. For instance, when he spoke of a musical ear, the benefit he highlighted included playing in tune

and more accurately fitting the underlying harmony of tunes when improvising. When he referenced Chet Baker, it was in relation to the techniques he employed, such as ‘articulations and silence and short phrases’ and likewise the ‘repeating one note’ of Maceo Parker and the resultant musical effect of ‘increasing the pressure’. Each time Pascal shifted into stronger social relations, not only did epistemic relations remain strong, but he also quickly pulled back to downplay knowers and knowing again.

#### 7.3.4 Summary

Having seen Pascal’s personal rhetoric in Section 7.2, questions were raised asking first, how Pascal taught, what his pedagogy was like, second, whether his teaching in practice reflected his personal rhetoric. Third, it was also asked how Pascal’s lessons played out in relation to the knowledge-based teaching approach that Chapter 4 showed to be widely-criticised, relatively obscure in the public face of the field, and yet also commonly-practiced in organised jazz education. My analysis of the role of jazz knowledge (Section 7.3.2) in Pascal’s lessons revealed that he strongly emphasised knowledge and downplayed knowers and knowing. Overwhelmingly there was emphasis on procedures for playing jazz and interpreting lead sheets, features and principles of lead sheets, genres and styles, jazz theory, and techniques—stronger epistemic relations. There was little or no emphasis on who a musician is, their personal attributes, or their intuition—weaker social relations: a *knowledge code* (ER+, SR–).

Analysis further revealed that, sometimes, Pascal did foreground the ‘knowing’ aspects of jazz: first when he addressed the themes of cultivating an ‘ear’ for music and playing by ear and, second, when he referred to iconic jazz musicians as exemplary and canonical—stronger social relations. While in these contexts Pascal did foreground social relations, he kept epistemic relations strong throughout the lessons, a consistent approach that underpinned all his teaching. When Pascal foregrounded social relations in this way it can be understood as a temporary shift into an *élite code*. Another of the teachers in this study, Drew (Chapter 5), also occasionally shifted codes in a similar way. The difference is that during such shifts, where Drew emphasised epistemic relations and downplayed social relations—a knowledge code, Pascal emphasised both together—an *élite code*.

As for the question of whether Pascal's teaching in practice reflected his personal rhetoric which foregrounded techniques and other specialist knowledge in jazz teaching and learning, the analysis of the lessons show that it clearly did. What a musician can do and what they know was emphatically more important in the lessons than who a musician is or how they know. Just as when Pascal spoke in the interview about jazz playing in general he acknowledged the stronger social relations of the field, in the lessons his occasional shifts into an élite code did the same thing. Reflective of his espoused beliefs, stronger epistemic relations underpinned all his teaching. In so far as Pascal's teaching for the most part evinced a knowledge code, he was reflective of at least the way knowledge-based jazz education is characterised by critics in the field (Chapter 4). However, Pascal's shifts into an élite code point to a way of teaching jazz that is less rigidly theoretical than the cold, formulaic, and authoritarian pedagogy assumed by critics.

The analysis of these lessons shows that Pascal attended to both the 'knowledge' and the 'knowing' aspects of jazz and did not entirely neglect the social relations that are of such importance in the field. It should also be said that, from the perspective of an observer, Pascal's knowledge-code teaching did not seem any less warm, caring, nurturing, or human than the teaching of Drew (Chapter 5) or Julian (Chapter 6), contrary to what claims by critics of the approach might assume. Perhaps the most serious of the various criticisms levelled against knowledge-based jazz education reported in Chapter 4 is that it fails (Galper, 2000; G. Kennedy, 2002; Shew, 2001). This leads to the simple question of the veracity of these criticisms. We have seen that Pascal espoused a knowledge code understanding of *teaching and learning* in jazz and that his classroom practice reflected the stronger epistemic relations of that code. This addresses the kinds of thing he taught, but not how he taught them nor the potential effects for students' learning of his pedagogy. The question of how Pascal taught the jazz knowledge and 'knowing' discussed in Section 7.3 still needs to be answered. We have also seen in Chapters 5 and 6 the ways in which two other teachers, Drew and Julian, taught and the potential of their knower-code pedagogies to problematise students' potential for knowledge-building but facilitate their cultivation as knowers. This raises the further question of whether Pascal's contrasting knowledge-code way of teaching might have helped to build knowledge, build knowers, both or neither. To explore these issues I shall turn to concepts from Semantics (Chapter 3).

## 7.4 Affordances for Knowledge and Knower-Building

To show the affordances of Pascal's teaching for knowledge and knower-building and reveal potential implications of his pedagogy for student learning, I will use concepts from Semantics (Chapter 3) which enable us to see the ways in which he built knowledge and/or cultivated jazz 'knowing' through the lessons. I begin by analysing examples from the lessons that show Pascal's way of teaching of things relating to jazz *knowledge* and then his teaching of things relating to *knowers and knowing*. For contrast and analytical clarity, I am looking at these two aspects of jazz separately. I shall interpret illustrative examples from the data using semantic gravity (context-dependence) and semantic density (complexity) on semantic profiles: epistemic-semantic profiles to show how Pascal built knowledge and axiological-semantic profiles to show how he cultivated knowers. This helps to highlight the important differences between Pascal's teaching of the two fundamental aspects of jazz.

### 7.4.1 Knowledge-building in Pascal's teaching

In general, Pascal's teaching involved specialist musical knowledge that ranged from context-dependent, simple, and atomistic, to general principles and more complex concepts for playing jazz. That is, sometimes it took the form of simple procedures or techniques for solving an immediate problem or playing a specific tune while, at other times, it reached out to jazz theory to give principles for playing jazz that were transferrable over multiple contexts. In terms of Semantics, the lessons involved a relatively wide semantic range, from very simple to more complex jazz knowledge. However, the semantic range decreased over the course of the four lessons as teaching became increasingly pragmatic, focused more on rehearsal for the end-of-camp performance than on building new knowledge.

Figure 7.1 shows a semantic profile that gives an heuristic overview of jazz knowledge across Pascal's four lessons. The full 'translation device' is explained in Chapter 3, but to summarise the basis of the coding, stronger semantic gravity and weaker semantic density were involved where the activities or teaching were contextual, such as aural imitation exercises or playing a tune, or knowledge was more everyday or procedural. Weaker semantic gravity and stronger

semantic density manifested where the teaching reached out to general and transferrable principles and more complex concepts were involved.

Lesson 1 began contextually and simply, with classroom management and a basic orientation to the class that quickly became very general and more complex as Pascal introduced himself, summarised his doctoral research, and located jazz within a much wider cultural world, contrasting it to ‘Polynesian music’, for instance. The rest of the lesson involved a long rehearsal of ‘The chicken’ with shifts between routine practicing and more complex teaching about general principles for improvisation, an ear training imitation exercise that moved into a short lesson about jazz chord-construction, and finally the collective improvisation based around the Dorian scale.

Lesson 2 started with the generalisations that ‘[The] best thing to do besides having theoretical knowledge you can do later on, to practice, is to sing’ and ‘To have this inner ear that will definitely help you’. From here semantic gravity strengthened and semantic density weakened as this was applied in an ear training exercise that combined singing with scale degree numbers and gradually moved students from very contextual and simple exercises, Pascal indicating a number with his fingers and the students singing that scale degree number at pitch, to principles from jazz theory. This in turn led into an exploration of the guide tones of the chord progression of ‘Just friends’ and then a rehearsal of that tune. Lessons 3 and 4 consisted mostly of learning and rehearsing tunes, with some general teaching about Afro-Cuban jazz in Lesson 4 during a rehearsal of ‘Manteca’. It is easy to visualise from the profile that most knowledge-building happened in the first two lessons. Where semantic density is weaker in the rehearsals that dominated Lessons 3 and 4, the music performed in those rehearsals certainly condensed all the teaching given over the preceding days, repeatedly revisiting the same material but at a higher level of sophistication each time.

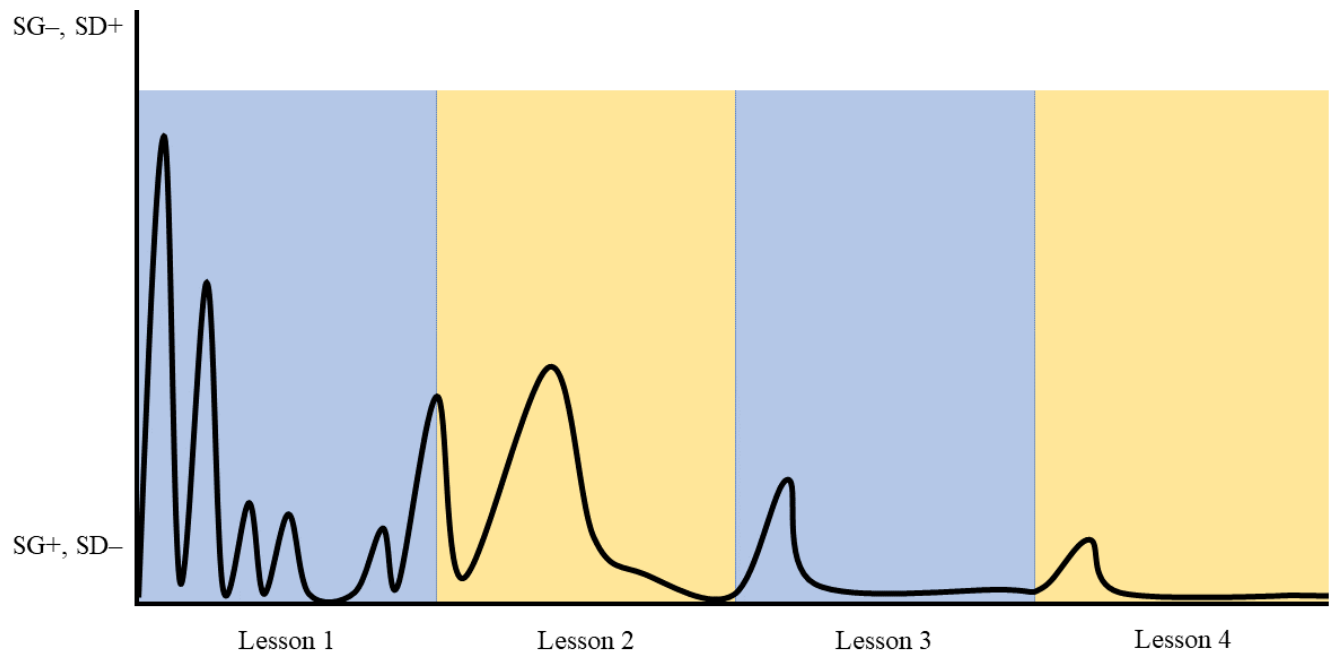


Figure 7.1. Overall epistemic-semantic profile of Pascal's lessons.

The peaks and troughs shown in Figure 7.2 were generally not isolated or disjointed. There was semantic flow within and between lessons in that Pascal tended to build connections between context-specific problems and simpler concepts and general principles and more complex understandings involved in their solution. This enacted *semantic waves* (Maton, 2013, 2016b) that facilitate knowledge-building by bridging the gap between decontextualised transferrable and complex understandings, such as theory, and empirically diverse contexts and simple practices or concepts, and back. The semantic waves in Pascal's lessons can enable students to build knowledge that they might reuse elsewhere, supported by more sophisticated or nuanced understanding. As the profile in Figure 7.1 suggests, the knowledge involved in Pascal's lessons was not universally generic nor always complex: there was a range from contextual and simple to general and complex. An emphasis on knowledge underpinned everything, but it took different forms. To show how Pascal built knowledge across this semantic range I will give two examples that are illustrative of many others in the lessons. First I will show how Pascal taught the piano-playing student about playing a *montuno*-style accompaniment in 'Manteca', a relatively task-oriented and uncomplicated technique. Second, taking an example from a lesson about the elements of music in improvisation, I will show how at other times Pascal used a

dramatically extended semantic range to ‘reach out’ much further to encompass generic principles that condensed far more complexity.

