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**MULTI-STYLISTIC FLUENCY ON THE SAXOPHONE:
DELINEATING PEDAGOGICAL STRATEGIES FOR THE
INTERPRETATION OF JAZZ-INFLUENCED CLASSICAL
SAXOPHONE WORKS**

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of requirements for the degree of
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STATEMENT OF ORIGINALITY

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

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ABSTRACT

Since the beginning of the twentieth century, classical saxophone composers have consistently looked for ways to blur the lines that divide the jazz and the classical genres by creating works that borrow musical elements from the other. This means classical saxophonists are presented with a challenge that other classical musicians rarely have to face – interpreting jazz influenced classical works with only classical training. In recognising the need for classical saxophonist to acquire these interpretive skills, researchers and pedagogues have begun exploring ways of integrating both classical and jazz styles into saxophone practice routines. While the current literature in this field acknowledges the benefits and challenges of moving from one style to another and offer glimpses of technical work that might help achieve such fluency, little research has gone into charting out areas of agreement that might be considered “best practice” in relation to the acquisition of multi-stylistic fluency on the saxophone and even less has been undertaken in terms of unpacking these areas of agreement in relation to pedagogical approach.

This thesis attempts to find ways of improving the current pedagogical practice for multi-stylistic fluency on saxophone by seeking the advice of prominent artists in this field within Sydney in the form of a group discussion. Based on the data from the group discussion, agreements and some pedagogical strategies for achieving multi-stylistic fluency on saxophone have been charted out. I have then unpacked these strategies in relation to a series of music education studies on the efficacy of modelling and put forth several evidence based lesson plans for more effectively implementing these strategies in one-to-one studio teaching.

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TABLE OF CONTENTS

STATEMENT OF ORIGINALITY	2
ABSTRACT	i
ACKNOWLEDGEMENTS.....	ii
TABLE OF CONTENTS	iii
CHAPTER ONE	1
Background.....	1
CHAPTER TWO	14
Methodology Rationale.....	14
Focus Group Procedures.....	19
CHAPTER THREE.....	21
Focus Group Results and Discussions	21
Perception Of The Saxophone and Classical Saxophonists' Struggles.....	21
Mouthpiece	25
Technical Aspects	28
Sound.....	28
Articulation and Phrasing.....	30
Rhythmic Flexibility	35
Listening	37
CHAPTER FOUR	41
Choosing a Mouthpiece.....	41
Finding a Jazz Sound.....	45
Articulation and Phrasing	48
Developing Rhythmic Flexibility.....	51
Developing Listening Skills.....	53
Conclusion.....	56
REFERENCES.....	60
APPENDICES	65
Appendix (A): Email Approach	65
Appendix (B): Participant Information Statement.....	66

Appendix (C): Participant Consent Form	70
Appendix (D): Focus Group Schedule.....	72
Appendix (E): Ethics Letters of Approval.....	74

CHAPTER ONE

Background

Since the beginning of the twentieth century, classical saxophone composers have consistently looked for ways to blur the lines that divide the jazz and the classical genres by creating works that borrow musical elements from the other. This means classical saxophonists are presented with a challenge that other classical musicians rarely have to face – interpreting jazz influenced classical works with only classical training. While improvisation is closely associated with jazz, it is not the only aspect of the genre drawn upon by composers writing for the classical saxophone. Ford's (1991) analysis of eleven jazz-influenced works for classical saxophone written between 1921- 1981 for instance demonstrates how jazz-influence can be found in the composed melodic, harmonic and rhythmic materials of the works in addition to their improvisatory passages.

In recognising the need for classical saxophonist to acquire these interpretive skills, researchers and pedagogues have begun exploring ways of integrating both classical and jazz styles into saxophone practice routines. The most prominent of these works include Duke's (1987) article "An integrated approach to playing the saxophone", Kravchak's "Classical vs. Jazz techniques" (1996), Young's "Saxophone Versatility" (1996), Eriksson's (2012) interviews with a spectrum of both jazz and classical saxophone performers along with a series of articles published in *Saxophone Journal* which include Haar's "Switch hitting on saxophone: classical saxophone – jazz saxophone" (2004) and "Musical orientation for the modern saxophonist" (2006) as well as Erdmann's interviews with Dahlke (Erdmann, 2008) and Creviston (Erdmann, 2009). While all the discussions above acknowledge the benefits and challenges of moving from one style to another and offer glimpses of technical work that might help achieve such fluency, little research has gone into charting out areas of agreement

that might be considered ‘best practice’ in relation to the acquisition of multi-stylistic fluency on the saxophone and even less has been undertaken in terms of unpacking these areas of agreement in relation to pedagogical approach.

Broad tenants of a useful pedagogical approach can of course be gleaned by looking at how paths toward stylistic fluency are advocated in parallel music movements and unfamiliar genres. In an examination of how classical saxophonists might better approach stylistic fluency in relation to the performance of early music, Griffiths (2010) highlights the idea that performers should approach early music through a balance of listening, reading and playing. Indeed as Griffiths notes, as one imitates authoritative artists of the style of music under study, he/she can experiment with his/her own contributions at the same time (Griffiths, 2010, pg. 44). While the final interpretation will therefore be the individual’s own, the process of imitation will help the student gain a better grasp of the style of music under study. This tripartite approach also forms the foundation for how jazz students are encouraged to develop flexibility within their performance genre. Jazz students, for instance, are often instructed to transcribe solos by prominent jazz artists so that they might recognise melodic materials which would in turn help them develop effective melodic statements in their own solos (Paulson, 1985, pg. 17-18). While transcribing may not be relevant for classical musicians, the concept of imitation seems to be a powerful theme in discussions of how new musical styles might be learned.

The importance of listening is in turn highlighted in other studies related to learning unfamiliar styles of music. In Vanderheyden’s (2010) study of how jazz saxophonists can approach playing in a classical style, the author states: “You must thoroughly listen to a style of music in order to begin to properly assimilate its idiomatic language” (Vanderheyden, 2010, pg.1). He then refers to Dr Ramon Ricker’s (Professor of Saxophone at Eastman School of Music) experience of learning to distinguish dialects as analogous to the paths musicians

must travel (Vanderheyden, 2010, pg.2). As a beginner in German, upon hearing two German dialects, Dr Ramon Ricker could not tell the difference between the two. Vanderheyden applies the same concept to the saxophone in his view that “if you are aurally unfamiliar with a style of playing, it is impossible for you to detect the idiomatic inconsistencies in your attempts at performing it” (pg. 2).

In Nunn’s (1998) book, *Wisdom of the Impulse On the Nature of Musical Free Improvisation*, a similar discussion occurs in reference to learning a type of improvisation that is unfamiliar to the Western musical world – free improvisation. Nunn describes the purpose of the article as “to enhance the listening experience of free improvisation through an understanding of its circumstances and characteristics” (pg. 7). Once again listening is seen as a major component in learning this unfamiliar music. The author dedicates an entire section to “critical listening” (chapter 5) in which he discusses different concepts of listening associated with free improvisation. These concepts include: “environmental” (Part 2, pg. 3) listening, where the improviser listens and respond to the acoustic effects of the environment and adopt it into the music; “music”(Part 2, pg. 4) listening, where the improviser listens to the flow of the music and responds to such flow; “creative” (Part 2, pg. 6) listening, where the improviser tries to make meaning out of what he/she hears and musically responds to it; and then finally “communication”(Part 2, pg. 7-8) listening, where the improvisers listen to each other and musically respond to produce music. In Nunn’s (1998) book we observed some very different types of listening as to those discussed by other researchers in other styles of music

Yet listening is not the only method of learning an unfamiliar musical style. Many studies for instance have stated the importance of understanding the culture of a style of music in order to play it effectively. Muller (2012), for instance, claims: “In order to describe the preparation through which a performer must go, a cultural and folkloric context will be shown...” (pg. 1). Although Muller study wasn’t an in-depth analysis on culture and ethno study, he could not

omit such part as it allows both performers and composers to understand the “functions and roles of each instrument” and develop the necessary vocabulary for Venezuelan maraca (pg. 1). Similarly in addressing how to teach multicultural music in elementary school, Papageorgiou and Koutrouba (2014) state, “students will study the music of a people, while also learning about its history, geography, literature, or its other artistic expressions” (pg. 10). While the study does not go further with how such extra-musical learning will improve instrumental performance, it certainly shows that to understand any unfamiliar style of music it is necessary to go into the culture and history behind such style. If such step is deemed necessary at elementary level, it is no doubt imperative for one attempting to gain stylistic fluency of a musical genre at tertiary level. Nunn (1998) in turn dedicates a whole chapter to the “origins of the practice” (Chapter 2), which walks the reader through different types of improvisation and how improvisation has evolved over the years. This is to help those learning free improvisation understand the musical context of what they are doing, how what they do must fit into such context, and the challenges one would face.

As seen in the examples above research in unfamiliar styles seems to play a crucial role in developing an understanding of particular nuances. Such is not only true in contemporary and world music, it also applies to classical music – at least when one considers the case of classical musicians learning early music. In Baroque music for instance, the absence of musical markings are very common, so the application of musical expressions is left to the performer. An inexperienced Baroque performer may play a passage of music as it is on the page, yet a musician with Baroque performance practice knowledge would apply specific stylistically relevant expressions such as accentuations according to phrasing, harmony, and metre (Brown, 2002, pg. 72-75).

The approaches outlined by early music and jazz pedagogues echo at least in broad terms the approaches advocated by multi-stylistic saxophone pedagogues mentioned earlier. The

pedagogues surveyed in Eriksson's (2012) study for instance discuss various forms of listening practise, including various forms of transcription, imitation, source listening and self-evaluation. Andrew Dahlke (2009) in turn has highlighted the importance of listening within the context of transcription, writing: "In order to internalize classical styles the student must transcribe rather than solely rely on the teacher's comments about authentic phrasing" (Eriksson, 2012, pg. 60). These thoughts echo those of Young who wrote over a decade earlier: "Listening to recordings of fine saxophonists is one of the best ways for students to develop their concepts of good playing" (Young, 1996, pg. 54). So it seems that listening is an integral component in the discourse around how one might gain stylistic fluency, and that listening can be woven through the pedagogical process in different ways as intimated in the comments above.

While specific mention of reading and researching is not made in the existing discourse on pursuits of stylistic fluency on the saxophone, the need to embrace such an approach is certainly implied. When Young for instance writes, "Many of the implied articulations in jazz can only be learned from listening to great players and having a thorough knowledge of jazz idioms" (Young, 1996, pg. 56), or when Branford Marsalis says, "In order to deal with music in an authentic way, performers and educators must also deal with the culture from which the music was created" (Eriksson, 2012, pg. 64), there seems to be an acknowledgment that knowledge and cultural understanding does not come just from saxophone teachers, it requires the student to read and research in order to find out about the context and influences under which the composer wrote the piece he/she is learning. This sort of research seems incredibly pertinent in these accounts to developing the stylistic nuances required to execute unfamiliar works.