Video 7.1 (see supplementary Video 7.1) shows Pascal in Lesson 4 teaching the pianist how to play a repetitive *montuno*-style figure to accompany the other students as they improvised their solos during a rehearsal of ‘Manteca’. Before they started playing Pascal instructed the student to continually repeat ‘the same ostinato’. Then, as the other students soloed, Pascal coached the pianist in real time as the band played. The coaching included verbal instructions, gestures, modelling by singing, modelling by playing the piano, and scaffolding by playing along with the student. This coaching involved simple harmonic concepts, notwithstanding the technique might be challenging to execute for a novice. It was also highly context-dependent, for one needed to be present for the full meaning of Pascal’s instructions and gestures to be understood and the focus was on solving specific, time and context-dependent problems: ‘Two hands ... Timbre, timbre, not staccato, not staccato. Yeah ... Good, Yeah. Excellent, yeah ... Okay, only block chords, two hands at a time ...’ (Pascal, Lesson 4). When everyone had soloed, Pascal then took the student back out to principles and more complex concepts for playing salsa-style piano:

Okay, that’s good, good groove. So you can see that salsa music is very simple, very few chords. Here, just one. It’s the case in many situations for soloing in this kind of music. The thing is to get the music hypnotic. It has to be a real, just like a trance, sort of repeating and repeating and repeating on end and, particularly on the piano, you don’t change. (Pascal, Lesson 4)

Even though the knowledge involved in this example may not be especially complex, it illustrates well the characteristic way Pascal worked to move between *this* in the *here-and-now* to the general, marshalling specific examples as the students played them to teach principles of Afro-Cuban jazz with potential for transferable understanding of style that could be reused later in other contexts. The emphasis is on more contextual knowledge, for *montuno* is a technique usually specific to the piano in one facet of a sub-style of jazz, and the teaching is directed towards a single student. In many other examples from the lessons, Pascal’s teaching evinced a far greater semantic range.



During a rehearsal of ‘The chicken’ in Lesson 1, Pascal invited the students to self-reflect on their improvised solos. A student complained that his own playing lacked ‘conviction’, a problem emphasising a personal attribute. Pascal began by acknowledging the stronger social relations underlying the question, agreeing that ‘Conviction is really something really important in improvisation’, but then shifted to emphasise epistemic relations in the form of musical elements and techniques for manipulating them in ways that might create contrast or unity in improvisations. Using questions, discussion, and explicit instruction Pascal taught the students first about the elements of dynamics, rhythm, and expressive techniques before illustrating with some examples from ‘The chicken’. He then shifted back to some more generic examples of techniques like articulations, tonguing, and phrasing for wind players before returning to theory with the musical elements timbre, and register. All of the preceding teaching was condensed into, and adding complexity to, the overarching principles that ‘improvisation is always a relationship between tension and release’ and that musical elements can be varied in improvisations to effect that. This lesson excerpt concluded with the students trying their solos again, this time implementing the new techniques in another round of improvisation practice.

Figure 7. 2 shows the semantic profile of this excerpt as it moved through five phases: 1) Acknowledging the students’ concern and its stronger social relations; 2) questions to the class and explanations of techniques and musical concepts; 3) contextual examples related to ‘The chicken’; 4) more discussion of techniques and concepts and the principle of tension and release; 5) students applying the techniques and concepts in their own improvisations. As in the first example, the montuno from Lesson 4, the key to knowledge-building here is the waving between the general and complex (Phases 2 and 4) and contextual and simple (Phases 1, 3, and 5), but this time extending the upper semantic range higher to musical concepts applicable to all the students and all music.

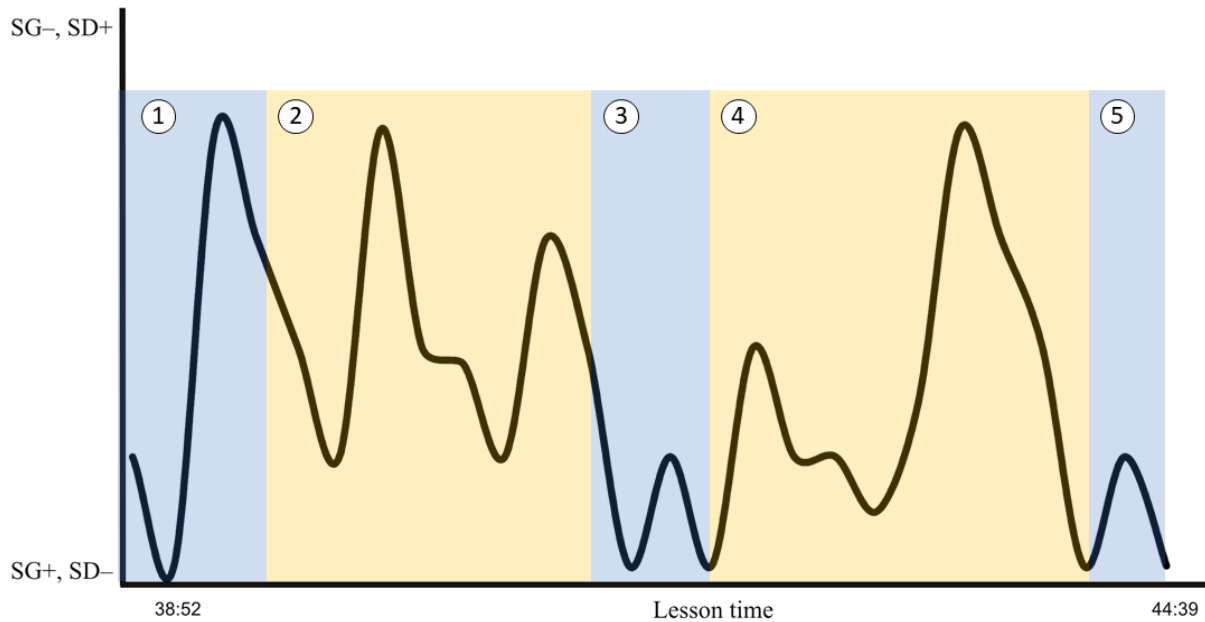


Figure 7.2. Epistemic-semantic profile of Pascal's musical concepts lesson showing the five phases of the sequence.

The significance of this semantic profile is that it indicates semantic waves with the potential for knowledge-building through making explicit links to move students between context-dependent and simpler understandings (SG+, SD-) and transferable more complex understandings (SG-, SD+). This is how Pascal's teaching gave his students knowledge that might enable them to move beyond simple procedures in *this rehearsal now of this tune for that concert* to better play and improvise jazz in diverse other contexts. He did this explicitly, providing them with transferrable techniques and concepts and perhaps enabling the students to take with them more nuanced understandings of musical principles equipping them as independent performers. That is for knowledge-building, but the nature of *knower* cultivation in Pascal's lessons or its potential affordances for the students still needs to be examined.

#### 7.4.2 Cultivation of jazz knowing in Pascal's lessons

Section 7.3 showed that while Pascal consistently emphasised techniques, procedures, musical concepts, and other specialist knowledge in all his teaching, he sometimes also foregrounded personal attributes or significant musicians. This can be understood as a constant emphasis on epistemic relations and an occasional emphasis on social relations, a knowledge code shifting

occasionally into an *élite* code. To see the manner and extent to which Pascal's enacted practice involved potential for knower cultivation, I will give two examples from the lessons interpreted using axiological-semantic codes. How Pascal built knowers can be seen by analysing his teaching in terms of semantic gravity and semantic density of social relations such as personal attributes and key knowers. Both examples are from Lesson 1. The first example returns to the musical elements lesson, now re-analysed for its axiological-semantic codes to show what knower cultivation was like when Pascal taught in his predominant knowledge code (ER+, SR-). In the second example Pascal cites a famous musician as exemplifying a technique for playing in a jazz-funk style and shows him teaching 'knowing' in the *élite* code (ER+, SR+) into which he occasionally shifted and how it differed. Both examples are illustrative of numerous other examples throughout the lessons.

In dramatic contrast to the semantic waves in *knowledge* in the musical elements lesson, *knowing* was so downplayed that it barely registered. Figure 7.3 shows the axiological-semantic profile of the lesson, the numbers showing the five phases. The lesson opened with a student complaining that 'I sometimes don't have that conviction in my playing ... so I'm sort of sounding all tentative and too quiet' (Lesson 1). He emphasised personal attributes and feelings—social relations—and Pascal's immediate response acknowledged those stronger social relations: 'Conviction is really something really important in improvisation'. This is a general principle so has weaker semantic gravity, which he then strengthened by giving specific examples: 'don't be shy, just shout your notes ok, particularly in this kind of music'. The idea involved is not complex, so axiological-semantic density is relatively weak to start with and was rapidly weakened from there as Pascal redefined 'conviction' technically, meaning to play deliberately, the opposite of playing tentatively or haphazardly and generalised that as an overarching principle not just for all jazz styles, asserting that 'you can play whatever notes you want if it's played with conviction', meaning that the notes will sound effective. His point was not to weaken criteria or emphasise personal attributes: in the context of what followed clearly this was not the case. Pascal swiftly shifted meaning from the dispositions of conviction and shyness to musical elements and techniques for creating various musical effects. By explaining in these terms, the meaning of 'whatever notes you want' and 'conviction' was established as a deliberate and principled selection of notes according to criteria, a principle of specialist knowledge. From

this point the lesson was all about knowledge except for a brief re-emergence of knowing in a summary of emotional effects of the techniques:

if you want to increase the pressure and the tension ... If you're all the time released or smooth it's boring. If you're already very high or very tense, it becomes boring as well.  
(Pascal, Lesson 1)

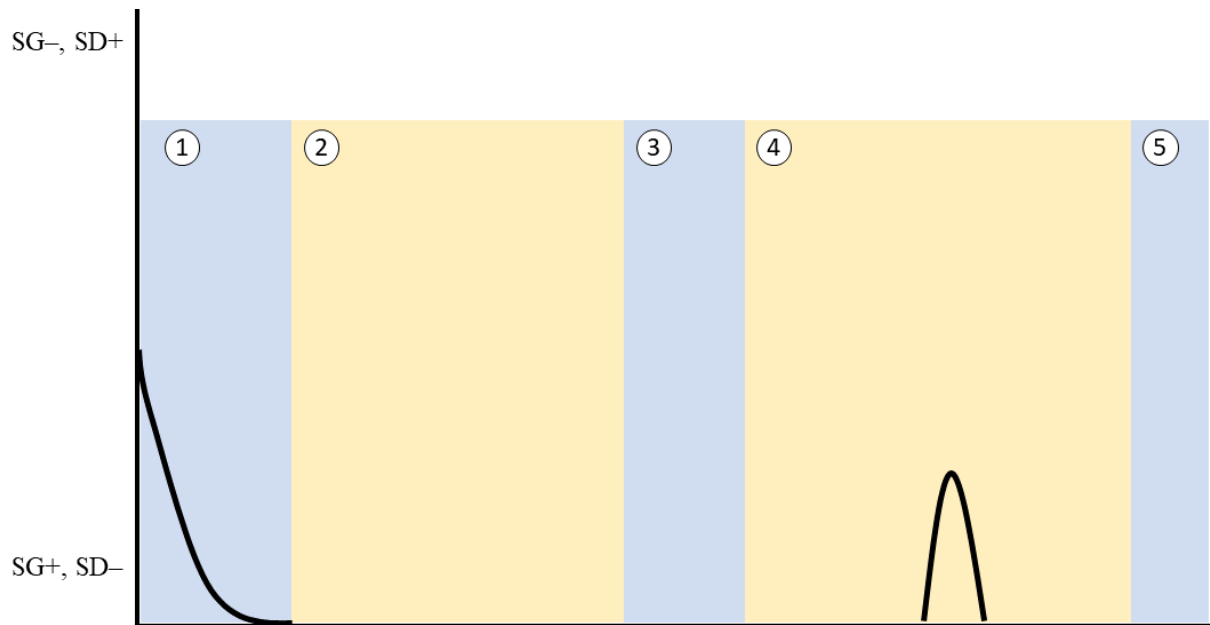


Figure 7.3. Axiological-semantic profile of knowing in the musical elements excerpt, (Pascal, Lesson 1).

Figure 7.3 shows a semantic profile of knowing in the musical elements lesson that illustrates atomistic knowing, no flow or interconnection between parts of the lesson and no sustained emphasis on axiological aspects of jazz. My analysis shows that building knowers was not a significant part of this lesson and this example is illustrative of what Pascal's teaching was like when he taught in the knowledge code that was predominant in most of the lessons. There are strong grounds to suggest that students' potential for knower cultivation was constrained by this type of teaching. While this example shows how Pascal's enacted practice typically constrained knowing, the question remains of whether it was different those times when he emphasised both knowledge and knowing and shifted into an elite code.