Indeed, many useful concepts and practices have been introduced in various discourses related to achieving stylistic fluency. These discussions extend from extoling the broad

tenants of listening, reading and researching, to more specific suggestions on the technical aspects of one's practice. However, the discussion of modern saxophone pedagogy has so far omitted reflection on how what we know about pedagogical approaches might allow us to present these methods more effectively to students. That is to say, most of the current literature is based on issues that were identified from individual experiences or observations along with possible solutions to these problems posited by practitioners. Such discourse has laid out a useful foundation for thinking about the acquisition of stylistic fluency on the saxophone. Yet, it seems reasonable to suggest that progress towards best-practice saxophone pedagogy might be aided through a reflection on music pedagogy research more broadly – particularly when one considers the way in which the comments of master pedagogues echo key theoretical discussions in education discourse.

Modelling and Music Education

Given the prominence of imitation and modelling in discussions regarding the acquisition of stylistic fluency, it seems logical to examine how these procedures are understood to work and might best be applied in pedagogical settings generally before seeking out strategies for more overtly integrating them into the pedagogy of multi-stylistic fluency. Modelling as a pedagogical practice in music education is of course not a new creation or discovery, in fact it has existed almost as far back as the history of music itself. Prior to the existence of notation, music was passed down from generation to generation through modelling (Sang, 1987, pg. 155). Haston for instance claims that human beings learned naturally by imitating models and relied on implicit knowledge to shape results until results matched particular models (Haston, 2007, pg. 29). Thus modelling is seen by many as one of the best ways to learn anything, whether it be music or not, as it is an inherited learning mechanism (Bandura, 1986; Sang, 1987; Tait 1992).

Indeed, a number of researchers have established that modelling greatly improves performance quality in terms of expressiveness and the understanding of musical concepts. In Sang's (1987) study of the relationship between instrumental music teacher's modelling skills and pupil performance behaviours it was found that modelling is a more efficient use of time than verbal communication by almost a three to one ratio (Sang, 1987, pg. 158). Based on these findings Sang claims "teachers who have stronger modelling skills and apply these skills in teaching are more likely to produce students who perform better than teachers who do not" (Sang, 1987, pg. 158). Similarly, Woody's (2000) research found that students with model-oriented teachers spent a greater proportion of practice time workshopping expressiveness in their musical works than the students with verbal-oriented instructors.

Tait (1992) claims that modelling as a teaching strategy works best for obtaining psychomotor knowledge (performance skills). In his chapter on teaching strategies, both verbal and non-verbal approaches to modelling are discussed in terms of how they might work together in a pedagogical setting. Tait begins by referring to three forms of non-verbal modelling: musical modelling where the teacher's performance provides a complete image of what is desired; aural modelling where phonetic vocalisation including humming and syllables convey particular meanings or emphasis in the music; and physical modelling which involves facial expressions, physical gestures and even conducting (Tait, 1992, pg. 528). All three forms of non-verbal modelling were then shown to be useful in various ways and were often combined with other teaching strategies such as metaphoric language to communicate to students musical ideas or concepts that could not easily be articulated in straight language. The use of experiential vocabulary in particular was viewed by Tait as another useful form of modelling, easily paired with the non-verbal modelling outlined above. Specifically, experiential vocabulary was seen to activate particular expectations within students as they engaged in imitation, thus building up knowledge and understanding. Used together, both the verbal and

non-verbal strategies outlined by Tait aimed to scaffold knowledge so that a student might progress in increments from what is known, to what is for them, unknown.

This weaving together of verbal and non-verbal strategies resonates in other studies as well. Davidson (1989) for instance remarked that verbal teaching practice such as the use of imagery in combination with the non-verbal practice of modelling seemed to assist students grasp of expressive or emotional concepts required in the performance of a piece of music after observing a Yang Ch'in (a traditional Chinese instrument) lesson. The lesson began with the student playing through a piece first and then proceeded to a discussion of issues brought up in the initial performance. Dialogue in the lesson involved the teacher showing what he wanted from the student by playing the passage in question, instead of using verbal descriptions of what he was unsatisfied with. The student would then show that she understood by playing it back to the teacher the way it was shown to her. For instance, after hearing the initial performance the teacher explained that the music should have gone a little slower in the opening. Instead of telling the student he wanted the opening to be slower, he provided a model of how the passage should sound. By doing so not only did the teacher show the precise tempo, he also demonstrated other aspects such as the dynamics and phrasing in accordance to the structure of the music and the body movement required to achieve the desired effect.

To assist the student's understanding of what is asked of her, the teacher used verbal imageries in addition to modelling. Metaphor is one such verbal usage. For instance where a passage of music was repeated immediately and the teacher wanted dynamic contrast, instead of instructing the student to do so he played it, sang it, and used the metaphor of an "echo" to describe the repeated passages (Davidson, 1989, pg. 92). According to Davidson the metaphor of "echo evokes powerful images: the auditory memory of sound bouncing back from a distant hard surface, vast spaces, hills, mountain cliffs, cavernous rooms..." and helps define

“the character of the musical whole” (pg. 92 – 93). Davidson thus observed a dialogue structured by modelling and metaphor in this lesson: modelling was used to “focus and control one central aspect of learning music, the physical control of the instrument” and metaphor was used to “focus and control other important aspects of learning music such as the affective qualities, which enhance the expression of the music” (pg. 92). Such a teaching strategy allowed the teacher to create a dialogue between the explicit technical requirements for performing the music and its implicit expressive demands.

The use of modelling can in turn be seen to extend beyond teacher-student settings when one examines how students might use recordings as models. As Woody (2000) claims, “Aural models in the form of sound recordings also can be effective in improving immediate performance in several expressive dimensions” (pg. 16). Woody argues that students should engage with two types of sound recordings: 1) The recordings of great performers through which students might glean insight into interpretation and/or expressiveness and 2) Recordings of students’ own practice sessions through which students might learn to self-critique and evaluate their own performance output in relation to the desired outcome.

Woody’s interview subjects, who were all undergraduate music performance students, were asked how frequently they engaged in the two types of listening identified above in the past month. 66% of the subjects responded that they critically listened to recordings of artists for expressivity ten or less times in the past month, and 91% critically listened to their own performance five or less times with 43% of the subjects who did not listen to their own performance at all (pg. 19 – 20). From these results Woody established that critical listening to recordings, as a form of modelling, is generally considered to be important to the improvement of expressivity. Yet, as the statistics show, it has not been a major part of the students’ study on expression. The vocalists within the study subjects gave the reason that in singing, a large amount of expressivity is conveyed through non-aural performance aspects,

such as facial expression and body movements, thus they spend less time listening to recordings.

As beneficial as modelling is as a pedagogical practice, it is not without criticism. Some of the concerns and criticism that surround modelling include whether in facilitating a performance through modelling, the development of creativity and expressivity might be hindered (Tait, 1992, pg. 520) and that pre-existing musical knowledge, expectations, and preferences might interfere with hearing and encoding a model (Woody, 2006, pg. 22). It is true that what we hear is often guided by pre-existing musical knowledge, expectation and preferences. Yet, as Haston (2007) claims, modelling relies on the capacity of students to interface pre-existing knowledge with new knowledge. As students hear a model they access pre-existing musical knowledge and try to imitate the model through the process of “call and response”, where the teacher repeats the model and students imitate the model, each time drawing attention closer to the musical aspects the student missed. Through such a process, students’ musical knowledge and vocabulary is extended organically and available for application when the music calls for it. Haston has also claimed that modelling improves students’ listening and evaluative skills, which in turn increases the opportunity students have to make independent creative decisions (pg. 29).

In fact, Haston’s theory (2007) is that modelling is best used “to introduce new musical concepts and performance skills before students see the printed music” (pg. 26). To illustrate this claim, Haston gives an example of how modelling might work in the introduction of staccato to beginners: In a call and response session (where the teacher plays something and the student responds by imitating), the teacher is to play four long and connected notes on one pitch. After a few repetitions of call and response of such the teacher would then play four short and separated notes (staccato) on the same one pitch and have the students imitate it.

This routine should continue until the student is able imitate the staccato style (pg. 28). The teacher should then alternate between staccato and smooth, connected notes as this will help highlight the difference between the two (pg. 28). Throughout the process the teacher may need to imitate a students' mistakes and have them compare what they are doing with the proper model. Once the student grasps the sound and feel of playing staccato style, a visual representation of staccato would then be given to the students. Simple pitch and/or rhythmic patterns using staccato may also be introduced at this point. Only when the concept of staccato is firmly grasped by the student through imitation will the teacher turn students' attention to music that employs staccato (Haston, 2007, pg. 28). Haston posits that when a new musical concept or skill is introduced in such a way, the student will be better able to apply the concept or skill learnt in other contexts.

So it would seem it is not a question of whether modelling is a good or bad pedagogical practice but simply how modelling might best be applied to a given pedagogical problem. As Davidson (1989) states:

The teacher plays a critical role in modelling in several ways: the support and encouragement of the student; his knowledge of the appropriate sequence of behaviours and how to shape each into a fluent performance so one skilled response and action leads to or builds on previous actions; and his ability quickly to diagnose what the student is doing and draw attention to misunderstandings or highlight positive features of a student's performance within the language of the medium. (pg. 94)

Yet in Woody's (2000) exploratory study on learning expressivity in music he found that while participants found modelling to be a powerful teaching/learning tool it is strangely underused. 61% of the research subjects claim that they were more often verbally taught and

only 39% said modelling was more often used. The under usage of modelling was not only reflected in lesson settings but in individual practice sessions too where recording aural modelling was to be applied. While using recordings for modelling was recognised as important by students it was not a major part of students' studies on expressivity. These data show the lack of use of modelling as a pedagogical device. Thus to improve current teaching practice, one may find the answer in the modelling techniques surveyed to this point.

There of course does not appear to be a "one size fits all" sort of modelling approach. Indeed, several approaches to modelling appear to have their own function. Haston (2007) for instance believes modelling is best used for introducing new musical concepts or skills, while Davidson (1989) believes modelling can be used to create dialogue in a lesson that assists in the continual development of a students' musical expressivity. If anything, it is the idea that progressive modelling is a malleable and adaptable tool for assisting student progress that comes across in this discourse. Therefore, using the general template of progressive modelling outlined above along with some specific procedures detailed in the discourse, this thesis aims to unpack the reasons for why the strategies outlined by saxophone pedagogues might be seen to work and suggest some ways in which the modelling around the performance of jazz-influenced classical saxophone music might be made even more salient in one-to-one lessons.

Chapter Two outline the methodology of this thesis, which discussed the rational behind the employment of a focus group by examining past music education studies where focus groups were used as a primary research tool. In particular it presents the various benefits and functions of focus group. Finally the chapter ends by outlining each step of the focus group procedure.

Chapter Three organises the data extracted from the focus group discussion on multi-stylistic fluency on the saxophone into five themes: aesthetics and economics, setup and equipment,

technical aspects, rhythm flexibility, and listening. Each theme is presented in a way that illustrate the participants' opinion towards the topic and what constitute best practice pedagogy for the theme in question. In the final chapter, the theories of modelling discussed in Chapter One will be incorporated with the ideas of the focus group participants to devise pedagogical practices to help saxophone players achieve multi-stylistic fluency. A series of lesson plans are presented to show how the synthesise of the two can work in a studio/classroom context, which is an improvement to the current pedagogical practice in the field of multi-stylistic fluency saxophone. Finally the chapter ends by discussing potential areas for future research that would advance the discourse around multi-stylistic fluency on the saxophone.

CHAPTER TWO

So far the discourse around multi-stylistic fluency on the saxophone has been largely individual based. The literature seen in Chapter One consisted of either a recognised individual in the field presenting his/her own views and sharing his/her own experiences on the topic, or where a number of individual interviews are carried out and the results are aggregated to provide some solutions to the field. Such methods of research have indeed provided a foundation to the acquisition of multi-stylistic fluency on the saxophone. However, the idea of having a group of recognised multi-stylistic saxophone players to discuss about the various aspects of this field has yet to be untapped.

Methodology Rationale

A focus group methodology was selected for the data collection phase of this project due to the ways focus groups allow for the generation of unique qualitative data. Similar to interviews, focus groups allow participants to share their experiences on a given topic. Yet unlike interviews, it is a format that allows participants to interact with each other in order to negotiate agreement (Liamputtong, 2009, pg. 69). It is for this reason that focus group methodologies are increasingly being deployed in investigations related to best practice teaching strategies in music (Yourn, 2000; Conway, 2002; Byrne & McDonald, 2002). While numerous individual responses regarding what multi-stylistic saxophone pedagogy might look like have been produced, there has yet to be a study focused on the delineation of agreement between saxophone pedagogues on this topic, or an examination of these views in relation to what we know about educational theories of modelling.

Focus group formats have been used numerous times in the past to inform best practice teaching in a variety of disciplines. We can see the benefits of such practice from past studies

in other disciplines carried out by Yourn (2000), Conway (2002) and Byrne & McDonald (2002). The work of Byrne and McDonald (2002) for instance sought to understand what impact information and communication technology (I&CT) was having in a Scottish music curriculum and how it might best be used. These themes were discussed in detail as focus group participants shared their past encounters with I&CT. Through group discussion Byrne and McDonald (2002) not only found out “what people think but also why they think the way they do” (Kitzinger, 1995, pg. 299). What emerged from this focus group study was an appreciation of I&CT, but also the realisation that to achieve best practice in Scottish music curriculum with regards to I&CT, a more well-planned systematic implementation of I&CT needed to be introduced.

In Conway’s (2002) study, the focus group participants were beginner music teachers in their first year of teaching. Conway’s participants were from the same university, doing the same courses and in the same year. With these common social and cultural backgrounds, the participants were comfortable sharing and discussing issues such as what courses provided by the university were useful and what they considered useless and a waste of time, as well as thoughts on whether their mentor teachers were helpful or seen as an interference. The ease in experience and knowledge sharing between the participants generated reliable and relevant data to Conway’s research, which led to a major revision in the undergraduate program in the music education department of the university. This revision included: removing tracked specialisation and graduate-level course work (which the participants found to be irrelevant in preparing them to become music teachers); the requirement that a general music methods course be made compulsory; and a shift in how the coordination of instrumental methods courses was handled (Conway, 2002, pg. 34).

As expected in any discussion, there is bound to be a point where participants don’t agree with each other. As Kitzinger has noted about focus groups: “Participants do not just agree

with each they also misunderstand one another, question one another, try to persuade each other of the justice of their own point of view and sometimes they vehemently disagree” (Kitzinger, 1994, pg. 113). In such situation, the advantage of running a focus group is that the facilitator/researcher is able to ask the participants for comparisons and clarification among their experiences and views, rather than the researcher aggregating individual data post interviews and speculating on whether or why the views differ (Morgan, 1996, pg 139). The focus group format also allows the participants to observe how people theorise their views, how they do so in relation to other perspectives and how they put their own ideas to work. Such a process can essentially be seen to clarify what people are saying (Kitzinger, 1994, pg. 113).

For instance, in Yourn’s (2000) study regarding how beginner music teachers learn to teach, the focus group participants had a disagreement regarding the help received from their mentor teachers. The majority found this help to be frustrating and often regarded it as an interference. However, other participants found the mentors’ help to be useful, as they were made to justify everything they were doing, thus enabling them to plan their lessons more effectively. This disagreement highlighted for the researcher the importance of the relationship between the students and their mentor teachers and demonstrated how this relationship could have a qualitative effect on the teaching that happened in the classroom. In other words, the disagreement in this focus group allowed Yourn to posit that the relationship between the beginner teachers and their mentor teacher impacted the practicum experience the most – regardless of what beginner teachers actually achieved in the classroom.

Focus group discussions are therefore useful in reflecting and developing paths forward for educators in several ways. By providing a forum for both consensus and disagreement to emerge, focus group methodologies allow researchers to develop a sense of what is already working in practice and what could be improved. Of course focus groups do not always

generate information that will provide immediate solutions to pedagogical problems, but they can assist in the process by bringing into focus the need for further research which would in turn lead to best practice solutions.

Focus groups like any other qualitative method have some limitations. The researcher or moderator has less control over the data produced. As seen above focus group data are produced through group interaction – asking questions, querying each other and expressing opinion. While the moderator can keep the group on topic, he/she has little control over how participants interact with each other. Some individuals in the group may not be expressing their opinion definitively (Gibbs, 1997, pg. 3). As seen in the focus group project carried out by George (2013), which is a follow up to a quantitative survey on student health and behaviour, one of the limitations stated was that the student participants may have various issues that could inhibit everyone from expressing themselves. Such include: “students may be painfully shy, may be dealing with personal or health problems, or have learning challenges that prevent them from participating fully in the [focus] group project” (George, 2013, pg. 266). Unlike other qualitative research methods, focus groups are heavily reliant on participant interaction – the more willing the participants are to interact with each other, the richer the data produced. Hence, if some participants in the focus group are inhibited from expressing their definitive views like those exhibited in George’s project (2013, pg. 266), then quality of the data produced may be vastly reduced.

Following on there may be some individuals in the group who are more dominant in expressing their opinions and such may be perceived as the group norm (Lane; McKenna; Ryan; Fleming, 2001, pg. 54). In a focus group project carried out by Smithson (2000), which “examined the employment and family orientation of young women and men, aged 18-30, in five European States” (Smithson, 2000, pg. 106), such “dominant voice” was observed. When paternity leave was brought up in the group discussion, a small group of male expressed how

they thought it was rather useless. Yet when one member was trying to express what could possibly be a disagreeing voice, he was interrupted by a dominant member in the group and ignored (Smithson, 2000, pg. 108). As the data produced by focus group is dependent on participant interaction such dominant voice in the group may inhibit other opinions to come through, resulting in only one opinion showing up in the transcription for analysis.

Another limitation with focus groups is one related to ethical issues. Unlike one-on-one interview, in a group setting the moderator has much less control to what each participant reveals once the discussion finishes (George, 2013). For example, in one-on-one interviews, the confidentiality of the participants is only known between the interviewer and interviewee. However, in a group setting everyone knows who the participants are and it would be much harder to ensure that everyone can keep it confidential.

Being aware of these limitations I have attempted to circumvent some of these pitfalls. All four of the participants are significant musicians in their field: Participant A is a classical saxophone lecturer in one of Australia's leading tertiary music institution with both classical and jazz degrees; Participant B is an active and well respected saxophonist in both the classical and jazz scene in Australia, currently pursuing his music Doctorate degree; Participant C is one of Australia's leading jazz saxophonist in Australia with a classical saxophone degree from Europe; Participant D is a leading saxophonist in both jazz and world music in Australia, with a classical degree. Out of the four participants I know Participants A and B personally, while Participant B, C and D are friends with each other. Being leading artists of their own fields, it unlikely the participants would be shy or incapable of projecting their opinions and I have also enquired with Participant B if there is anything I should be aware of such as some personal or health problems stated in George's (2013) study. Knowing my participants also means I can be prepared to direct or ask certain participants questions such as: what do you think about this? How would you do this? What is your personal

experience with this issue? To ensure all the participants' contribute to the discussion, and reduce the chance of "dominant voice" observed in Smithson (2000).

With each participant's professional experience is also easier for them to understand the importance of not revealing the content of discussion beyond the room. A reminder of the importance of such confidentiality was stated at the start of the discussion and again when certain participant shared sensitive information. While the limitations of focus group cannot be fully eliminated but would hopefully be reduced with the above actions.

The use of a focus group in this study therefore aims to collate the thoughts of those working with students on stylistic fluency and distil common approaches to solving this problem.

During the later chapters of this thesis, I then demonstrate how what we know about modelling might be deployed to enhance the pedagogical practices of these educators already in place. By doing so, I hope to construct a systematic approach to acquiring multi-stylistic fluency on the saxophone that might help classical saxophone players better interpret jazz-influenced classical works.

Focus Group Procedures

The focus group discussion for this study lasted for one-hour and was comprised of saxophone pedagogues (n=7, ages 20 - 60) that met the following criteria:

1. Participants either held a performance qualification in classical saxophone or were active classical saxophone performers and;
2. Participants either held a performance qualification in jazz saxophone or were active jazz saxophone performers.

The student researcher approached participants via their publicly available email addresses or through contacts that were already in the possession of the student researcher as a result of the student researcher's professional practice. The content of the email approach is provided in appendix (A). A Participant Information Sheet (appendix (B)) was included with the email approach.

The focus group discussion took place at Sydney Conservatorium of Music, where a room was booked in advance to hold the meeting. The entire discussion was audio recorded using a Zoom recorder. Participants were informed that if at any point prior to or during the discussion they wished to withdraw from the study, they were at liberty to do so. This option was stated plainly on both the Participant Information Sheet and Participant Consent Form (appendix (C)).

The schedule for the proposed focus group discussion session is included as appendix (D). Once the study is officially finished, participants will be given feedback in the form of a one page lay summary delivered to either their email or postal address.

The focus group discussion was transcribed and coded using a simple spreadsheet in Microsoft Excel. A spectrum of themes that emerged in the focus group discussion were used as headings under which specific content was entered. Redundant categories were then conflated in consultation with the supervisor of this project and the resultant themes are presented in the following chapter.

CHAPTER THREE

Focus Group Results and Discussions

Focus group participants discussed various topics regarding how one might obtain stylistic fluency on the saxophone. This chapter will attempt to organise and present the data collected into a logical format that reveals both the ways in which participants conceived of a need for stylistic fluency and some common ideas participants held about what might constitute best practice pedagogy. Prompt questions were prepared before hand to start the discussion and to keep the flow going when needed, however the majority of the discussion described below was participant driven. The themes that emerged from the discussion include:

- Perception Of The Saxophone and Classical Saxophonists' Struggles
- Mouthpiece and setup
- Technical Aspects
- Rhythmic Flexibility
- Listening

Perception Of The Saxophone and Classical Saxophonists' Struggles

Throughout the discussion, references to outside pressures moving saxophonists towards stylistic fluency frequently emerged. Participants for instance spoke of becoming fluent in both classical and jazz as a result of specific economic pressures within the music world. Indeed, as one participant stated, "it's about employability in the end". In turn, the idea that fluency between classical and jazz styles was all but assumed by those looking to hire or write for saxophonists stressed the importance of achieving stylistic fluency for others in the group. In the words of one participant:

When I was in the States, I had a job over there and I'd say "Hi, I'm a classical saxophone player", and all they hear is saxophone, which is fine, but then I'll get invited to play jazz gigs and I'm like hang on a second you don't know if I can improvise 'cos I've just told you I'm a classical player. It's assumed on many levels that if you play saxophone that you can improvise.