The lesson excerpt about ‘conviction’ and musical elements highlights the contrast between the relative complexity that the lessons built into concepts and the constraints placed on students’ potential to build richer understandings about the knower aspects of playing jazz and to transport them to new contexts. However, on occasions when Pascal emphasised knower attributes such as aural perception and audiation or significant musicians—social relations—as well as knowledge, there was a corresponding increase in axiological-semantic range. Figure 7.4 shows the semantic profile of an illustrative excerpt from within the rehearsal of ‘The chicken’ in Lesson 1 which will be explained below. The students had just finished a run-through of the tune and each student had taken a turn improvising a solo for a 16-bar chorus. Pascal stopped the band playing and gave all the students some advice for improvising in an idiomatic jazz-funk style:

That’s very important, to try to be very clear rhythmically with what you’re going to play, ok? If you’re not very comfortable with scales and choice of notes or etcetera, you can just stick to the basic notes of the chords, ok, 1, 3, 5, 7, and try to work rhythmically with them. For example you can just, with for example, one note [moves to piano].

There’s a famous saxophonist called Maceo Parker, perhaps some of them [you] know him. He’s very good at it, that is one, playing one note, just repeating one note and just increasing the pressure and its incredibly efficient on this kind of music. [demonstrates on piano]. (Pascal, Lesson 1)

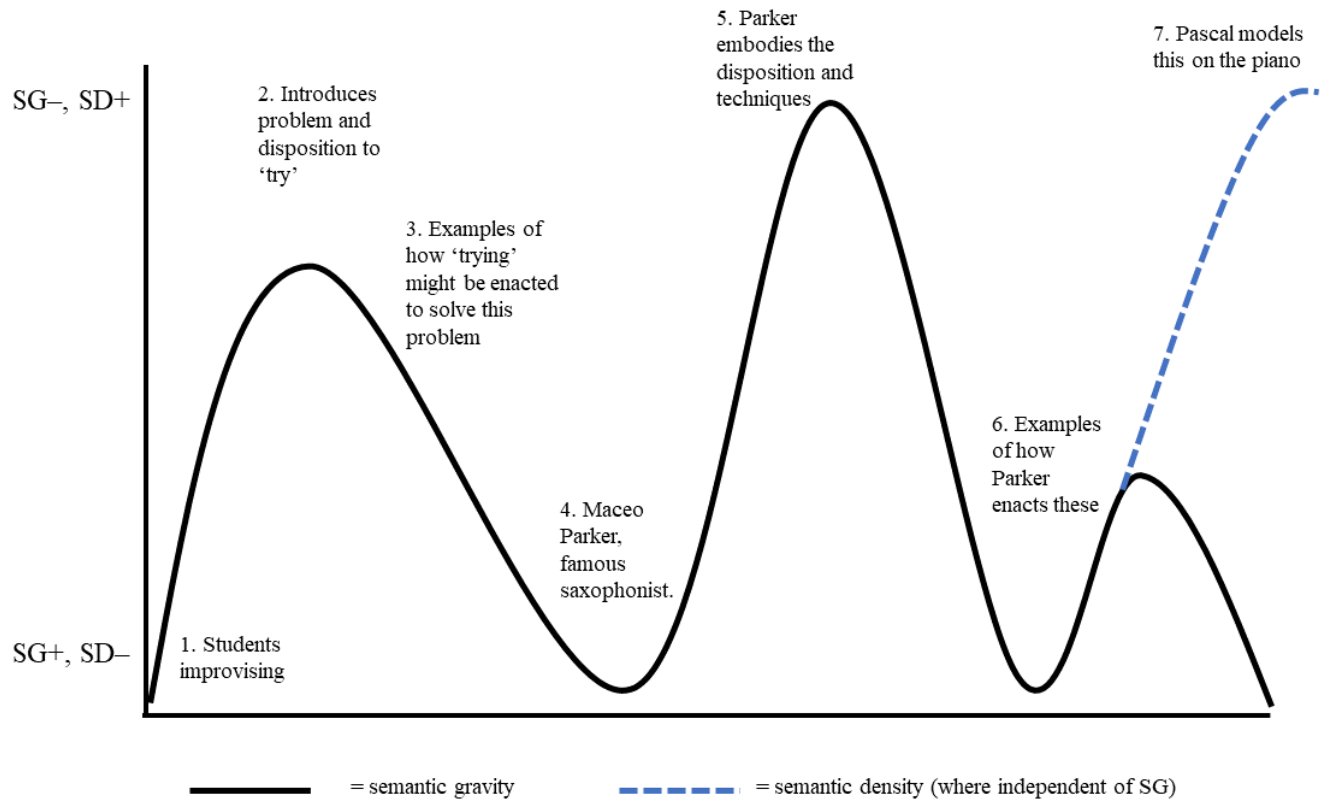


Figure 7.4. Axiological-semantic profile of knowing in the Maceo Parker/jazz-funk excerpt (Pascal, Lesson 1).

In this example, Pascal emphasises both a range of techniques and specialist knowledge—stronger epistemic relations—and personal dispositions and a significant knower who embodies them—stronger social relations—and so has shifted from his default knowledge code into an élite code. I will move step-by-step through semantic gravity in the example and then semantic density. From the students improvising, Pascal begins with the general disposition ‘to try’ and connects that to a general technique of being ‘very clear rhythmically’. Like ‘conviction’ in the previous example, this is ambiguous and could be defined as a technique or a manner of playing which here highlights the way he emphasises both knowledge and knowing. Semantic gravity is strengthened by making it personal to the students in the class (‘if you’re not very comfortable’) and further by giving specific examples of how ‘trying’ might be enacted for solving this problem. Introducing Maceo Parker is relatively contextual but he is then shown to embody the full range of techniques and dispositions needed to play in this style and so becomes symbolic of a general principle, perhaps like a formula in physics. At this point semantic gravity is at its

weakest in this excerpt. Pascal brings that principle back into the present context by giving further instances of how Parker enacts it, waves up to some generalised effects of his way of playing, before finally bringing it into the concrete present when he demonstrates on the piano.

Semantic density is weak initially, where the students are improvising, but becomes stronger where Pascal imbues 'trying' with importance, and then weaker when he moves back to the students themselves and weaker again when he establishes the existence of a famous saxophonist called Maceo Parker. Parker is then technicalised, becoming condensed with all the dispositions and practices that Pascal is teaching: 'he is very good at it'. Pascal then unpacks Parker to show some of the specific ways he enacts those dispositions. Pascal's modelling on the piano then re-condenses all the understandings from the excerpt, the strongest semantic density in this example. Not only does he wave between simpler and more complex meanings, he also explicitly gives the students a way of 'reading' the semantic density of his demonstration. Had he simply said, 'try it like this' and played, without the preceding cumulative building of complexity, his modelling would have condensed far less meaning for the students. It cannot be said from these data what the students understood from the lesson, for this is a study of teaching not learning, but this analysis shows that Pascal certainly made cumulative knower cultivation available to them. In addition to this, there was also a tacit understanding that jazz musicians should know of significant, canonical stars of their field.

What my analysis of the Maceo Parker excerpt shows is that when Pascal shifted into an élite code and emphasised social relations as well as epistemic relations, there was a corresponding shift in semantic codes too. In contrast to the musical elements example, that showed a constrained axiological-semantic range when Pascal taught in his default knowledge code, during shifts into an élite code there was evidence of axiological-semantic waves and so greater potential for cumulative knower cultivation. In this example the students were given transferrable principles for playing in a jazz-funk way, in diverse contexts and more nuanced understandings. This pedagogy, then, gave students the potential for cultivation as knowers.

### **7.4.3 Summary**

This section began with the question of how Pascal's lessons taught the knowledge and the knowing aspects of jazz. Having seen that his teaching always emphasised things like techniques, procedures, concepts, and jazz theory as basic to learning to play jazz, analysis using semantic codes revealed that the lessons also encompassed a wide semantic range and enacted semantic waves making explicit links between knowledge that is context-dependent and simple and generalisable principles and more complex understandings. The knowledge given by the lessons at least offered the possibility for the students to take the principles and techniques given and use them in other contexts beyond just the end-of-camp concert. However, for most of the lessons, the same was not true of the knower/knowing aspects of jazz due to a limited and generally low axiological-semantic range. Where Pascal taught a number of aspects of music such as dynamic contrasts and expressive techniques, he did it with a very technical-emphasis at the risk of obscuring the more 'human' aspects of performing jazz. Also, the lessons gave very little that might help the students negotiate the social world of the jazz field and its knower practices. The notable exception to this potential constraint was when Pascal occasionally shifted into an elite code and enacted a wider semantic range and semantic waves and so greatly increased the potential for those parts of the lessons to facilitate student knower cultivation. It should not be assumed that Pascal's teaching of knowers was 'better' because he moved into an elite code, for that does not follow. An elite code pedagogy could involve a restricted semantic range, but Pascal's did not. It would be more reasonable to conclude that Pascal's teaching consistently enacted wide-range semantic waves for knowledge-building but only sporadically for knower cultivation on the occasions when he emphasised social relations.

### **7.5 Conclusion**

Chapters 5 and 6 explored potential educational implications of two contrasting forms of knower code active in the field. Having seen these codes embodied in the illustrative case studies of Drew and Julian raised the question of the obscured knowledge-code approach. This chapter looked at 'Pascal', a jazz educator who saw pedagogy in terms of a knowledge code but also acknowledged the stronger social relations of the public face by speaking of jazz performance as an elite code. Despite occasional shifts into stronger social relations, for Pascal the basis of jazz



teaching and learning was ultimately always knowledge. His enacted pedagogy reflected the same stance: while occasionally shifting to the stronger social relations of the field, the consistent position that underpinned all his teaching was an emphasis on techniques and other specialist knowledge—stronger epistemic relations. In this Pascal differed from the knower-code approaches of Drew (Chapter 5) and Julian (Chapter 6) as did the potential implications for student learning revealed by the analysis.

Looking at knowledge and knowers in Pascal's lessons highlighted implications for access to learning jazz. The knowledge code underpinning the pedagogy implies that anybody could learn to play jazz providing they acquire the right knowledge, develop the required skills, and follow the procedures diligently. However, downplaying knowers and ways of knowing could potentially obscure from students their importance to the field of performance, a value highlighted in research (Chapter 2) and the dominant rhetoric of the field (Chapter 4).

Looking at knowledge building and knower building revealed wide ranges in knowledge from contextual and simple up to principles and more condensed, complex concepts, plus multiple movements between these various forms. Analysis revealed Pascal's teaching enacted wide-range semantic waves indicative of knowledge-building that could facilitate the potential of students to take away transferrable understandings and techniques for playing jazz. Over time knowledge in the lessons became increasingly contextual and pragmatic as Pascal's focus turned more to preparing the students for their final concert. In contrast, changes in the forms taken by the ways in which Pascal expressed jazz ways of knowing and being mostly showed a limited semantic range, generally restricted to context-dependent and simpler, everyday meanings. The notable exception to this was in occasional shifts into an *élite* code when the semantic profiles of Pascal's knower-instruction more-closely resembled those of his knowledge-teaching. However, the generally low, restricted axiological-semantic range could constrain students' potential to learn important principles about ways of knowing or being that might help them become better jazz players, more readily achieve self-expression through the techniques given, and become successful participants in the social world of jazz or cultivated consumers of the music.

Having started with the questions of what it means to be 'good at' jazz and how it is taught and learnt, the case in this chapter of Pascal, Drew (Chapter 5), and Julian (Chapter 6) show three

different codes and three different pedagogic approaches, each with potential affordances for students' learning or access to important knowledge and ways of knowing. The next chapter brings the case studies (Chapters 5–7) together with the analysis of the public face (Chapter 4) to consider what the study shows for the research questions and to consider implications for pedagogy and jazz education in general.

## Chapter 8

### Conclusion

#### 8.1 Introduction

This study has explored the questions of why teaching is often invisible in jazz education discourse, why it is problematic, what the implications might be, and what could be done to better teach young people how to play jazz. These led to further questions, about the basis of achievement in jazz and how it is taught and learnt. The thesis has analysed the public face of jazz education and the implications of its specialisation codes for teaching and semantic-pedagogic structures, and potential affordances for effective education. There are different ways of seeing jazz and jazz education. In the case studies, this played out in different ways and seems to have different implications for students' building knowledge, and cultivation as knowers or into specialised ways of knowing. The research questions bring together subjective and objective aspects of jazz education practices. On the one hand are kinds of knowers and ways of knowing such as perceptions, portrayals, beliefs, dispositions, and feelings. On the other hand are the practical realities of playing the music: instruments, techniques, concepts, procedures, and other specialist musical knowledge. To address these in research required a way of seeing both facets of jazz, not as dichotomous, but as holistic and ever-present. To be understood, knowledge and knowing need to be seen together. This study addressed this need both methodologically (by looking at beliefs and pedagogy) and theoretically (by enacting concepts from the LCT dimensions of Specialisation and Semantics). Adapting Maton's (2014) enhanced model of the arena created by the pedagogic device, the study conceptualised jazz fields of practice and pedagogy, a model that makes education visible. Contrasting 'faces' of jazz education were revealed, a 'public face' projected by the field of practice, and an overshadowed 'private face' of jazz pedagogy. Studying the codes underlying the beliefs and teaching practices of three jazz educators provided case studies, illustrative of specialisation codes active in the field, exploring how they can manifest in pedagogy, and with what potential affordances or implications for students' learning.

This chapter comprises three major sections. Section 8.2 brings together the findings in relation to the research questions and considers them in light of the scholarship reviewed in Chapter 1 and the field of jazz education. Section 8.3 discusses the contribution to knowledge of the research including conclusions, affordances, and implications. Section 8.4 considers values and limitations of this study and directions for future research.

## **8.2 Synthesis of Findings**

The literature review in Chapter 2 raised issues for the research questions that were substantive, methodological, and theoretical. Substantively, improvisational jazz performance pedagogy for beginner and inexperienced students has been little-studied. Research looking at jazz pedagogy is relatively uncommon, and the majority of existing scholarship focuses on advanced students in tertiary education or what could be thought of as professional development—‘on the bandstand’ learning of musicians who have already reached a level of jazz playing sufficient to begin professional work. The question of how students can reach that level or what that achievement is based on is under-studied in the literature and has been a gap in knowledge about jazz education. As shown in Chapter 4, the public face of jazz tends to conflate fields of practice and performance, obscuring education as an object of study in its own right. This may be reflected in research that sees the lifelong learning practices of professional performers as indicative of the pedagogical needs of young beginners. Similarly, the opinions of prominent performers or commentators applying logics of performance to pedagogy may be taken as evidence for how jazz should or should not be taught.

An issue of methodology that arose from the literature was that seeing how jazz is taught and learnt requires that teaching in practice be studied instead of looking only at beliefs. What people say and what they do may not always be the same and, while beliefs are clearly important in jazz, alone they cannot give a complete picture of how jazz is taught and learnt. Jazz pedagogy needs to be seen as more than people’s experiences of it if it is to be understood. Thus, reliance upon research methods that do not study pedagogy was revealed as a problem for the needs of this research. Theoretically, the ways jazz pedagogy has been studied have often focused on knowers at the expense of overlooking knowledge. Jazz pedagogy research has often been descriptive, a limitation for this study’s aim of uncovering organising principles of jazz education and pointing

to more effective ways of teaching in diverse contexts. Chapter 3 outlined how this study overcame these issues analytically and methodologically.

The research questions needed a study that looked at pedagogy and used a conceptual framework designed to see knowledge *and* knowers and ways of knowing and reveal principles for how jazz can be taught effectively. Chapter 3 explained how LCT meets this need and how it was used to analyse qualitative data. The chapter also outlined the research strategies I used to explore beliefs about jazz education in public discourse, the illustrative beliefs of individual educators, and enacted pedagogy.

### **8.2.1 The public face of jazz and jazz education**

Chapter 4 used specialisation codes to explore the public face of jazz. Analysis revealed that the public face represents a knower code so influential that it dominates thinking about jazz teaching and learning. The code is reflected in public discourse about jazz education. Seeing that code helps explain why knowledge, expertise, and teaching can be so downplayed in thinking about jazz. The case of Drew (Chapter 5) provides an example of one way the knower code of the public face can manifest in pedagogy, which is further unpacked in Section 8.2.2. The public face portrays jazz as intuitive, self-taught, and dependent upon talent or being the right kind of knower. The implications are that only certain social categories of people with certain experiences can be legitimate; that jazz cannot be taught, it can only be learnt by knowers of the right kind; and, attempts at direct instruction or other formal pedagogy are inauthentic, stifling of creativity, harmful to students, and deleterious to the field of jazz itself. This restricts the possibility for people to learn jazz or for educators to teach and limits the potential of people to engage creatively with playing jazz. The ramification is that no amount of study or practice will do, there can be no access to the field for outsiders.

Where the public face dominates jazz and obscures knowledge and pathways to expertise, there are other approaches and other, private realities. For instance, an alternative narrative of jazz teaching and learning can be seen in the educational histories of the prominent musicians listed in Table 4.1 and in a knowledge-code approach to jazz pedagogy evident in textbooks and syllabus documents. Contra to the public face, the musicians of Table 4.1 reveal that claims of

near-universal self-teaching among musicians (Collier, 1993; Javors, 2001; C. Watson, 2012) are overstated and highlight that formal training has always been part of the musical education of prominent jazz musicians, but a downplayed one. The private face of jazz has included general music education, instrumental lessons, and specialist jazz performance theory, and improvisation instruction. To see how specialisation codes active in the field might play out in pedagogy and to unpack potential implications for student learning, Chapters 5, 6, and 7 involved illustrative case studies of three jazz educators' espoused beliefs and teaching practices.

### **8.2.2 Specialisation: affordances and implications**

The second stage of the research moved from the generalities of the field and its public face to look at specific examples of codes embodied by the beliefs and practices of three jazz educators. Looking first at beliefs, the case studies showed that all of the teachers rhetorically emphasised social relations when they spoke about what it means to be 'good at' jazz, but their positions were not uniform. Utilising LCT it was possible to argue that forms of knower code underpinned both Drew's and Julian's beliefs, a position that also characterised their view of teaching and learning. In contrast, Pascal placed more emphasis on epistemic relations, seeing jazz performance as an élite code and pedagogy as a knowledge code. There were also differences in the codes underlying the three educators' teaching practices, with a knower code in pedagogy enacted by Drew (Chapter 5), knower codes and knowledge codes in pedagogy enacted by Julian (Chapter 6) and, knowledge codes and élite codes in pedagogy enacted by Pascal (Chapter 7).

Questions were raised about the potential affordances and implications of the specialisation codes in the case studies. The knower-code pedagogies taught more about ways of knowing that are important for succeeding in jazz, such as how to feel, examples of legitimate or ideal knowers, and what dispositions and personal qualities are important. In Drew's lessons these were expressed as themes, or groups of values or practices boosted or disapproved by mutual association. The values Drew emphasised reflected those of the public face of jazz: playing by ear, learning rather than teaching, autodidacticism, talent, and self-expression. Canonical knowers, such as Miles Davis, were also valorised and knowledge-code jazz educators and their practices were negatively charged. Julian taught similar values and ways of knowing to his younger students with additional explicit instruction in how to behave as jazz knowers. Drew and

Julian's lessons gave much less technical detail about ways of playing jazz. In contrast, Pascal's lessons afforded ways of learning emphasising epistemic relations, including techniques, procedures, jazz theory, and the concepts of music, but paid less attention to the knower aspects of jazz.

There were implications for education arising from each of the various codes in the case studies. The knower code in Drew's lessons can be seen as reflective of the public face of jazz, with similar implications as the rhetoric of the field, such as that students lacking legitimate personal qualities or backgrounds cannot learn jazz. This problematises the purpose or value of lessons for such students and could easily disguise essential knowledge and pathways to expertise from those lacking the requisite gaze. The knower code underpinning Julian's lessons differed in that students were shown explicitly and tacitly how they could become cultivated as legitimate knowers, such as how to practice the correct responses to jazz, who to listen to, and how to feel and create valorised emotions. In Julian's teaching, if not in his espoused beliefs, legitimate ways of knowing jazz were something that can be cultivated.

At the times when Julian shifted into a knowledge code, it took a pragmatic form, giving just enough knowledge to complete a specific task or to play at their end-of-camp concert. It was a form of knower code more open to the possibility of education than the code of the public face, and Julian's teaching offered some explicit pathway students could follow to become legitimate as knowers. However, like Drew's lessons, Julian's strong emphasis on social relations potentially obscured the equally essential role of knowledge and techniques. Conversely, an implication of the knowledge code in Pascal's lessons was to potentially leave students unaware of the critical role of knowers and knowing in jazz performance and their importance for participation in the jazz community or ways of recognising that basis of achievement. Other than ear training, Pascal gave the students few hints as to how they might develop themselves creatively as knowers.

### **8.2.3 Affordances and implications for knowledge-building and knower cultivation**

Seeing that knowledge and/or knowing were emphasised in lessons does not necessarily show what the knowledge or knowing was like. For instance, while Julian sometimes taught in a

knower code, the knowledge involved tended to be simple, highly context-dependent, and potentially doing less to help students learn how to play jazz than the more transferrable principles taught by Pascal. These issues were analytically explored using semantic gravity and semantic density. These concepts showed how each teachers' pedagogy built knowledge and knowing and afforded insight into possible effects on the potential for student learning. To recap the findings, in Drew's lessons knowledge was more contextual and atomistic, mostly limited to simpler understandings—a low, limited epistemic-semantic range and fragmented profile not conducive to cumulate knowledge-building (Clarence, 2014; Maton, 2013). Techniques tended to be given sufficient to complete various activities rather than as principles for becoming more proficient jazz players. In contrast, Drew's lessons moved his students, often explicitly, between the here-and-now of their rehearsals to principles for how to be a jazz knower. This included teaching about how to act and what kinds of practices are valorised, condensing those principles with axiological complexity, offering a nuanced understanding of how to negotiate and succeed in the social world of jazz.

Julian's lessons were also characterised by knowledge that was more context-dependent, simpler, and fragmented. Even though he sometimes shifted into a knowledge code, the knowledge involved was simple and Julian's teaching was pragmatic, giving the students just enough knowledge to perform three specific tunes at their end-of-camp concert, but little that transcended that context. This problematised the potential for cumulative knowledge-building or ways of playing jazz that the students might have used elsewhere, after the camp. On the other hand, Julian's teaching of ways of knowing ranged from simple and contextual to complex and transportable. This had the potential to facilitate knower cultivation if the students followed the advice given and continued the practices Julian recommended.

Pascal's lessons explicitly waded between simpler, contextual knowledge, and more complex principles. Concepts and techniques, such as guide tones, were transported between activities, phases, and lessons, overcoming the fragmentation characteristic in the other cases. Packing additional meanings into principles that could be transferred to different contexts enhanced the potential for cumulative knowledge-building and the potential for students to learn effective ways of improving their jazz playing. However, the potential cost of Pascal's strong focus on



techniques and knowledge was neglect of the important knower aspects of jazz. Both the analysis in Chapter 4 of the public face of jazz and the literature review in Chapter 1 highlight the centrality of knowers and ways of knowing to the jazz community and the expressive aspects of playing. Pascal's teaching offered little about jazz knowing or ways of knowing that his students might have taken with them to better function in the social world of jazz or as independent learners after the camp, once they no longer had access to his expertise or the mentoring of the other teachers.