As mentioned at the very start of this study, composers have, since the start of twentieth century, begun to insert more and more jazz elements into their compositions for classical saxophone. This seems to grow out of a public understanding of what saxophonists are capable of performing, illuminated in the quote above. To interpret these jazz elements in the music, classical saxophone players need to have specific technical abilities as well as a musical understanding of jazz. Thus flexibility is perhaps more important for saxophone players than any other woodwind players.

Participants all acknowledged that achieving such flexibility was indeed very hard and at times, very confusing. As one participants commented:

The [jazz] interpretation and phrasing and everything like that, it can be pretty overwhelming for people who haven't done it before.

In recognising the difficulties and frustrations that students have when stepping into jazz for the first time, two participants echoed the sentiment expressed above:

Participant 1: *I think what I quite often tell my student to do is you have to just be ready to sound pretty bad for a little while, that's totally ok, because it's like doing something completely different and it's normal that you don't sound great... 'Cos I*

think that's where a lot of the better players really freak out, 'cos they go "I normally sound really good and I sound terrible when I do this, I don't what to do this".

Participant 2: I just tell them, you know, you treat it like a Baroque piece of music, if you interpret it like a Baroque person then ok it's the same sort of interpretive skills that you need there [for jazz]. Like how would they articulate in that way and things like that and just put it into [a] sort of context for them that they can relate to.

These two statements regarding difficulties and frustrations show that the hurdle often discouraging classical musicians from learning jazz is the sudden drop in level in their playing ability once they try to enter the jazz genre.

Yet the benefits of achieving such fluency were interpreted in terms that went beyond the economic need to be "employable". As one participant stated:

Well just to generalise, you know, flexibility is incredibly important to jazz it's also really important to classical playing and I think there is a lot of inflexibility to it in classical playing which is for reasons you know, and to establish a certain sound all that kind of stuff. But at a point, should be probably sooner than later, I think flexibility is something that underpins everything that we do in both genres, its saxophone playing it's not classical or jazz and maybe classical players don't get that enough... its about saxophone playing not about style playing, its just about playing an instrument and that basis goes for anybody that wants to play anything on their instrument

In agreeing with the idea that broad musical flexibility is a result of stylistic fluency, another participant stated:

World music are increasingly becoming part of it [music trend] and I mean a lot of them involves improvisation. For instance I play in a band call 'Mara' where I use both my classical kind of background I suppose, and improvising skills [from jazz], playing Balkan music and dance music and improvising over that.

Illuminated in the comments of this participant is the ever-changing musical taste of the general public, which moves beyond the genres of classical and jazz. While this participant did express that he still needs to explore into “Bulgarian ornamentations”, he was ultimately able to conjure skill sets from both classical and jazz to meet most of the performance demands of “Balkan music”. He acknowledged that there are “many styles [of music] that are becoming available to people” these days, thus the more reason for musicians to explore beyond one genre of music.

The common perception that the saxophone is a jazz instrument meant that all members of the focus group had encountered the expectation that they be able to play jazz at some point in their careers. Thus, besides the emerging crossover compositional trend, which calls for multi-style skills, the ability to play jazz was often discussed as a pre-requisite for an economically viable life as a professional saxophonist. From the suggestions given, there seemed to be agreement amongst the group that an important step towards mastering multi-stylistic saxophone playing was to employ the correct interpretive skills and mindset. The idea that classical musicians often see jazz as an alien phenomenon was expressed, yet participants were keen to point out that under the banner of classical music there were different styles that also required specific interpretive approaches. For instance, the interpretive skills required for Baroque music were mentioned by one participant as being analogous to the interpretive skills required to perform jazz imbued works. In short, the pedagogical problem of needing to skill

up classical saxophonists in the performance of jazz identified in the introduction to this thesis was confirmed in the responses offered by the focus group participants.

Mouthpiece

Different opinions about the type of equipment and setup needed for the performance of crossover saxophone music arose during the focus group discussion. The type of equipment and setup discussed by the participants were generally mouthpieces and reeds as these two components affect sound production the most on the saxophone, including tone, articulation, and dynamics. While the participants had different approaches to mouthpiece and setup, no debate on which was better was seen, as it was generally agreed and understood that mouthpiece is a very personal choice. What works for one might not work for another. However, each participant explained the rationale behind their choice and three general approaches to mouthpiece and setup were observed.

The first approach was to keep the same mouthpiece used to play non-crossover works and change the embouchure to create the desired jazz tone. As one participant stated:

I've always taken the approach, for right or wrong, I'm gonna treat it more as a classical piece that has the jazz elements in it and therefore I'm gonna keep the classical setup as it is and make more of a jazz tone through embouchure changes than through setup changes. You know, it can be done the other way too.

The idea that saxophone players should be able to take the mouthpiece they have and change what they are doing to suit the needs of the music seems to be the rationale behind this participants approach. Indeed, while this participant generally used a classical setup and made adjustments with his embouchure, he also agreed that the same approach can be taken vice-

versa in which a jazz setup is used and adjustments are made for the classical needs of a crossover work. Such an approach to equipment in relation to crossover music shows that the musician him/herself plays a central role in the production of a stylistically appropriate tone.

However, the same participant also stated that he felt a jazz setup would better suit certain pieces of the crossover genre.

Some of those pieces [referring to those written by Jacob TerVeldhuis] I think actually do work better on a jazz setup... Well, one, because you're competing with a sound system, but two more for stylistic things.

This view aligns with the approach of another participant where the nature of the particular piece determined what equipment and setup should be used:

Another consideration with setup is balance. So if you're just playing with a piano, a piece like the Woods [Phil Woods Saxophone Sonata] starts with a real calm, pastoral 6/8 sort of mood. Possibly be more inclined to go for more a classical set up.... And also there's some very tricky stuff later on, the last movement I think, where I think some of that would be harder for me to achieve if I had more of a jazz setup potentially.

The approach seen above is piece orientated, where the choice of setup depends on the technical demands of the music and the type of ensemble one is playing with. Wrapped up in such an assessment are questions about what output volume is required, what the technical demands of the piece are and whether or not these technical demands can be achieved with this particular mouthpiece or reed, as well as what kind of tone colour is desired. In a consideration of these aspects, one may also need to prioritise. An example along these lines

was given by one participant who witnessed Claude Delangle rehearse the Criston Saxophone Concerto at a conference using a Meyer mouthpiece (generally considered a jazz mouthpiece). The reason behind such a setup choice was because Delangle was playing against a navy band, so being loud enough was his first priority.

Still another approach is selecting a setup expressed by participants was that at times, saxophonists desired one capable of meeting the demands of both classical and jazz. As one participant expressed:

What about an in-between [mouthpiece]? Like I'm playing on a 'Selmer Soloist', which is bit more open but it still have darkness of the sound in there and could probably get more subtlety if I want it, but it can be played pretty clean as well.... I don't like the idea of changing mouthpieces much, because it confuses me.

In agreement to such approach another participant added:

In the UK, like the whole sort of classical school there is like a real crossover kind of repertoire, like it's a really big thing over there, and for them a lot of the leading players there do have that sort of in between mouthpiece so they can easily switch, 'cos there do both quite a lot of both over there, its one big thing.

As seen above the third approach to equipment is finding a setup that will accommodate for the demands of both classical and jazz elements in the music. This is an in-between approach to the first two, where the equipment produces certain characteristics of both classical and jazz. However, it still relies on the saxophone player to make adjustment such as embouchure changes and tongue position to meet those demands posited by crossover music.

While different voices and views exist about the choice of setup most suitable for the performance of crossover works, all participants demonstrated their individual abilities to evaluate a specific musical scenario and develop a setup solution in relation to its demands. Indeed, the requirements of the music being played was almost always subjected to an examination when participants spoke of mouthpiece selection. Thus, while there are various approaches to equipment choice it is important that saxophone players seeking to obtain multi-stylistic fluency equip themselves with the evaluative skills necessary to determine the most suitable mouthpiece to use in accordance with the requirements of the music and their abilities.

Technical Aspects

Throughout the focus group discussion, technical aspects related to the performance of crossover works also rose prominently to the fore. These discussions tended to focus on two areas: “sound” and “phrasing”, as these are often the areas that presented challenges and hurdles for saxophone players in their attempt to acquire multi-stylistic fluency. As well as identifying these challenges, participants also expressed that classical players often held misconceptions about what might constitute stylistically appropriate jazz phrasing and offered some suggestions on how to tackle this interpretive challenge. Acknowledging the musical background of the composer also emerged as a prominent theme in the discussion of stylistically appropriate sound and phrasing.

Sound

A common challenge to acquiring a jazz “sound” was identified by focus group participants in relation to the rigidity of classical embouchure and jaw position. As one participant stated:

So with a classical player that wants to kind of imitate a jazz sound usually the main thing I tell them to do is to just loosen up. Make the jaw looser, more flexible, don't think so much homogeneity of tone, to be able to let some notes really poke out, stick out, bulges in the tone.... less pressure on the reed, maybe the same set up but maybe not quite as hard a reed. The strength of a reed in classical playing kind of helps to keep everything very focused and concentrated, homogeneity of tone, you don't subtone so much... then there is the mindset, which changes the concept of sound, because within jazz there is such a huge spectrum of styles and sounds.

These comments reflect the different objectives between classical and jazz “sound”. Indeed, one participant expressed the idea that jazz sound is more about “individuality, expression and accents” and less about “homogeneity”. Generally speaking, classical saxophone players have a tighter embouchure and apply more pressure on the reed resulting in a more uniform effect.

However, it should be noted that while homogeneity of sound is of less concern in jazz, it does not mean that participants advocated for a complete abandonment of control. The suggestion for achieving a jazz sound given by another participant demonstrates the fact that control is still required:

I come from a background where they teach mouthpiece pitches. Don't know if you guys have ever done this. For classical you blow a concert A on an alto mouthpiece, just to get the air in the right shape and the tongue doing what it should be doing. For jazz typically it a tone or even a minor third lower than that. So when I have a student that has never played this kind of music before, music that is heavily influenced by jazz that's where I start, is by getting them to open up and to get a different sound, a different kind of approach to the tone.

In these statements control is still observed when one emulates a jazz sound. The mouthpiece exercise above shows that a different air column and tongue position is required to that used for the production of a classical sound and one has to work to produce such an airflow and desired tongue position. Such an approach to sound thus allows saxophone players to insert “bulges” in the tone as they desire.

It is clear from this discussion that many participants believed that the performance of crossover works required mastering a different sound on the saxophone than that of the classical approach – a sound less homogeneous and crafted through a greater palette of possibilities. Such possibilities include the use of subtone, which two participants expressed was often absent from the classical approach. Participants in turn expressed that the main objective with regards to sound in jazz was to create “individuality” and to “find your own sound”. So rather than the pursuit of homogeneity in classical playing, the approach to sound in jazz was seen to be very individual based. Inherent in these comments is a mixture of specific technical advice and broader philosophical advice about being unique. A procedure for modelling how these two facets of performance might be presented to a student as they seek to develop their own jazz voice is introduced in the following chapter.