#### **8.2.4 Summary of findings**

The research questions guiding this study asked what it means to be 'good at' jazz, and how jazz is taught and learnt. These are questions about the basis of achievement that ask us to move beyond the surface features of the music. It should be easy-enough to describe what a 'good' jazz player sounds like by choosing one or other famous favourites, but what then? Different people have different understandings of quality, and there are countless empirical realisations of what a 'good' jazz player is. Descriptive typologies cannot account for all musicians and are not explanatory. Given that jazz itself is a contested term and difficult to define, it is evident that my first research question, what it means to be 'good at jazz' is largely about what people believe, regardless of what they mean by 'jazz'. This study has asked whether 'good at jazz' means being a particular kind of person, or being able to do or knowing particular things, or both, or neither. It is not my intention to give a definitive answer. The study of the public face of jazz showed that the dominant portrayal of 'good at jazz' is being a particular kind of person—a knower code. I have also highlighted the less-visible private face of jazz, in which the answer to the question is also techniques, skill, and specialist knowledge. Listening to successful jazz musicians playing, it is clear that regardless of who they are or what kind of knower they are, they can all play. While they may all sound different to aficionados, there are not famous jazz performers who cannot play. This is part of the private face, obscured behind the more entertaining mythologising of intuitive talents.

This study has shown what the public face portrays as 'good at' jazz, what textbooks and the educational biographies of significant musicians suggest it is, and what the three educators in the case studies believe it to mean.

To address the second question, of how jazz is taught and learnt, I analysed the teaching practice of the three jazz educators. The study was not of the teachers as individuals, but of the codes active in their pedagogy and their relationship to the public face of jazz. This section has summarised and synthesised the approaches each code manifested, including forms of knowledge and ways of knowing that were taught, as well as potential affordances and constraints for student learning. A key finding is that to neglect either the knowledge or the knowing aspects of jazz problematises the potential for students to learn what they need to succeed in jazz. A second key finding is that knower codes such as those which dominate the public face can have implications for education such as excluding students, teachers, and others from learning, teaching, or engaging creatively with jazz by denying them the possibility of legitimacy. Knowledge codes can hide from students, teachers, and others, aspects of knowing that they need to play jazz or engage in the social field of jazz.

The public face downplays or denies the expertise and training of successful musicians and obscures the techniques, skills, procedures, rehearsal, education, and knowledge that performers draw on to create their art. Where a similar code was reflected in teaching in this study, it obscured the knowledge and technical aspects of jazz. A limited, low epistemic-semantic range and fragmented profile constrained cumulative knowledge-building, and gave little transferrable knowledge, problematising students' potential to learn. The reverse was true of ways of knowing: strong emphasis in pedagogy highlighted their importance through explicit instruction in values and specialised knower practices, and axiological-semantic waves enhanced potential for cumulative and transferrable knower cultivation. A key difference between the two knower codes I explored was that where one implied that if students are not already legitimate knowers, they cannot ever be, and the other stressed the importance of legitimate ways of knower and gave explicit instruction in how to cultivate valorised dispositions and knower practices. Drew's pedagogy tended to be reflective of the knower code of the public face and is potentially illustrative of how that stance plays out in the classroom.

In this study, where a knowledge code was enacted in jazz lessons, cumulative knowledge-building and potential for transferability were facilitated if that code was accompanied by semantic waves that were sustained over and between lessons. An emphasis on knowledge alone

was no guarantee of complexity or transferability. In Pascal's lessons, ways of knowing were obscured, and knower-building was limited by the absence of axiological-semantic waves, potentially constraining students' potential for cultivation into dispositions and knower practices that are essential for success in the social world of jazz. Each of the case study teachers embodied a specialisation code active in the field and is potentially illustrative of how that code might manifest in pedagogy of other teachers who share the same or similar codes.

Analysis using specialisation codes and the semantic concepts gives a new way of understanding problems that have been explored in the literature. It highlights why simply describing practices in terms of dichotomous binaries is unhelpful.

### **8.3 Contribution to Knowledge**

In this study, my original contribution to knowledge is to have shown the potential educational affordances and limitations of practices, and their underlying specialisation codes, that are active in the field of jazz education. The significance lies in the examination of knowledge itself and the use of the LCT framework to show underlying organising principles potentially enabling this research to transcend the specific focus—the under-researched context of improvisational jazz performance pedagogy for young and inexperienced musicians, and converse with other research sharing the framework. Substantively, this study builds on existing knowledge in the field of jazz pedagogy about the nature of achievement in jazz learning and how jazz can be taught effectively. To the wider field of jazz education, it highlights new ways of understanding the contribution and historic status of pedagogy in building musicians, extending the established scholarship of Ake (2003, 2012), Prouty (2005), Whyton (2010, 2014), and others. Methodologically and theoretically, the study explores a new way of looking at diverse data that can bring together beliefs and classroom teaching practice in the one analysis through LCT.

#### **8.3.1 A new way of seeing jazz pedagogy**

This thesis offers a new way of studying jazz pedagogy that sees knowledge and overcomes the context-dependence of descriptive typologies that abound in jazz education literatures. The relationality of the LCT approach also overcomes the rigidity of dichotomous binaries and their

inability to account for all empirical data, a problem exemplified by binary thinking in studies that see jazz education as either formal and institutional or informal and extra-institutional. This thesis has focused on teachers and pedagogy, not on students or their learning, but unpacking beliefs about how to evaluate jazz learning has been at the heart of the research in the question of what it means to be ‘good at’ jazz. The criteria by which jazz performance can be assessed are contested and diverse. In jazz education literature, experimental-style studies (such as Bash, 1983; Brumbach, 2017; Burnsed, 1978) and measurement studies (May, 2003; Smith, 2009) see jazz in terms of what a musician can do, with evaluation based on criteria relating to techniques, precision, genre, ideas of musicality, and so on. Other studies have sought to measure learning in terms of personal attributes, including perceptions, self-efficacy, and motivation (de Bruin, 2019a, 2019b; Renick, 2012; Wetzel, 2007), where others have taken both objective and subjective measures to be relevant (Marino, 2019). Also revolving around the question of the basis of jazz achievement is scholarship that explores different typologies of pedagogy such as formal/informal, aural/notated, and Eurocentric-institutional/Afrocentric-vernacular (Javors, 2001). The voluminous literature and diversity of measures of achievement in the literatures testify to the complexity of the issue. This study has explored what it means to be ‘good at’ jazz from all these perspectives, bringing them together with specialisation codes. A power of the concepts is to reveal the underlying organising principles of the empirically diverse objects of jazz education study, the different ways of measuring and evaluating jazz performances, and the typologies of contents and pedagogies. Seeing all these in terms of different relative strengths of epistemic relations and social relations means they can be brought together into the same analysis within a framework that is coherent, explanatory, and useful.

Similarly, studying how jazz is taught and learnt by looking at enacted pedagogy in terms of specialisation codes, semantic gravity, and semantic density removes the distraction of surface features to show principles and enable different lessons and pedagogies to be analysed together. With LCT analysis it matters less whether jazz knowledge is transmitted aurally, through notation, in a classroom, on a street, by a famous musician, by a school teacher, or a mentor. This research has shown in three case studies *what* knowledge was taught and learnt, according to what principles, and what the criteria for success were. The analysis of organising principals opens the possibility of seeing how jazz pedagogy could play out for other teachers who share

those codes. The approach offers the same explanatory utility to other teaching and learning contexts. By making knowledge and the basis of legitimacy visible, the ‘rules of the game’ can be made explicit to students, teachers, and other stakeholders—a real value in a field in which the public face obscures its own private criteria for achievement.

### **8.3.2 Implications of the study**

The distinction between the public face of jazz and an obscured, private reality of expertise and training and the blending of formal and informal pedagogies in the educational biographies of significant musicians and in the case studies imply that perhaps some widespread assumptions about formal and informal, institutional and extra-institutional music education could be re-examined. Chapter 4 showed both that musicians often claim to have been self-taught but were not: just because a musician claims something or recalls something, does not mean it is automatically true. Factors may be at play in such accounts besides straightforward recounting of fact, such as the social construction of memory (Thompson, 1998) and the idea of interview as a performance genre (Monson, 1996). If recounts are seen in light of Maton’s (2014) ESP device (Section 3.3, this study), the way musicians recontextualise memories into recounts must be shaped by a cosmology, one aspect of which is specialisation codes, and may be expressive of that worldview. The interviews in this study show that musicians may recall formal training yet see it as insignificant to their learning, but this reveals perceptions, not enacted pedagogy. Scholarship heavily-reliant upon interviews that conflates beliefs and facts is problematic as a basis for making generalisations about or recommendations for pedagogy.

It is widely-assumed in jazz education literature that formal training is novel and exotic to jazz, yet Chapter 4 calls that axiom into question. I propose that what matters may not be the mode of delivery (aural/notated, formal/informal, new/old) but what knowledge or knowing is taught and learnt, how it moves students between contextual, everyday knowledge (SG+, SD-) to transferable principles that condense greater complexity and sophistication (SG-, SD+).

## 8.4 Limits and Limitations

This study was limited to three case studies in the interests of depth and detail. The small number of cases made deep analysis possible and afforded detailed insight. Chapter 4 suggests that the three case studies do reflect widely-held stances in the field of jazz education. However, other studies are needed to more fully explore questions such as whether Drew is archetypal or are there other forms of knower code with even stronger emphasis on knowers and knowing. Another question concerns the the knowledge code illustrated by Pascal, whether his shifts into an élite code are common or necessitated by the nature of jazz, or if there might be other knowledge codes that do not shift. Where this study was small, it lays the foundation for such future research.

A second limitation is that where the analyses of semantic profiles looked at knowledge-building over time in the lessons and captured some aspects of movements between the lessons and other contexts, they do not get to where practices or contents are coming from or how they are used. The LCT dimension of Autonomy explores practices in terms of the origin of practices and the purposes to which knowledge are put in teaching. Where Specialisation and Semantics, are well-established and demonstrably powerful tools for problem-solving and analysis, recently other scholars have been developing the dimension of Autonomy (Maton & Howard, 2018) which explores integrative knowledge-building to see how different knowledge practices from diverse contexts are brought together. In light of the diversity of knowledge and knower practices that can characterise jazz education, autonomy promises useful new insights into these such as where knowledge in jazz education comes from and the purposes for which it is used. Such issues are of interest in the jazz education field and are a topic of debate and research in the literature.

A third limitation of this research is its relatively narrow, specialist focus on jazz performance training for young people. However, the LCT framework enables research like this to escape the specific context, such as the case studies or the focus. LCT concepts allow this work to engage with other LCT studies, be they of jazz education, other educational fields, or something from outside education. It is possible that issues raised in this study could be applicable in other educational fields and, where the focus was on an aspect of jazz education, this research is really about teaching and learning in creative fields. Jazz is not the only field subject to differing views

over knowledge and knowers or ways of knowing. Despite empirical differences, underlying codes and the concepts are widely-applicable.

The concepts used were sufficient and appropriate for addressing the research questions, but LCT offers other tools that could afford greater insight and extra analytical finesse in further studies. The different forms of knower code enacted in the lessons of Drew and Julian could have been explored in more detail by using the concepts of *gazes* and *insights* could explain more clearly distinctions between Pascal's knowledge code and Julian's shifts into a knowledge code.

Speaking from a personal point of view, that this study has been rewarding professionally but also challenging was both a limitation and value. Throughout the research, I worked full-time as a jazz educator and performing musician. Seeing specialisation codes at play in the field and in the texts and other materials I utilise daily with my students has given me a conviction of the need to make explicit to students the 'rules of the game' and a heightened awareness of the extent to which we, as jazz educators, can exclude outsiders and the need to overcome that problem. Insights afforded me by semantic gravity and semantic density have transformed both my teaching and my understanding of jazz as a lifelong student of the art. Enacting semantic waves in my teaching and as a tool for explaining improvisational concepts to students has been profound and, anecdotally in my own experience, effective for supporting effective teaching. However, studying a field I am immersed in daily and writing about peers and icons has presented challenges. The temptation to argue with scholarship rather than understand or review it has been great. Analysing the rhetoric of iconic musicians has been confronting for we, in jazz, are not supposed to question or critique the jazz greats: respect for seniority and achievement are deeply-engrained values in the jazz knower code.

#### **8.4.1 Recommendations for research**

This research has been the first LCT study of jazz pedagogy and so has been exploratory in its substantive focus, though drawing on an established theoretical framework and methods. Other than Martin's (2013) analysis of written texts, jazz has not been studied using LCT and the

framework offers a way forward for other studies enacting the concepts in diverse under-explored or under-explained jazz education problem-situations.

More research into jazz teaching and learning needs to see pedagogy and study knowledge. Jazz involves knowledge as well as knowers and ways of knowing and pedagogy cannot be properly understood without looking at both. Because of an over-focus upon beliefs instead of practices, much jazz education scholarship makes recommendations for practice based on assumptions that the results of this study call into question, such as the conviction that authentic jazz musicians were all self-taught and that formal jazz training is alien to legitimate experience. In particular, there is a need for research to first recognise jazz training for children and young people, and also to build knowledge about what has been a neglected area.

#### **8.4.2 Recommendations for practice**

Probably the most immediately practical implications of this study come from the analysis of the lessons using semantic profiles. In the case studies, lessons characterised by low, flat, and/or broken semantic profiles, constrained the potential for students to take away knowledge from the various activities that they could reuse elsewhere and mitigated against cumulative knowledge-building (Drew and Julian) or knower cultivation (Pascal). Teachers need to ensure they scaffold students in ways that take them from their everyday context and understandings to principles and more advanced concepts. Teachers also need to find ways to bring students ‘back down’ again, unpacking knowledge to apply it in the concrete present. A crucial aspect of semantic waving in a performance art such as jazz is to scaffold students’ movements between the field of pedagogy and the field of performance. In other words, we need to overtly help students transfer learning from lessons to ‘the bandstand’ and then to other performances.

Jazz educators need to recognise that pedagogy and performance are different things with different purposes. We should not treat our lessons as though they are the same as a ‘gig’. For example, an exercise or practicing a technique should not be evaluated as if in a concert. It is to be expected and appropriate that some educational activities will sound pedestrian and uncreative. We should certainly not criticise students for practicing memorised licks or transcribed solos or for sounding like a famous player. Those are important steps in the learning



process, and the process does not reflect the ‘finished’ product when students eventually become fluent improvisers.

Teachers should understand that the public face of jazz education leads to rhetoric that is unhelpful to us as teachers and our students. Musicians are artists capable of playing music of profound beauty and wonder or devastating virtuosity, but they are not magicians and it is not magic. The public face may obscure the knowledge basis of jazz, but that does not mean it does not exist. It is unfair to exclude students and potentially disadvantage them by placing greater importance on allegiance to an ideology, such as ‘jazz cannot be taught’ or ‘only certain people can learn jazz’. It is similarly unfair to hide from students the importance of knowers and ways of knowing, for the jazz community places great importance on them.

LCT is not just for research. It is also a framework for shaping practice (Maton & Chen, in press, 2020). Insights from this study and the approaches for examining knowledge and knowers, context-dependence and complexity, and knowledge-building and knower cultivation using the concepts of specialisation codes and semantic gravity and semantic density have potential value for teaching and learning. Seeing the basis of achievement in jazz education and being able to make that explicit is powerful: as teachers we can make the ‘rules of the game’ visible to our students, and can see them ourselves, revealing what may otherwise be tacit or assumed.

Over the course of this study I have used LCT concepts in my own teaching in instructional techniques, as a framework for explaining principles to students, for guiding curriculum planning and lesson preparations, and reflexively in evaluating my practice. For example, I have enacted semantic gravity and semantic density to develop a translation device and language of enactment for understanding principles of jazz improvisation. These translation devices are shown in Appendix A. I regularly use these devices in my teaching and in my thinking about jazz. I have used those insights to explicitly teach semantic waves as a heuristic for students to plan and reflexively evaluate their improvisations. As a second example, I use the concepts of epistemic relations and social relations as a mental checklist for balancing the content and focus of my teaching. I consciously avoid forms of knower code or elite code that deny some students access to success, and explicitly highlight various dispositions and knower practices that can be cultivated. I also try to make students aware of the various bases of legitimation that may be at

play in different jazz contexts they experience. I strive at all times in my teaching to make explicit what students need to do and how.

## **8.5 Conclusion**

This study has explored the question of why pedagogy is hidden in public discourse about jazz. In doing so, it has looked at how jazz educators see the basis of achievement in jazz, how they teach it, and what the potential implications are of their pedagogic practices. The explanation lies in the basis of legitimation of jazz. The public face represents a knower code that downplays expertise, training, and knowledge. The case studies of enacted pedagogy show that to neglect either the knowledge or the knower aspects of jazz is problematic.

This study began with two vignettes, anecdotes from my experiences of jazz education. With insights afforded by this study, I can understand the trumpet player's insistence that he had never needed to practice as a manifestation of a knower code. The same code can also explain why my one-time teacher, 'Bobby', may have refused to tell me his techniques: perhaps he saw them as his personally and my responsibility was to express my own ideas, or he thought it was for me to learn, not for him to teach. While that insight does not make me feel happier about his treatment, I can understand it.

This study has shown that jazz can be taught, how that can be done, and revealed insights with potential to lead to improved, more effective pedagogy. Different answers could be given to the questions of why teaching is hidden in jazz and why pedagogy is problematic but the insights from this study can give a wider range of people the opportunity to learn play and enjoy jazz.

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## Appendix A: Tools for translating between semantic gravity and semantic density and jazz musical improvisation practices

These tools were developed during the study, but not needed for the analyses. They were presented at the Second International Legitimation Code Theory Conference (Richardson, 2017).

They facilitate translating between SG and SD and musical improvisations. The tool for SG of variation looks at distance away from an original theme, such as the ‘head’ in an improvisational jazz band performance. It is similar to the jazz concepts of ‘inside’ and ‘outside’. A verbatim rendition of a composed melody without deliberate variation represents SG+. An abstract improvisation without links (harmonic, melodic, stylistic, genre, and so on) to the theme represents SG-. Strengths can vary over time and may be sketched on semantic profiles. This has proved to be a useful teaching tool with students of all ages.


SG	Indicators
+	Free improvisation, no apparent link to any original source
	Improvisation based on harmony, original melody absent
	Freely interpreted, lots of decoration
	Original recognisable, but with noticeable decoration
	Slight embellishment
	Exact reproduction of a composition
-	

Figure A.1. Translation device for semantic gravity in jazz improvisation (variation).

A musical theme (e.g. composition, ‘head’, original melody) is taken to be the context (SG+++). Improvisations move between different strengths of semantic gravity as they abstract away from the original context or back towards it.

The tools for seeing SG in ensemble interaction make explicit the forms of interaction that may be legitimating in jazz performance. Fully-responsive, improvisational interactions locked into the immediate context represent SG+ and non-responsive performances, such as verbatim score reading, represent SG- for they depend less on context for their meaning.

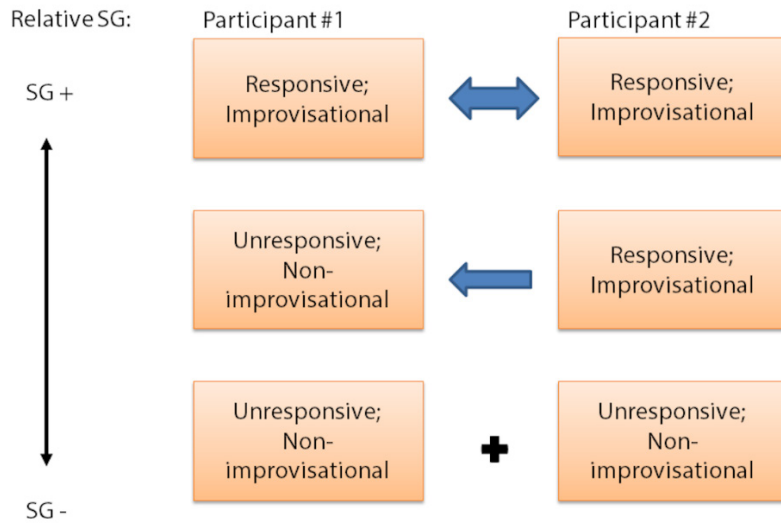


Figure A.2. Translation device for ensemble interaction.

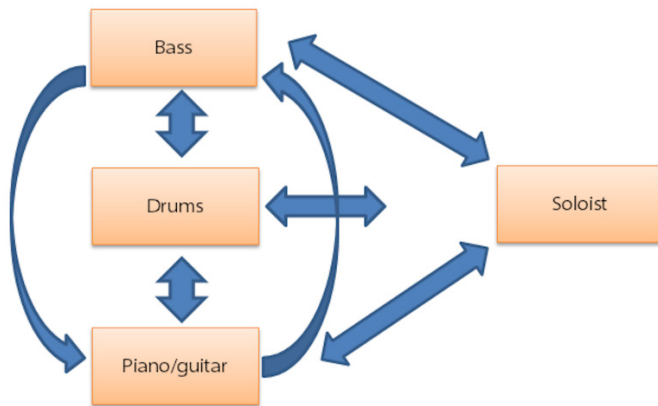



Figure A.3. Example sketch of ensemble interactions.

The tool for SD in jazz improvisation is not fully-developed but has already proved useful in teaching young students. The metric for SD is the number of relations to other practice or knowledges condensed into an improvisation. Idiomatic playing, in a recognisable style, condenses meanings from the various elements that form that style. Non-idiomatic improvisation seeks to avoid style by attempting to condense fewer relations.

Table A.1. Translation device for epistemic-semantic density in jazz improvisation

SD	Indicators	Examples
<p style="text-align: center;">+</p>  <p style="text-align: center;">-</p>	<ul style="list-style-type: none"> <li>• Including idiomatic deployment of musical elements</li> <li>• Idiomatic variation of SG</li> <li>• Condenses relations to multiple practices, actors, or knowledges, such as styles &amp; musicians</li> </ul>	Idiomatic improvisation
	<ul style="list-style-type: none"> <li>• Manipulation of musical elements random or not according to any recognisable rules</li> <li>• SG random, or SG-</li> <li>• Condenses fewer relations, or none</li> </ul>	Non-idiomatic improvisation



## Appendix B: Details of the corpus and bibliography of biographical sources

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## Appendix C: Rhetorical themes emergent in the corpus

- Jazz cannot be taught.
- The greats/early jazz players were all self-taught; self-teaching is authentic.
- Graduates of formal (university or school) jazz education all sound identical.
- Formal jazz education is ineffective.
- Technique is not relevant or less important in jazz playing.
- Jazz theory represents an attempt to codify jazz, or to impose a way of playing.
- Jazz musicians learn to play ‘on the bandstand’.
- Teaching, traditional western education is repressive and theoretical.
- Knowledge-focused educators teach exclusively from books and only teach what is in the book.
- Binary types of jazz education: *authentic* and *western/theoretical*; *visual/notated* and *oral/aural*; *theory-based* and *practice-based*; *formal* and *informal*.
- The way things were done in the past is more legitimate than the way they are done now.
- The only legitimate jazz players are ‘Greats’.
- Jazz is authentically taught and learnt using ‘African methods’.
- Jazz cannot be defined.
- Jazz is self-actualisation.

## **Appendix D: Sample of notable jazz musicians 1885–1972 with formal music education**

This gives a more detailed view of the musicians of Table 4.1. Sources of biographical data are listed in Appendix B. The musical training of these musicians included at least one of the following and, in almost every case, multiple formal educational experiences:

- Music lessons
- Jazz or improvisation lessons
- Theory lessons (jazz or general music)
- School and/or community band
- School music
- Tertiary music study

Such formal education was typically supplemented by informal experiences such as:

- Music valued and played in family or community
- Listening to recorded or live jazz
- Participation in jam sessions
- Casual lessons, advice, or mentoring from more experienced musicians
- Peer teaching
- Independent private study and practice

The list shows the musician's name, the instrument/s, their birth year, and country of birth.