Articulation and Phrasing

Articulation is largely cited by the participants in the discussion of phrasing as the two are often closely connected. Participants viewed articulation and phrasing as two areas in which the most errors occurred when classical saxophone players first took on jazz influenced works. In turn, many participants expressed the belief that such errors stemmed from a misconception of jazz style. Saxophone players coming from a classical background for instance were seen as often over-swinging, over-scooping, and having difficulty with certain implied articulations, all of which effect phrasing. As one participant stated:

A lot of them tend to just do the jazz scoops as you were saying, like randomly, they think jazz and just start doing this wild... Yeah, every phrase starts with a scoop.

These comments reflect the misuse of articulations in classical background saxophone players' attempts to emulate jazz phrasing. Indeed as another participant remarked, often when classical saxophone players who have insufficient understanding of the jazz idiom perform jazz-influenced works they run into the "danger" of making it sound very "corny" by ways of over using "scoops" and "over swinging".

This was confirmed by another participant in comments about how saxophone players with classical backgrounds employ swing and articulation in the course of trying to perform jazz phrasing:

And not too swung... The only problem is that they [saxophone players from classical background] will go for what I call the "humpty-dumpty" [swing] So as well as swinging too much there will be gaps between those slurred pairs... So you actually want that to be really quite smooth and the air stream still be pushing through and not really, even though in jazz we can use pretty heavy articulation, but in that sort of articulation you want it to be almost minimal, almost not heard... with the emphasis on the through air stream.

The lack of understanding that swing is associated with articulation and the importance of such is expressed by yet another participant:

I probably would practice phrasing with students... and the back-tonguing thing [slurring in pairs on off-beats], 'cos normally that's a big thing if you just play classical music and try to phrase, like you know, an eighth-note phrase. It's a totally

different thing. So I want to just do exercises and scales with getting the phrasing happening... When they do something different, you know, as I said with the gaps in the phrasing, you know, when there's not enough air to push through or, you know, basically I go back and do things really slow. I would go through a phrase really slow, like eight notes, get the articulation right and just set it up from there.

The approach to phrasing in relation to back-tonguing is a reference to swing. Back-tonguing is the most common technique used to produce swing in jazz, however, such knowledge is often unknown to classical players, thus resulting in over-swinging. As seen in the comment above, while jazz does employ heavy tonguing at times, where phrasing is concerned, generally a lighter and smoother type of articulation is preferable.

The comments above regarding articulation in relation to swing and phrasing in turn demonstrate a lack of understanding that classically trained saxophone players tend to hold about the jazz genre more generally. This is confirmed by the comment of yet another participant:

For kids who have been coming through the classical stream, for somebody to change what's on the page freaks them out. And they don't often understand that there is a lot of implied articulation and phrasing, you know, that comes from jazz playing that you have to do differently than what's on the page and I think more so in something like the Phil Woods [sonata]. You know when he just put slur more of a phrase mark than an articulation mark, you would go ahead and change things.

To help students overcome these issues in interpretation, participants frequently spoke of the benefits of specific exercises. One participant for instance suggested practising jazz articulation and phrasing on scales that students are already familiar with. This way they can

solely focus on articulation and phrasing. This participant also described using modelling to help his students by playing difficult passages very slowly and in small bits at a time with the correct articulation so his students could hear clearly how the phrase was supposed to sound before playing it back. To assist students in acquiring the stylistic correct articulation and phrasing, another participant employed a verbalisation approach where he stated:

I often use syllables, I get them to verbalise it. You know, if you're going to play this piece in classic you'd go "Doo-dah dah dah" in jazz it might be something different I use "Doo-daht, daht, daht" that kind of stuff.... Get them to say it that seems to help, the idea of what their tongue should be doing and the style, the shape and the phrasing. Then obviously getting them to listen is really important. The verbalising thing I think helps a lot.

This approach is supported by another participant where he shared how he approach articulation with his students:

Yeah, it's really interesting, you know kids they're battling and battling and everything and you just sort of saying it with they, get them to say it and say it back, you play it to them and they try to say it and emulate it. Then again, it comes back to that listening thing but just in a little bit more isolated way. I think, as they say, if you can say it you can play it.

A unique form of modelling is observed in the two statements above where verbalisation is used to assist students with jazz phrasing. Such an approach seems to correspond to Haston's (2007) idea of how the modelling of one action might then be integrated into another area, in that students are asked to say syllables, which help the tongue to move in a way that would produce the articulation required when transplanted onto the saxophone. By saying the

syllables, students are able to master one aspect of performance practice before interfacing this skill with their instrument.

The possibility of addressing this lack of understanding through reading and researching was in turn something posited by a participants in the group:

The other things that they need to understand is context. So as we are saying in the music it's often not written, how and when it, it's almost like a performance practice. When is it appropriate to apply this technique – at the beginning of this phrase, at the bottom note of this phrase.

These comments correspond to Griffith's (2010) endorsement of reading and research as a pathway towards acquiring desired aspects of style. As mentioned before, in any style of music there are always performance practices and implications that are not or cannot be notated due to expected/assumed knowledge from the performer (as is most evident in the Baroque music example given earlier in the study). From the experience of a participant, when composers try to micro-manage by notating everything on the page it become "ridiculous" reading-wise for the performer and it is "never the same" to what the composer had in mind.

It is clear from the comments above that playing with the right articulations and phrasing is important to the interpretation of crossover works in the minds of these saxophone pedagogues. These participants have in turn identified common misconceptions about articulation in jazz held by classically trained saxophone players, which have resulted in un-stylistic playing. Some of these mistakes include the overuse of "scoops", "swinging too much" and not knowing the articulations that go with swinging. The participants did express that a lack of knowledge towards jazz meant that students often do not understand the un-

notated implications of passages written in a jazz style and offered some advice as to how one might pursue appropriate articulation and phrasing. The suggestions for the classroom offered by the participants frequently incorporated some form of modelling. In the use of scales to practice articulation and phrasing, and verbalisation to shape articulation, modelling was seen as a useful way of introducing a concept before requiring students to implement this concept in practice. However, no concrete suggestions, except for listening (which will be discussed later in this chapter), as to how saxophone players may obtain further knowledge of the jazz idiom allowing them to apply appropriate jazz articulation and phrasing in a given musical context were given. A procedure for modelling how reading and research may be incorporated into the acquisition of jazz articulation and phrasing will therefore be discussed in the next chapter.

Rhythmic Flexibility

Another theme that emerged in relation to stylistic fluency was the concept of rhythmic flexibility. The need for rhythmic flexibility and how it fits in the music stylistically is outlined in the following comment:

And it's rhythmically free without being out of time, all of those things. A big part of jazz performance is, especially, not rushing, so getting a student to almost be able to have a little imaginary rubber band between the beat and where they're playing, the band never breaks but they're just sort of coasting on, coasting along a little bit behind the beat. Depending on the style, it's not always appropriate and especially if you want to play in an ensemble with a piano, but if it's something that's improvised or quasi improvised like those written suggested solos in Phil Woods. To be able to play them in sort of a way that they are relaxed and just sort of being projected out of the hall without sounding like you're playing a technical passage in a concerto.

Inherent in the comment made by this participant is the idea of having control over a piece of music through the freedom one demonstrates in rhythm – the elasticity of a performance within the bounds of control. As the participant mentions above, while many jazz influenced works do not necessarily require improvisation, composers often seek to conjure improvisational effects by requiring that rhythm be played less strictly to what is written on the page. Thus, developing such flexibility in rhythm is another building block in the path towards multi-stylistic fluency.

To help saxophone players, especially those with a classical background, grasp such a concept one participant shared his own approach:

I think a good sort of classical starting point for that would actually be Piazzolla's 'Tango Etude No. 4'. It's as [a participant] was saying, you know there is a lot of room for rubato, you know that flexibility, and so maybe a good starting point for a student just to sort of help them get the concept of how they can do that, and then you know go over suggested solos. Another example would be the second movement of the Stan Getz's concerto, it's a ballad, it's all notated but it does, you know, rubato and free.

The comment above shows this participant's acknowledgement of the possible challenges that classical saxophone player may have in perceiving the rhythmic flexibility required in less familiar musical contexts. His approach attempts to help classical saxophone players by using musical works that are familiar to them in which similar rhythmic freedom is explored. A similar idea was suggested by a participant who spoke of Jim Snidero's "Jazz Conception" which contains a recording of all the written solos, which would allow saxophone players to

hear how the “laid back” quality of rhythm is executed in relation to what is written on the page.

A distinction in the execution of rhythm between classical and jazz can be seen in the comments above. In classical music often a strict execution of rhythm is observed as is the proper performance practice. Yet, as the participants in this discussion mentioned, many jazz contexts have less rigidity in regards to rhythm. A quality that shows a saxophone player has truly found ease in the interpretation of crossover works is when he/she can demonstrate rhythmic flexibility given the appropriate context.

Listening

A final component of stylistic fluency mentioned several times by participants was the idea that listening to the performances of others (and of oneself) plays a central role in becoming stylistically fluent. For instance a participant shared that in lesson situations he would “play a lot” so that students “would listen” and gain an aural idea of how a phrase should sound or how a particular articulation should be played. The idea that listening to great artists of the genre could also help was also frequently mentioned. As one participant stated:

Probably one of the upmost biggest things I'd like to sort of tell students is actually to go and like listen, like particularly with the Woods, listen to some Phil Woods to get your head around the style... you need to do your homework, there is listening there and the same thing like if you're doing the concerto for Stan Getz, you need to sort of get in that soundscape of Getz's sort of playing, the way he phrases, his tone and things like that and just sort of get a reference point to work with and then from there like a good sort of classical student with good fundamental techniques and flexibility

from that mouthpiece work and everything can actually emulate that with their existing technique.

The idea that listening to great artists, especially if the piece is written or inspired by them, should be an important part of the preparation of a musical work is seen in the statement above. Indeed, through such an aural model a saxophone player can hear the various nuances associated with a particular style required for the music he/she is working on. Such advocacy for listening is further supported by another participant in the following statement:

But ultimately... it comes from listening into a template and kind of thinking "how I'm going to get that into my playing", some people need guidance they need spoon-feeding all the way, some people just hear and think "oh you want me to sound like that" and they'll pick it up much quicker that way.

There therefore seems to be some consensus around the idea that listening to others plays a crucial role in the development of stylistic fluency. Indeed, through listening, saxophone players gain an aural concept of the outcome they are pursuing. Such views confirm Young's (1996) claim that listening to recordings of fine artists is one of the best way to develop good performance concepts. With a tangible model in audio form, saxophone players are able to better grasp the style of the music they are pursuing by consistently comparing what is coming out of their instrument to the aural template.

However, listening is often an aspect of learning many saxophone students ignore. As two participants commented:

Participant 1: *The listening thing, I find a lot of my students somehow refuse to listen to things. You think well that's the first thing you got to do.*

Participant 2: *How can you learn then?*

Participant 1: *Exactly... For classical stuff just listen to a great classical player, what you're actually suppose to sound like, get a picture of what you're actually trying to go for, yeah.*

The failure to pursue listening in the pursuit of multi-stylistic fluency is revealed in the comments above. The response of Participant 2, questioning how it is possible for one to learn without listening, links with the discussion earlier regarding the lack of understanding of the jazz idiom and the prominence of un-stylistic playing. As previously mentioned, listening to recordings would help establish a stylistic concept of the music one is working on, which would in turn assist the acquisition of the skills discussed above.

It is agreed between all participants that listening has an important role to play in the acquisition of stylistic fluency and that neglecting listening has led to lack of understanding of how jazz passages in crossover works should be performed. These comments confirm the endorsement of listening by the saxophone pedagogues surveyed in Eriksson's (2012) study, as well as in the music education research of Griffiths (2010), and Young (1996). Yet despite these comments, few details were given about how to train students to listen effectively. In the following chapter, I will posit some ways in which schemes of modelling surveyed in Chapter One might be used in this regard.

The need for multi-stylistic fluency on the saxophone expressed in Chapter One has been confirmed by the focus group. The emergence of crossover compositional trend and the general public's perception of the instrument mean saxophone players are required to equip themselves with interpretive skills in both classical and jazz. Such interpretive skills include

the ability to evaluate the music in question in order to select the appropriate mouthpiece, finding a jazz sound that moves away from the homogenous quality of the classical, understanding the jazz idiom to apply the stylistically correct articulation and phrasing, be rhythmically flexible when required. Throughout the discussion on each of the aspects above, “listening” has been brought up as an important tool to the acquisition of multi-stylistic fluency and the lack of it have contributed to unstylistic performance of jazz-influenced works.

While some strategies are formed from the focus group discussion for the acquisition of multi-stylistic fluency on the saxophone, a more comprehensive method can still be constructed by combining the music education of modelling with the suggestions of the focus group. In the next chapter, I aim to chart out a method for addressing: 1) How one would choose his/her setup, 2) How one might find his/her own jazz sound, 3) How one might seek out information about jazz articulation and phrasing and incorporate this into one’s playing, 4) How one might learn rhythmic flexibility, and 5) How one might learn to be a better listener.

CHAPTER FOUR

This chapter will attempt to devise lesson plans using modelling to address the five performance aspects identified by the focus group, which the participants considered critical to the interpretation of jazz-influenced classical saxophone works. The current discourse around multi-stylistic fluency on the saxophone has always been individual experience orientated. Multi-stylistic discussions have often sought the opinions of established individuals in the area and outlined their methods to overcoming particular obstacles. This approach has provided useful insights to assist saxophone players with their developments in the interpretation of crossover works. However, music education theories have rarely, if at all, been sighted in the discourse around multi-stylistic fluency on the saxophone. Such is an interesting phenomenon, as countless scholars have endeavoured to improve music education, including instrumental teaching, by ways of research and the development of pedagogical theories. Thus this chapter will attempt to synthesise the opinions pedagogues expressed in the focus group discussion with the theories of modelling surveyed in Chapter One into a series of discrete lesson plans that might be used in studio teaching to help students achieve stylistic fluency.

Choosing a Mouthpiece

Setup choice was often considered a matter of personal taste by focus group members and three different approaches to the selection of a mouthpiece emerged in the discussion: use of a classical mouthpieces and the development of physical flexibility to meet the jazz demands in crossover works; use of different mouthpieces depending on the requirement of the music; and use of an in-between classical and jazz mouthpiece, which would meet certain demands of the music in question but still require the performer to make adjustments to how he/she usually plays. Yet regardless of which mouthpiece a saxophone player adopts, multi-

stylistic fluency requires that they develop an evaluative skill to determine the most suitable mouthpiece to use in relation to the requirement of the music.

The general concept behind modelling discussed in Chapter One is that it provides an example for students with which they can explore a newly introduced skill before applying it to other contexts. This is seen in the staccato example given by Haston (2007), where modelling was used to teach students the concept of staccato so they could apply it in various musical contexts. This same principle can be applied to help students acquire the evaluative skills required for mouthpiece selection. Modelling is used in the lesson plan below as a means of allowing the teacher to walk through the mouthpiece selection process with the student:

Lesson Plan – Mouthpiece Selection for Jazz-Influence Classical Works

Objectives:

- Develop evaluative skills required for mouthpiece selection

Materials:

- Classical Saxophone Mouthpiece*
- Jazz Saxophone Mouthpiece*
- In-between Saxophone Mouthpiece*
- Two contrasting crossover works that would require different mouthpiece. For the purpose of this example Phil Woods' "*Sonata for Alto Saxophone and Piano*" and Jacob terVeldhuis' "*Billie*" are selected.

*There can be more than one of each type of mouthpiece depending on what is available to the saxophone teacher.

Instructions:

- Demonstrate to students what each type of mouthpiece is capable of doing. Focus on making the distinction between each mouthpiece.
- Let students try the different mouthpieces and play a passage of music that they have already mastered, so they can feel how each mouthpiece works.
- Pick one of the two pieces of music – *Billie* in this example. Walk through the evaluation process by talking through the following questions aloud:
 - What is the ensemble make up for this music?
 - What are the technical requirements?
 - What is the style requirement?
 - Where my ability is?
- Answers:
 - Sound system is used in this piece, so being loud enough is something to be considered
 - Technically there is nothing too demanding that requires a specific type of mouthpiece. There are occasional use of ghost notes which if the students have never done so before, perhaps a softer reed (as suggested by a focus group participant).
 - Jazz is definitely prominent in this piece, so some flexibility in tone would be good.
 - Do I need to change the way I play to meet the requirements above with the current classical mouthpiece? If so, can I do it in the time frame I have to work on this piece?
- Make the evaluative assessment aloud. Say: “Currently I am using a Selmar Concept mouthpiece, which is generally considered a classical mouthpiece. The piece requires that I be loud enough to compete with a sound system, which I am capable of doing on

the current mouthpiece. A slightly softer reed may have to be used for this mouthpiece to produce certain jazz sound qualities such as ghost notes and to allow certain notes to poke out at will. The piece does not have technical demands that would be harder to achieve with this mouthpiece on softer reed, for example altissimo. Therefore, with only slight adjustments needed, my Selmar Concept mouthpiece would be selected to perform “*Billie*”.

Closure:

Have the students attempt the evaluative process on another piece – Phil Woods’ Sonata. If students do not know the piece, give them the score to read and play a recording of the piece for them. See if they can imitate the think aloud above, showing that they have understood the process. Help them along the way by asking questions that would direct them to evaluative thinking such as, “Yes a jazz mouthpiece may make it easier to meet certain jazz demands but can you execute the more demanding technical passages in the last movement with a jazz mouthpiece?”

Homework:

- Pick another piece of jazz-influenced work for the student to model the mouthpiece selection process. Have them write down their selection process and bring it back next week to discuss in the lesson.

The lesson plan above provides students with a model of the evaluative process required for mouthpiece selection when playing jazz-influenced classical works, which they can then replicate in relation to other pieces. This lesson plan works for all three approaches to mouthpiece selection given by the focus group. For instance, if the “stay on classical mouthpiece” approach is employed, someone using a Vendoren AL3 mouthpiece may find it difficult to play “*Billie*”, as the general criticism of AL3 is its inability to play loud (although

it is possible to play loud on AL3). So a different classical mouthpiece would be required, such as a Selmer Concept or Selmer C Star (as suggested by a focus group participant). Thus, the evaluative selection process would still be required even if one's tendency is to stay on a classical mouthpiece.

Finding a Jazz Sound

Another theme to emerge prominently from the focus group was that cross-over works required an individual jazz sound, as opposed to the homogeneous sound classical saxophone works require. This stems from the jazz genre typically being concerned with a greater palette of sonic possibilities. There are however, specific techniques associated with sound production in jazz saxophone playing. So to find a jazz sound requires a combination of mastering the technical aspects to tone production and the exploration of a diverse sound palette.

Haston (2007) claims that modelling is best used to introduce new musical concepts and performance skills. In reference to this claim, the lesson plan below uses modelling to help saxophone players acquire the technique needed for jazz tone production. It then proceeds to use modelling to introduce the philosophical concept of producing a unique sound. As seen in Haston's (2007) study, modelling can indeed be useful in introducing both musical concepts and philosophical ideas to students and this lesson plan seeks to build on this idea.

Lesson Plan – Developing a Jazz Sound on the Saxophone

Objectives:

- Expose students to the different palette of sound possibilities for the jazz saxophone
- Develop the sound production techniques necessary for jazz performance

Materials:

- Recordings of different jazz saxophone players who are distinctively different in sound. For example, Paul Desmond, Charlie Parker and Art Pepper

Instructions:

- Play a demo recording of each jazz saxophone player to students to demonstrate the different types of sound available in jazz.
- Demonstrate (if possible) the different tone qualities the saxophone teacher is capable of producing on the saxophone
- Take the mouthpiece off the saxophone and do the pitch exercise as advised in the focus group.
 - Play on the mouthpiece between a tone to a minor third lower than concert A, which is what classical saxophone players would aim for on an alto mouthpiece, and have the student imitate.
 - Keep repeating the call and response with the student. The teacher may need to tell the student to loosen his/her jaw and to change his/her oral cavity to achieve the lower pitch.
 - Once the student has a grasp of the concept of pitching the lower note, make them alternate between concert A and the lower note. This would help the student distinguish the difference in oral cavity and jaw position between the two.
- Have students put the mouthpiece back onto the saxophone and play with the same oral cavity and jaw position used to produce the lower pitch on the mouthpiece.
- The saxophone teacher may at this point provide a sound model that can be achieved with the lower jaw position and looser embouchure for students to imitate by playing a scale or a simple jazz etude where the sound would suit the context.

- Have students imitate the sound in a call and response manner.
- Discuss with students how they feel about this new sound. What do they liked or do not like? What qualities do they want more or less?
- If the saxophone teacher is capable, make adjustments according to the discussion above and model the sound described by the student. Tell the students the adjustments required to produce this new sound and have them imitate it. Even if the new sound is still not what the student desired, they learn how to make adjustments to create different sound.
- Point students to jazz saxophone players that may fit the description of their desired sound, so they can listen to them in their own time to model the sound during individual practice.

Closure:

Listen to some more recordings of jazz saxophone players with the student and describe the characteristics or qualities to the different sound using descriptive words such as dark, airy, bright, thin, to help the student pick up aspects to sound that they may have been less aware of. If time allows imitate the different types of sound in the recordings with the student on the saxophone.

Homework:

- Mouthpiece exercise – pitching between a tone and minor third below concert A
- Pick a jazz saxophone player and have the student imitate his/her sound by using recording of the artist as a model.
- Have the students find a recording of another jazz saxophone player, which he/she likes that has a different kind of sound and listen to it.

Two forms of modelling are seen in the lesson plan above. The first is the use of call and response where the teacher provides a model of the desired outcome (the pitch on mouthpiece or the sound on saxophone) and the student respond by imitating. Throughout the call and response some verbal instructions may be given, such as reminding students to lower their jaw. The second is using recording as a form of aural modelling, as seen in Woody's (2000) study, where recordings of professional jazz saxophone players are used as a model for students to imitate their sound on. The lesson plan above is intended to be spread over a number of lessons depending on the ability of the student. For instance, students who are not familiar with the mouthpiece exercise may have difficulty producing pitch below concert A. Thus more time would need to be spent on call and response with the mouthpiece in order to get students' jaw position and oral cavity into the right place and shape. The rest of the lesson plan will then be continued in the following lesson.