<b>Name</b>	<b>Instrument</b>	<b>Born</b>	<b>Country</b>
Armstrong, Louis	Trumpet	1901	USA
Baker, David	trombone & other instruments	1931	USA
Barron, Kenny	Piano	1943	USA
Basie, William 'Count'	Piano, bandleader	1904	USA
Bechet, Sidney	Saxophone	1897	USA
Beiderbecke Bix	Cornet	1903	USA
Bell, Graeme	Piano	1914	Australia
Bellson, Louis	Drums	1924	USA
Benson, George	Guitar	1943	USA
Blakey, Art	Drums	1919	USA
Bley, Carla	Organ, piano	1938	USA
Brown, Clifford	trumpet	1930	USA
Brown, Ray	Bass	1926	USA
Brubeck, Dave	Piano	1920	USA
Burrell, Kenny	Guitar	1931	USA
Burrows, Don	Saxophone, clarinet, flute	1928	Australia
Burton, Gary	Vibraphone	1943	USA
Byrd, Donald	Trumpet	1932	USA
Carter, Benny	Saxophone & trumpet	1907	USA
Carter, Ron	Bass	1937	USA
Christian, Charlie	Guitar	1916	USA
Clarke, Kenny	Drums	1914	USA
Clayton, Buck	Trumpet	1911	USA
Cobb, Jimmy	Drums	1929	USA
Cole, Nat 'King'	Piano, singer	1919	USA
Coltrane, John	saxophone	1926	USA
Corea, Chick	Piano	1941	USA
Davis, Miles	Trumpet, bandleader	1926	USA
DeFranco, Buddy	Clarinet	1923	USA
DeJohnette, Jack	Drums	1942	USA

<b>Name</b>	<b>Instrument</b>	<b>Born</b>	<b>Country</b>
Dodds, Baby	Drums	1898	USA
Dodds, Johnny	clarinet	1892	USA
Dolphy, Eric	Clarinet, Saxophone	1928	USA
Dorsey, Jimmy	Saxophone, clarinet	1904	USA
Dorsey, Tommy	Trombone, bandleader	1905	USA
Douglas, Dave	Trumpet	1963	USA
D'Rivera, Paquito	Clarinet, saxophone	1948	Cuba
Edison, Harry 'Sweets'	Trumpet	1915	USA
Eldridge, Roy	Trumpet	1911	USA
Ellington, Edward 'Duke'	Piano, bandleader, composer	1899	USA
Ellis, Herb	Guitar	1921	USA
Evans, Bill	Piano	1929	USA
Evans, Sandy	Saxophone	n.d.	Australia
Farmer, Art	Trumpet	1928	USA
Ferguson, Maynard	Trumpet	1928	Canada
Foster, Frank	Saxophone	1928	USA
Galper, Hal	Piano	1938	USA
Getz, Stan	Saxophone	1927	USA
Gibbs, Terry	Vibraphone	1924	USA
Gillespie, Dizzy	Trumpet	1917	USA
Goodman, Benny	Clarinet	1909	USA
Gordon, Dexter	Saxophone	1923	USA
Grabowsky, Paul	piano	1958	Australia (Papua New Guinea)
Grey, Al	Trombone	1925	USA
Hall, Jim	Guitar	1930	USA
Hampton, Lionel	Vibraphone & band leader	1908	USA
Hanes, Roy	Drums	1925	USA
Hargrove, Roy	Trumpet	1969	USA
Hawkins, Coleman	Saxophone	1904	USA

<b>Name</b>	<b>Instrument</b>	<b>Born</b>	<b>Country</b>
Heath, Jimmy	Saxophone	1926	USA
Henderson, Joe	saxophone	1937	USA
Hines, Earle	Piano	1903	USA
Hinton, Milt	Bass	1910	USA
Hodges, Johnny	Saxophone	1907	USA
Holland, Dave	Bass	1946	England
Holman, Bill	Saxophone, composer/arranger, bandleader	1927	USA
Horn, Shirley	Piano, singer	1934	USA
Hubbard, Freddie	Trumpet	1938	USA
Hutcherson, Bobby	Vibraphone	1941	USA
Jackson, Milt	Vibraphone	1923	USA
Jamal, Ahmad	Piano	1930	USA
Jarrett, Keith	Piano	1945	USA
Jensen, Ingrid	Trumpet	1966	Canada
Johnson, J. J.	Trombone	1924	USA
Johnson, James P.	Piano	1894	USA
Jones, 'Philly' Joe	Drums	1923	USA
Jones, 'Papa' Jo	Drums	1911	USA
Jones, Elvin	Drums	1927	USA
Jones, Quincy	Trumpet, composer, producer	1933	USA
Jones, Thad	Cornet/Trumpet, bandleader	1923	USA
Krupa, Gene	Drums	1909	USA
Lang, Eddie	Guitar	1902	USA
Lateef, Yusef	Saxophone, flute	1920	USA
Leonard, Harlan	Saxophone, bandleader	1905	USA
Lewis, John	Piano	1920	USA
Liebman, David	Saxophone	1946	USA
Lloyd, Charles	Saxophone	1938	USA

<b>Name</b>	<b>Instrument</b>	<b>Born</b>	<b>Country</b>
Lovano, Joe	Saxophone	1952	USA
McBride, Christian	Bass	1972	USA
McGann, Bernie	Saxophone	1937	Australia
McLean, Jackie	Saxophone	1931	USA
McPartland, Marian	Piano	1920	England
Metheny, Pat	Guitar	1954	USA
Mingus, Charles	Bass	1922	USA
Monk, Thelonious	piano	1917	USA
Montgomery, Wes	Guitar	1923	USA
Morgan, Lee	Trumpet	1938	USA
Morrison, James	Trumpet, trombone, multi-instrumentalist	1962	Australia
Moten, Bennie	Piano	1894	USA
Oliver, Joe 'King'	Cornet	1885	USA
Ørsted Pedersen, Niels-Henning	Bass	1946	Denmark
Page, Walter	Bass	1900	USA
Parker, Charlie	Saxophone	1920	USA
Pepper, Art	Saxophone	1925	USA
Peterson, Oscar	Piano	1925	Canada
Pettiford, Oscar	Bass, cello	1922	USA
Powell, Benny	Trombone	1930	USA
Powell, Bud	Piano	1924	USA
Ra, Sun	Piano	1914	USA
Ramey, Gene	Bass	1913	USA
Reinhardt, Django	Guitar	1910	Belgium
Remler, Emily	Guitar	1957	USA
Rivers, Sam	Saxophone	1930	USA
Roach, Max	Drums	1924	USA
Rollins, Sonny	saxophone	1930	USA
Sanders, Pharoah	Saxophone	1940	USA



<b>Name</b>	<b>Instrument</b>	<b>Born</b>	<b>Country</b>
Schneider, Maria	Piano, bandleader, composer	1960	USA
Scofield, John	Guitar	1951	USA
Shaw, Artie	Clarinet, bandleader	1910	USA
Shorter, Wayne	Saxophone	1933	USA
Silver, Horace	Piano	1928	USA
Sims, Zoot	Saxophone	1925	USA
Smith, Jimmy	Organ	1928	USA
Stitt, Sonny	Saxophone	1924	USA
Stubblefield, John	Saxophone	1945	USA
Swallow, Steve	Bass	1940	USA
Tate, Buddy	Saxophone	1913	USA
Tatum, Art	Piano	1909	USA
Taylor, Dr Billy	Piano	1921	USA
Teachgarden, Jack	Trombone & voice	1905	USA
Terry, Clarke	Trumpet	1920	USA
Tyner, McCoy	Piano	1938	USA
Waller, Thomas 'Fats'	Piano, organ, singer	1904	USA
Watson, Bobby	Saxophone	1953	USA
Watts, Jeff 'Tain'	Drums	1960	USA
Webster, Ben	Saxophone	1909	USA
Werner, Kenny	Piano	1951	USA
Williams, Mary Lou	Piano	1910	USA
Williams, Tony	Drums	1945	USA
Wilson, Teddy	Piano	1912	USA
Woods, Phil	Saxophone	1931	USA
Young, Lester	saxophone	1909	USA
Young, Snooky	Trumpet	1919	USA

## **Appendix E: Questions for jazz educator interviews**

### **Part 1: Background**

1. When did you start playing jazz? How old were you?
2. Describe how you learnt to play jazz (for instance lessons, school band, university, jamming).
3. Did anyone ever teach you how to play jazz?
4. When did you start teaching jazz?
5. Have you ever done any training in teaching? If so, please describe it.
6. How many jazz students do you teach in an average year?
7. Approximately how many students have you taught jazz to since you started teaching?
8. How long have you been teaching music?
9. How long have you been teaching jazz?
10. How many of the students you taught jazz to have gone on to become professional jazz performers? Music teachers? Other professional musicians?
11. Is teaching jazz easy or hard, or neither?
12. What makes teaching jazz hard/easy?
13. Research shows that many students stop playing jazz as they reach senior high school or move to university. In your experience, why might this happen?
14. How many of your students regularly listen to jazz outside of lessons?
15. How many of your students regularly attend jazz gigs?
16. How many of your students play at jam sessions?
17. How many of your students play in a combo (small improvising jazz group)?

### **Part 2: Attitudes to jazz education**

18. Many well-known jazz musicians have been quoted as saying that they don't think that jazz can be taught, that it can only be learned. What do you think they mean by that? Do you agree?
19. How do students learn to play jazz?
20. Do you see your role as an educator as teacher or facilitator of learning?
21. What do you think about play-along recordings?
22. What should be the aim of jazz education?
23. How did the jazz Greats learn to play?
24. Sometimes jazz writers have said that authentic jazz education should be based on 'African methods'. What do you think about this?
25. How do you know if your jazz teaching has been successful?
26. Do you think learning to play jazz is different from learning to play other genres?
27. How important is technique to being able to play jazz well?

28. What does it mean to be 'good at jazz'?
29. Do you see any weakness or problems in jazz education a) at school-level, b) at university-level? What strengths and benefits does jazz education have?
30. How do you define a 'good' jazz educator?
31. Do you teach improvisation?
32. Do you teach anything else besides improvisation?
33. Why is it that some students seem to become good at playing jazz while others seem to struggle?
34. How did the jazz Greats get so good?
35. How did the jazz Greats learn?
36. Where did the jazz Greats learn to play?
37. Rate in terms of importance to jazz education:
  - a) providing a stimulating environment
  - b) a community of learners
  - c) private practice
  - d) explicit teaching
  - e) self-teaching
  - f) technique
  - g) informal jamming
  - h) listening to recordings of good or great players
  - i) self-motivation
  - j) encouragement from a teacher
  - k) encouragement from a mentor

### **Part 3: About students and learning**

38. Is jazz talent already there in some people waiting to express itself given the right opportunities, or can jazz talent be taught?
39. How relevant is theory to being able to play jazz well?
40. What place should theory have in jazz education?
41. Could any student become a fluent jazz player provided they are taught all the skills, theory, procedures, techniques of jazz and trained so as to develop the aural and physical skills needed? Explain your answer. If 'no' then what is the best such a student could expect to achieve?

# Appendix F: Human research ethics approval for the study

page 1/2



## Research Integrity

Human Research Ethics Committee

Thursday, 17 December 2015

Assoc Prof Karl Maton  
Sociology; Faculty of Arts and Social Sciences  
Email: [karl.maton@sydney.edu.au](mailto:karl.maton@sydney.edu.au)

Dear Karl

I am pleased to inform you that the University of Sydney Human Research Ethics Committee (HREC) has approved your project entitled "**Knowledge building in jazz education**".

Details of the approval are as follows:

**Project No.:** 2015/964  
**Approval Date:** 17 December 2015  
**First Annual Report Due:** 17 December 2016  
**Authorised Personnel:** Maton Karl; Richardson Saul;

### Documents Approved:

Date	Type	Document
17/12/2015	Participant Consent Form	Parent/child PCF case study
17/12/2015	Questionnaires/Surveys	Teacher survey questions v4
17/12/2015	Questionnaires/Surveys	Teacher interview questions v3
17/12/2015	Recruitment Letter/Email	Invitation to teachers to online survey
17/12/2015	Recruitment Letter/Email	Invitation to parents case study
17/12/2015	Participant Consent Form	Teacher PCF case study
17/12/2015	Recruitment Letter/Email	Invitation to parents survey
17/12/2015	Participant Info Statement	PIS Case study Teacher v4
17/12/2015	Recruitment Letter/Email	Invitation teachers case study
17/12/2015	Participant Info Statement	Parent/child PIS case study
16/11/2015	Recruitment Letter/Email	Data collection 2: recruitment email for teachers
16/11/2015	Recruitment Letter/Email	Data collection 2: recruitment email for parents
16/11/2015	Other Type	Data collection 2: script for children - case study
16/11/2015	Participant Info Statement	Data collection 3: PIS-parents-survey
16/11/2015	Questionnaires/Surveys	Data collection 3: survey questions-parents

Research Integrity  
Research Portfolio  
Level 6, Jane Foss Russell  
The University of Sydney  
NSW 2006 Australia

T +61 2 8627 8111  
F +61 2 8627 8177  
E [ro.humanethics@sydney.edu.au](mailto:ro.humanethics@sydney.edu.au)  
[sydney.edu.au](http://sydney.edu.au)

ABN 15 211 513 464  
CRICOS 00026A



HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

**Condition/s of Approval**

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.
- All serious and unexpected adverse events should be reported to the HREC within 72 hours.
- All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
- Any changes to the project including changes to research personnel must be approved by the HREC before the research project can proceed.
- Note that for student research projects, a copy of this letter must be included in the candidate's thesis.