Articulation and Phrasing

The focus group claimed that the main cause for un-stylistic jazz articulation and phrasing results from saxophone players who never play jazz and do not acknowledge the un-notated implications in crossover works. Such a tendency is due to a lack of reading and research on the part of saxophone players. Some of the advice given by the focus group for jazz articulation and phrasing already exhibits modeling. This is seen in the verbal approach to articulation when syllables are assigned to specific articulation, and the participant would "say it with them, get them to say it and say it back, you play it to them and they try to say it and emulate it". The use of syllables help students understand how the tongue should move in relation to jazz articulation. Other advice given by the focus group also exhibits more or less the same type of modelling – call and response. However, there are also other types of modelling as seen in Chapter One.

In Woody's (2000) research, the use of aural modeling in the form of sound recordings was seen to effectively improve performance. Woody posited the use of two types of sound recordings: recordings of professional artists and recordings of students' own practice, both of which if use vigorously could lead to improvements. The following lesson plan will demonstrate how modelling in the form of sound recording can enhance some of the advice from the focus group especially in relation to reading and research.

Lesson Plan – Developing Stylistically Correct Jazz Articulation and Phrasing: Back TONGUING

Objectives:

- Learn how to back tongue and be able to apply it in musical contexts
- Develop students' listening skills by identifying articulations aurally and relate this knowledge back to how these articulations are notated or un-notated in the score.

Materials

- Scales and simple jazz etudes
- A piece of jazz saxophone music (score) – preferably music that is between slow and moderate tempo
- A recording of the piece
- A recording device

Instructions:

- Explain to students that “back tonguing” is the basic mechanism for swing in jazz, however it is an articulation often implied in jazz music and is thus normally un-notated.

- Using scales and simple jazz etudes demonstrate how back tonguing is played on the saxophone and have the student imitate through call and response. The saxophone teacher may have to write in the articulations (off-beat slurred to on-beat).
- Now play the recording of a jazz saxophonist prepared before the lesson and mark the articulation heard yet un-noted on the score with the student. This shows students the types of articulations that are often un-notated in jazz.
- Have students attempt marking of the un-notated articulations in a different section on the score by listening to the record. Let students listen to the recording as many time as they need.
- Once students complete marking in the articulation, ask them to attempt playing it on the saxophone and use the recording device to record each attempt. Have students listen to themselves on the recording device and evaluate themselves before they reattempt the passage.
- Spend some time talking with students about some stylistic performance practices of this piece and the history of the style, in particular describe the researching and reading you have to do to learn about these.

Homework:

- Practice back tonguing on scales and simple etudes
- Select another section of the jazz saxophone music for students to mark in the articulations by listening to the recording. Have the go through the same self-recording and play process in their individual practice time and be ready to play that section in the next lesson.
- Have the students go do some more research (in the form of reading) about this style of jazz they are studying. Come back to the next lesson with something to share about the performance practice of the piece they have been working on and recordings of other jazz saxophone artist of the same style.

The lesson plan above uses sound recordings to help the students understand the basic articulation and phrasing in jazz as they hear it and provides an aural template which they can then apply to other works. Self-recording was also used to provide instant feedback for the student so they can hear exactly how their playing differs from the stylistically correct articulation and phrasing on the recording. Recordings themselves serve as a form of research for students as they have to search other jazz saxophone artists of the same style and listen to how they articulate and phrase. This helps students build up the palette of possible articulation and phrasing for the style and firms up their understanding of the stylistic idiom.

Developing Rhythmic Flexibility

As stated by the focus group, in crossover music there are different occasions where different types of rhythmic flexibility need to be displayed, such as: rubato where tempo is not strictly followed, quasi improvised where a spontaneous quality is desired thus there is slightly more rhythmic freedom, and “laid-back” feel where everything is played slight behind the beat yet still in time. Therefore to demonstrate stylistic fluency in jazz-influenced works, saxophone players need to learn how to execute rhythm flexibility in different musical contexts.

Some aspects of modelling were exhibited in the advice given by the focus group for developing rhythm flexibility. For instance, the recordings in Jim Snidero’s “Jazz Conception” were seen to provide a model for how rhythm flexibility is applied to the written solos in book. However, sound recording should not be the only form of modelling used to teach rhythmic flexibility. As discussed in Chapter One there is no “one size fits all” modelling as each form of modelling has its own function. The following lesson plan will therefore demonstrate the employment of different types of modelling for the different types of rhythm flexibility described above.

Lesson Plan – Developing Rhythmic Flexibility: Understand the Concept of “Laid-Back”

Objectives:

- Know how to play “laid-back” without being out of time.
- Know how to apply rhythm flexibility in an improvisation or quasi-improvisation context.

Materials:

- “Jazz Conception” by Jim Snidero
- Metronome

Instructions:

- Put the metronome at *crotchet* equals sixty and play a scale with a laid back quality in time and have the students imitate.
- Repeat in call and response until students gain a grasp of the laid back feel.
- Now alternate between strict and laid back rhythm, so students can feel the difference between the two. The teacher may need to point out what the student is doing wrong, if students keep making the same mistakes.
- When the student demonstrates confidence in rhythmic flexibility, introduce “Jazz Conception” to them. Pick a simple solo and have the student exercise slight freedom in relation to the rhythm.
- Play the recording of the solo in the book and compare this to how the student played it. Have the students identify where they may be a bit more relaxed or too relaxed that they are out of time.

- When students are ready, apply the two types of rhythmic flexibility in the crossover music they are currently working on, but only via a small passage. Call and response should be used here so the students have a point of reference.

Homework:

- Practice the laid-back rhythmic placement on scales and less strict rhythm placement in the solos in “Jazz Conception”.
- Be able to play all the sections that requires rhythm flexibility in the crossover music confidently employing the proper rhythm flexibility.

This lesson plan used two forms of modelling – call and response, and sound recording modelling. Both forms of modelling were used to help student grasp the concept of different types of rhythmic flexibility. Call and response was used to introduce the “laid-back” concept as there is a concrete outcome which students can work towards through the back and forth interaction between the teacher and students. Sound recordings were used as an aural template for the less strict placement of rhythm in improvisational/quasi-improvisational musical contexts.

Developing Listening Skills

So far all the lesson plans given have incorporated some forms of listening, as such is required for modelling to work. Students are not only required to listen but to process what they hear and transfer it to their playing. As is seen in Woody’s (2000) study, performance students generally do not spend enough time listening to artists’ recordings or their own recorded practice. Woody’s observation corresponded with the focus group’s comments about students’ unwillingness to listen to recordings of jazz saxophonists that are iconic to the style of music they are working on. So what is the cause of such refusal and unwillingness to listen?

The answer may be gleaned in Woody's (2006) study where it is stated that our hearing is often guided by pre-existing musical knowledge, expectation and preferences (Pg. 22). In the context of multi-stylistic fluency, students' unwillingness to listen to recordings may be due to a lack of pre-existing jazz knowledge and their inability to decipher what they hear. Thus, they do not recognise the importance of listening to recordings and the benefits it can bring for them.

In order to motivate student to listen saxophone teachers need to give guidance on what to listen out for in jazz saxophone music. For classical background saxophone players, jazz is often an alien style to them. Using language as an example, for someone who does not speak English, they would have no clue what he/she is hearing when it is spoken to them. In the same way, saxophone players who are unfamiliar with jazz would not know what to listen for when they hear jazz music. Thus the following lesson plan will demonstrate how modelling can be use to direct students' awareness to stylistic nuances in jazz saxophone.

Lesson Plan – Develop Listening Skills

Objectives:

- Develop students' aural awareness for jazz music by directing students' attention to certain nuances in jazz playing.
- Help students develop the skill to identify performance traits of a particular jazz saxophone player (As stated in the focus group discussion, many crossover works are written for or inspired by particular jazz saxophone players).

Materials:

- Recording of two well-known jazz saxophone players – Stan Getz and Lester Young for the purpose of this example.

Instructions:

- Play and listen with student to the recording of Stan Getz
- Discuss with students what was heard and ask questions that would help them focus on the nuances of his playing such as:
 - What is his timbre quality?
 - What stood out in his playing for you?
- Point out some of the unique features of Stan Getz's playing that students have missed. Such as, Stan Getz's playing is very lyrical and uses a lot of sub tone, which creates the breathy tone quality.
- Listen to the recording again and see if the students can pick up these qualities
- Discuss with students again what they hear this time.
- With an idea on what to listen for play the recording of Lester Young.
- This time asked the student to describe what they heard with less interjection from the teacher and see if they can pick up more aspects of Lester Young's playing than they did with Stan Getz.

Homework:

- Listen to another recording of both saxophone players and write down other aspects they have pick up. Describe how the two artists differ in their playing and, if any, how they are similar.

In the lesson plan above, the saxophone teacher provided a model of what to listen for during the discussion of the first recording. In listening to the second recording, students have a template in mind which focuses their attention on certain aspect of jazz music that they were previously unaware of. This process is to be repeated over a few lessons, and in each

subsequent occurrence the student should be directed to new aspects of jazz saxophone playing, expanding their aural awareness of jazz music.

All of the lesson plans above demonstrate how modelling can be used to deliver different musical techniques and concepts required to interpret jazz-influenced classical works.

However, the modelling seen in these lesson plans are not the only way it can be used, these are merely examples of its implementation in the classroom context. As mentioned in Chapter One, modelling is a malleable pedagogical tool which can be used in many ways. So these lesson plans can be modified to meet the needs of different students. However, the significance of these lesson plans is the synthesis of advice from the focus group and the pedagogical approach of modelling. Together they form a pedagogical practice that is an improvement to the current methods in the field.

Conclusion

The discourse around multi-stylistic fluency on the saxophone has always placed the views of expert pedagogues front and centre. That is to say, researchers often recognise the importance of individual experiences and approaches to the acquisition of multi-stylistic fluency when setting out to survey approaches. While such a research method had contributed to the development of multi-stylistic saxophone pedagogy today, however, often the views of the saxophone pedagogues have been left unpacked. Very few have attempted to answer the questions such as why what the expert pedagogues do are so successful and how might one develop what they do to make it even more effective. To address these questions this study employed a focus group made up of recognised multi-stylistic saxophone pedagogues. The focus group acted as a forum to which the participants are free to add on to what each have said and in some way required to explain their approaches in more detail as they are surrounded with other recognised individual in the field. Through such a forum a clearer

structure to multi-stylistic saxophone pedagogy was delineated where different aspects of the field were discussed vigorously between the participants and agreements were reached.

Five requirements for being a multi-stylistic saxophone player were identified by the focus group members in this study. They were: being able to choose a suitable mouthpiece and reed, the development of a jazz sound, facility of jazz articulation and phrasing, facility over rhythmic flexibility, and the ability to be an active listener. Each pedagogue gave advice for how one might acquire each of the requirements above; some build on the advice of others while others address different aspects of the requirements. For instance, when a participant advised using syllables (verbally) to acquire jazz articulations, explaining such would have one's tongue in the position required, another participant agree and added to it how he would also use a call and response saying the syllables with his students. By extracting data from focus group such as this, a comprehensive approach to the acquisition of jazz articulation was then constructed. Pedagogical methods for other requirements to multi-stylistic saxophone were also constructed in a similar way.