**Chief Investigator / Supervisor's responsibilities:**

1. You must retain copies of all signed Consent Forms (if applicable) and provide these to the HREC on request.
2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely

**Dr Helen Mitchell**  
**Chair**  
**Human Research Ethics Committee**

**This HREC is constituted and operates in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.**

# Appendix G: Jazz educator participant information statement and consent (samples)



Department of Sociology and Social Policy  
School of Social and Political Sciences  
Faculty of Arts and Social Sciences

ABN 15 211 513 464

Associate Professor Karl Maton

Room 105  
A26 – R. C. Mills Building  
The University of Sydney  
NSW 2006 AUSTRALIA  
Telephone: +61 2 9351 3902  
Email: [karl.maton@sydney.edu.au](mailto:karl.maton@sydney.edu.au)  
Web: <http://www.sydney.edu.au>

## Knowledge-building in jazz education

### PARTICIPANT INFORMATION STATEMENT

#### (TEACHERS: CASE STUDY)

#### (1) What is the study about?

This research is about how jazz people teach and learn jazz improvisation. A lot of what we as jazz teachers do may be based on tradition or common sense, but no one has ever really examined how young students actually build the knowledge they need to play jazz, or how teachers help them to do this. If we can find out, then we can help make teaching even better and learning more rewarding. That should mean better results for everyone. This research is trying to find something more useful than “you either have it or you don’t”!

#### (2) Who is carrying out the study?

The project will be carried out by Saul Richardson and will form the basis for the degree of Doctor of Philosophy at The University of Sydney under the supervision of Associate Professor Karl Maton in the Department of Sociology and Social Policy.

#### (3) What does the study involve?

The study involves video and audio recording four of your combo rehearsals at Jazz Camp. The aim of this is to record your classroom interactions and to see how you teach various aspects of small group jazz performance and improvisation. There is nothing you or your combo needs to do. The study is focused on your approach to teaching, so the researchers will try not to film any student in any way that could lead to identification. You will be anonymous in all reporting of the findings.

You will also be asked some follow-up interview questions and given the opportunity to reflect on and explain your approach teaching jazz.

The study aims to have no impact in the rehearsal to fully allow for normal rehearsing. There will only ever be one researcher in your class during the recording.

Page 1 of 2

The video and audio recordings will be used only for research purposes and will only be seen by the researcher.

**(4) How much time will the study take?**

The observation would be approximately four combo rehearsals at Jazz Camp, about 90 minutes on the first four mornings or afternoons. You will also be asked to participate in a follow-up interview (60-90 minutes) after the initial observation.

**(5) Can I withdraw from the study?**

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with JWA or The University of Sydney. If you do choose to withdraw you can also ask that any recordings already made not be used in the research.

**(6) Will anyone else know the results?**

Only the Jazz Camp staff and students, along with the parents of students in your combo, will know that you are participating in the study. All reporting will be confidential (alias names will be used). Only the researcher will have access to full participant information. The researcher will be publishing the results in his PhD thesis, in journal articles and in conference papers. In any dissemination of results, individual participants will be made anonymous, but may be identifiable due to the public nature of the camp. All raw data, including video and audio recordings, will only be seen by the researcher. The data will be kept in secure storage within the offices of the researchers, and will be destroyed after fifteen years.

**(7) Will the study benefit me?**

The study will provide you with the opportunity to reflect on your teaching and engage in professional development. Further, you will be provided with a one-page report that can be used in your own continued professional learning and may be useful for you as a jazz educator.

**(8) Can I tell other people about the study?**

You are more than welcome to tell other people about the study and to pass on our contact details if they have any issues or wish for more information.

**(9) What if I require further information about the study or my involvement in it?**

After you have read this information, the researchers are happy to discuss it with you further and answer any questions you may have. Please feel free to contact the researcher on 9966 5468 (office) or at [saul.richardson@sydney.edu.au](mailto:saul.richardson@sydney.edu.au) (email).

**(10) What if I have a complaint or any concerns?**

Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or [ro.humanethics@sydney.edu.au](mailto:ro.humanethics@sydney.edu.au) (Email).

*This information sheet is for you to keep*

ABN 15 211 513 464

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Web: <http://www.sydney.edu.au/>

### **PARTICIPANT CONSENT FORM**

I, .....[PRINT NAME], give consent to my participation in the research project '*Knowledge-Building in Jazz Education*'.

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher.
3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.
4. I understand that the results of this study may be published. Although every effort will be made to protect my identity, I may be identifiable in these publications due to the small size and public visibility of the faculty at jazz camp. These publications will not contain my name or any identifiable information about me unless I consent to being identified using the "Yes" checkbox below.

Yes, I am happy to be identified.

No, I don't want to be identified. Please disguise my identity through use of a pseudonym.



5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future, and that any recordings made before I withdraw will be not be used in the study.

6. I consent to:

- |                   |     |                          |    |                          |
|-------------------|-----|--------------------------|----|--------------------------|
| • Audio-recording | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |
| • Video-recording | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |
| • Interview       | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |

.....  
Signature

.....  
Please PRINT name

.....  
Date

If there are any questions or problems with the conduct of the research, please contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

# Appendix H: Parent & student participant information statement and consent (samples)



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Associate Professor Karl Maton

Room 105  
A26 – R. C. Mills Building  
The University of Sydney  
NSW 2006 AUSTRALIA  
Telephone: +61 2 9351 3902  
Email: [karl.maton@sydney.edu.au](mailto:karl.maton@sydney.edu.au)  
Web: <http://www.sydney.edu.au/>

## Knowledge-building in jazz education

### PARENTAL INFORMATION STATEMENT

#### (1) What is this study about?

Your child's combo teacher at jazz camp is taking part in research into how jazz people teach and learn jazz improvisation. A lot of what we as jazz teachers do is based on tradition or common sense, but no one has ever really examined how young students actually build the knowledge they need to play jazz, or how teachers help them to do this. If we can find out, then we can help make teaching even better and learning more rewarding. That should mean better results for everyone. This research is trying to find something more useful than "you either have it or you don't"!

Your child has been invited to participate in this study because they will be a member of one of the combo groups that will be filmed and recorded during the camp. This Participant Information Statement tells you and your child about the research study. Knowing what is involved will help you decide if you want to let your child take part in the research and if they would like to participate. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary.

By giving your consent you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree for your child to take part in the research study as outlined below.
- ✓ Agree to the use of your child's personal information as described.

**(2) Who is running the study?**

The project is being run by Saul Richardson and will form the basis for the degree of Doctor of Philosophy at The University of Sydney under the supervision of Associate Professor Karl Maton in the Department of Sociology and Social Policy.

The researcher, Saul Richardson, is a director of Jazz Workshop Australia (JWA), an organisation that supports Summer Jazz Camp. Neither Saul Richardson nor JWA stand to gain any financial benefit from the research, though Saul does hope it will lead to a PhD. for him and that results can be shared freely among the jazz education community and should help make learning jazz better, more rewarding, and more fun for everyone.

**(3) What will the study involve?**

The study involves video and audio recording of your child's tutor during combo rehearsals at Summer Jazz Camp. The aim of this is to record classroom interactions of the tutor and see how various aspects of small group jazz performance and improvisation are taught. Your child is not the focus of the research and there is nothing you or your child need to do. The study is focused on the teacher. Anonymous audio recordings will also be made of the rehearsals as one way of hearing things the tutor says or does.

The study aims to have as little impact as possible in the rehearsal to fully allow for normal rehearsing. There will only ever be one researcher in your class during the recording.

**(4) How much time will the study take?**

The aim is to record four combo rehearsals, one each day on Monday, Tuesday, Wednesday, and Thursday of Jazz Camp. Your child will not need to do anything special or extra for this, just attend the rehearsal as normal.

**(5) Who can take part in the study?**

The study is looking at tutors who are teaching jazz performance and improvisation to school-aged students participating in beginner and intermediate level combo rehearsals at JWA Summer Jazz Camp, January 2016. The study is focused on teachers and what they do.

**(6) Does my child have to be in the study? Can they withdraw from the study once they've started?**

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with JWA, Jazz Camp staff or The University of Sydney. It should be noted, however, that any recordings made before withdrawal will not be deleted and will be used in the study. If you do not wish your child to participate in the study we will try to keep them out of the video recording and, if they appear incidentally, they will be de-identified (blurred out and muted).

**Will I get anything for being in the study?**

You will not get anything directly for being part of this study, but your child's participation may benefit your child's teacher. The observations will help provide immediate feedback to your child's combo tutor and may help produce findings that are useful for jazz educators and students more widely. It is also expected that research from this study will contribute to jazz educators' better understanding of their teaching practices and ways it can be more effective. Parents may also come to understand more about the practice of teaching and learning jazz as a result.

**(7) What will happen to information that is collected during the study?**

While the study is entirely focused on the teacher, and not on your child, there is a chance that your child may inadvertently be filmed during the observations. The video and recordings will be used to study what the teacher says and does during the lesson to help the students learn about playing jazz, how they explain things, what teaching techniques are used, and to see how they interact with the group as they teach. After the research is complete the findings about how jazz educators teach will be reported in a PhD thesis and possibly other academic publications too.

Your child's information will be stored securely and their identity/information will be kept strictly confidential, except as required by law. Study findings may be published, possibly including excerpts of video and/or audio recordings from the rehearsals. Your child will not be identified in any written results.

We will keep the information we collect for this study, and we may use it in future projects. By providing your consent you are allowing us to use your child's information in future projects. We don't know at this stage what these other projects will involve. We will seek ethical approval before using the information in these future projects. Note, however, that video and sound recordings of the rehearsals will be destroyed after five years.

**(8) Can I or my child tell other people about the study?**

Yes, you are welcome to tell other people about the study.

**(9) What if we would like further information about the study?**

After you have read this information, the researcher is happy to discuss it with you further and answer any questions you may have. Please feel free to contact Saul Richardson on 9966 5468 (office) or at saul.richardson@sydney.edu.au (email). You are also welcome to contact jazz camp if you would like to ask them anything about this: info@sydneyjazzcamp.com

**(10) What if we have a complaint or any concerns about the study?**

If you have any concerns or complaints you can contact The University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

*This information sheet is for you to keep*



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**Associate Professor Karl Maton**

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Web: <http://www.sydney.edu.au/>

**PARENTAL (OR CAREGIVER) CONSENT FORM**

I,.....[PRINT NAME], agree to permit  
.....[PRINT CHILD'S NAME], who is aged ..... years,  
to participate in the research project

TITLE: *Knowledge-Building in Jazz Education*

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved for my child's participation in the project have been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Information Statement and have been given the opportunity to discuss the information and my child's involvement in the project with the researcher.
3. I understand that being in this study is completely voluntary – I am not under any obligation to consent to my child's participation.
4. I understand that my child's involvement is strictly confidential. I understand that research data gathered from the results of the study may be published.
5. I understand that I can withdraw my child from the study at any time without prejudice to my or my child's relationship with jazz camp, their jazz camp combo teacher, the researcher, or The University of Sydney, now or in the future.

6. I consent to:

- |                   |                           |                          |
|-------------------|---------------------------|--------------------------|
| • Audio-recording | YES <input type="radio"/> | NO <input type="radio"/> |
| • Video-recording | YES <input type="radio"/> | NO <input type="radio"/> |
| • Photography     | YES <input type="radio"/> | NO <input type="radio"/> |

7.  I would like to be emailed a summary of the results (optional):

.....  
(please print your email address)

.....  
Signature of **Parent/Caregiver**

.....  
Please PRINT name

.....  
Date

.....  
Signature of **Child**

.....  
Please PRINT name

.....  
Date

If there are any questions or problems with the conduct of the research, please contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or [ro.humanethics@sydney.edu.au](mailto:ro.humanethics@sydney.edu.au) (Email).