As well as using the data extracted from the focus group discussion to construct comprehensive methods to the acquisition of the five requirements to being a multi-stylistic saxophone player this thesis also attempted to further develop these methods through the use of pedagogical approach. Using the tenets of modelling outlined by the researchers in Chapter One, this thesis puts forth several evidence based lesson plans for helping students achieve multi-stylistic fluency on the saxophone. These lesson plans are a manifestation of the advices from the focus group and the pedagogical approach of modelling – a theory studied, tested, and proven useful by many music education scholars and educators. Thus by incorporating a vigorous use of modelling, these lesson plans demonstrate how current multi-stylistic saxophone pedagogy can be improved. This is not to say that the strategies presented in the

final chapter of this study indeed constitute ‘best-practice’, but it is my hope that they do present some progress towards ‘best-practice’.

This study significantly differs from others in this field as it employs a focus group to generate data rather than a one-on-one interview. As discussed in Chapter Two one of the advantages of focus groups is that it provides a forum for all the participants to question each other’s comment and required to explain in detail their own, thus producing rich data. Most importantly, the data extracted was analysed and the result was put together with an educational approach – modelling. Such approach connects and adds the new finding in this study with those established by others from the past. By doing so the value of the findings in this study is not only seen in its theoretical form it was also presented in a way (as seen in the lessons plans above) that shows how it may be applicable in practical classroom situations. Together a structured pedagogical method is presented.

The strategies outline in the lesson plans have been applied in real life as I prepare for my final recital as a partial fulfilment of my Master degree. For example, one of my recital pieces is Phil Woods’ (1962) Sonata for Alto Saxophone and Piano, in acquiring the stylistic articulation for this piece, the lesson plan for developing articulation and phrasing has been employed with some minor changes. One of the challenges I found in preparing this piece is that absence of indication on the score for where swing is to be applied. So the lesson plan for critical listening above was also employed, where recordings of the piece by highly recognised saxophonists were played including recordings of Phil Woods himself. Although each artist applies swing differently, but through critical listening, discussion, and playing with my saxophone teacher, we were able to establish where to apply swing rhythm and jazz articulations that would be considered stylistically correct and within the intention of the composer – making informed artistic choices.

While this thesis illustrated how modelling can improve the current pedagogical practices of multi-stylistic saxophone performance it is not the end of the research. Tait (1992) stated modelling is but one teaching strategy amongst many others and successful music teachers would develop many strategies and styles in order to respond to the various needs of their students (Pg. 525). Similarly a holistic program to multi-stylistic fluency on the saxophone would require the incorporation of several different theories of how students learn. Thus, there is still the potential to undertake more research in the application of other music educational approaches to the pedagogy of this field. Also further research is of course required in order to assess the outcome of these strategies. It is my hope that this study acts as a catalyst to continue the still much needed research and development in the field of multi-stylistic saxophone pedagogy.

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APPENDICES

Appendix (A): Email Approach

Dear [insert name],

As part of the fulfillment of my Master degree in Music Performance, my supervisor Dr. Christopher Coady and I, from the Sydney Conservatorium of Music, University of Sydney, are conducting a study that looks at charting out best practice training strategies for classical saxophonists attempting to interpret jazz-influenced classical works. We are attempting to determine i) the jazz saxophone techniques that are essential for the interpretation of jazz-influenced works *beyond the use of improvisation* and ii) how to introduce and teach these techniques to classical saxophonists.

We understand that you possess competent skills in both styles (classical and jazz) of saxophone playing and would value your participation in our study. This would involve your participation in a one-hour long focus group discussion to be held at the Sydney Conservatorium of Music at a time to be negotiated between all interested participants.

A Participation Information Statement is attached to this email to inform you of what the study involves more precisely. Please be assured that you will be made anonymous in any academic material published as a result of the study unless you choose to be named. You may withdraw from the study at any time, without penalty, should you so wish. However, it will not be possible to withdraw your individual comments from our records once the discussion has started, as it is a group discussion.

Cordially,

Peter Chao

Bachelor of Music

Bachelor of Music Studies (Honours)

Appendix (B): Participant Information Statement

ABN 15 211 513 464

Dr. Christopher Coady
*Lecturer in Musicology*Room 2073
Sydney Conservatorium of Music C41
Cnr Bridge & Macquarie Street
Sydney NSW 2000
Telephone: +61 2 9351 1407
Facsimile: +61 2 9351 1287
Email: christopher.coady@sydney.edu.au
Web: <http://www.sydney.edu.au/>**Multi-Stylistic Fluency on the Saxophone: Delineating practice strategies for the interpretation of jazz-influenced classical saxophone works****PARTICIPANT INFORMATION STATEMENT****(1) What is this study about?**

You are invited to take part in a research study aimed at charting out best practice training procedures for the performance of jazz-influenced classical works written for the saxophone. This will involve participating in a 1-hour focus group discussion with several other saxophonists who are competent performers and educators in both the classical and the jazz genres.

You are being invited to participate in this study because you possess saxophone skills in both classical and jazz frameworks. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you want to take part in the research. 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. So it's up to you whether you wish to take part or not.

By giving your consent to take part in this study you are telling us that you:

- ✓ Understand what you have read
- ✓ Agree to take part in the research study as outlined below
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

(2) Who is running the study?

The study is being conducted by Peter Yu-Chun Chao and will form the basis for his MA degree at The University of Sydney under the supervision of Dr. Christopher Coady.

(3) What will the study involve for me?

You are being asked to take part in a 1-hour focus group discussion at the Sydney Conservatorium of Music. The discussion will be audio recorded. Prompt questions asked by Peter Chao (the facilitator)

will revolve around the strategies you use to both prepare and teach jazz-influenced classical saxophone works. During the discussion, you will be asked to comment specifically on works that you have performed in the past.

You will be provided the option of being named or remaining anonymous in the write-up of this study. You will be able to indicate your choice on the Participant Consent form that will be handed to you prior to the commencement of the focus group.

(4) How much of my time will the study take?

The focus group discussion will be kept within the time frame of an hour.

(5) Do I have to be in the study? Can I withdraw from the study once I've started?

Being in this study is completely voluntary and you do not have to take part. Your decision whether to participate will not affect your current or future relationship with the researchers or anyone else at the University of Sydney and at the Sydney Conservatorium.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can do this by informing the student researcher of your request to withdraw.

During the focus group discussion, you are free to stop participating at any stage. You may also choose to not answer the questions asked. However, it will not be possible to withdraw your individual comments from our records once the group has started, as it is a group discussion.

(6) Are there any risks or costs associated with being in the study?

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

(7) Are there any benefits associated with being in the study?

Yes. The study will provide an organised collection of opinions in regards to best practice training procedures for the performance of jazz-imbued works for the saxophone. This information may aid you as a teaching resource.

(8) What will happen to information about me that is collected during the study?

By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise.

Your information will be stored securely and your identity/information will only be disclosed with your permission, except as required by law. Study findings may be published, but you will not be identified in these publications unless you agree to this by ticking the relevant box on the consent form.

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 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.

(9) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(10) What if I would like further information about the study?

When you have read this information, Peter Chao will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Peter Chao on +61435905820 or at ychi4718@uni.sydney.edu.au, or Dr. Christopher Coady, Lecturer in Musicology, on +61 2 9351 1407 or at christopher.coady@sydney.edu.au.

(11) Will I be told the results of the study?

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking “yes” to receiving feedback on the Participant Consent Form. This feedback will be in the form of a one page lay summary delivered to either your postal or email address. You will receive this feedback after the study is finished.

(12) What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study have been approved by the HREC of the University of Sydney [*INSERT protocol number once approval is obtained*]. As part of this process, we have agreed to carry out the study according to the *National Statement on Ethical Conduct in Human Research (2007)*. This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

The Manager, Ethics Administration, University of Sydney:

- **Telephone:** +61 2 8627 8176
- **Email:** ro.humanethics@sydney.edu.au
- **Fax:** +61 2 8627 8177 (Facsimile)

This information sheet is for you to keep

Appendix (C): Participant Consent Form



ABN 15 211 513 464

Dr. Christopher Coady
Lecturer in Musicology

Sydney Conservatorium of Music

Musicology Unit

Room 2073
Sydney Conservatorium of Music C41
Cnr Bridge & Macquarie Street
Sydney NSW 2000
Telephone: +61 2 9351 1407
Facsimile: +61 2 9351 1287
Email: christopher.coady@sydney.edu.au
Web: <http://www.sydney.edu.au/>

Multi-Stylistic Fluency on the Saxophone: Delineating practice strategies for the interpretation of jazz-influenced classical saxophone works

PARTICIPANT CONSENT FORM

I, [PRINT NAME], agree to take part in this research study.

In giving my consent I state that:

- ✓ I understand the purpose of the study, what I will be asked to do, and any risks/benefits involved.
- ✓ I have read the Participant Information Statement and have been able to discuss my involvement in the study with the researchers if I wished to do so.
- ✓ The researchers have answered any questions that I had about the study and I am happy with the answers.
- ✓ I understand that being in this study is completely voluntary and I do not have to take part. My decision whether to be in the study will not affect my relationship with the researchers or anyone else at the University of Sydney now or in the future.
- ✓ I understand that I can withdraw from the study at any time.
- ✓ I understand that I may leave the focus group at any time if I do not wish to continue. I also understand that it will not be possible to withdraw my comments once the group has started as it is a group discussion.
- ✓ I understand that personal information about me that is collected over the course of this project will be stored securely and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.

✓ I understand that the results of this study may be published, but 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 keep my identity anonymous.

I consent to:

- **Audio-recording** YES NO
- **Receiving feedback about my personal results** YES NO

Would you like to receive feedback about the overall results of this study?

YES NO

If you answered **YES**, please indicate your preferred form of feedback and address:

Postal: _____

Email: _____

.....
Signature

.....
PRINT name

.....
Date

Appendix (D): Focus Group Schedule

Prior to the session

Collect participant consent forms.

Introduction to the session

Thank you all for agreeing to participate in this study on multi-stylistic training on the saxophone. You are all here because you have saxophone skills in both classical and jazz performance. Thus, the purpose of this session is to discuss how these skills have assisted your interpretation of jazz-influenced classical works, how you go about teaching your students the performance of these kind of works and what skills and knowledge you consider to be essential to being a well-rounded contemporary saxophonists. Please be assured that there are no right or wrong opinions and we are all interested to learn your honest views on the topic.

Discussion

The discussion will be semi-structure, however, prompt question 1 will be use to start the discussion. Prompt questions 2 to 7, in no particular order, will be used to keep the discussion on track and asked if they have not already been mentioned.

Prompt Qs1 To start the discussion I would like you to think back when you first learnt works like the ‘*Hot Sonata*’ by Erwin Schulhoff and “Sonata for alto saxophone and piano” by Phil Woods or any other similar jazz-influenced classical works: What jazz techniques have you employed to assist in the interpretation of these piece?

Prompt Qs2 What was your experience trying to learn jazz-influenced works, coming from a classical background? What are the things that you find difficult and how do you surmount them?

Prompt Qs3 What jazz techniques do you find most useful as a professional classical saxophonist? In what ways are they useful in classical saxophone playing? How did you come to obtain these techniques?

Prompt Qs4 How would you teach the jazz techniques we spoke about earlier to students that come from a classical background? Are you required to explain things differently to students with a classical mindset as opposed to a jazz mindset? If so how?

Prompt Qs5 What aspects of jazz do you find the most difficult to teach to student with a classical background? Why are they difficult? How have you overcome them?

Prompt Qs6 Do you think perhaps the jazz techniques we have mentioned so far would eventually become a prerequisite to being a professional classical saxophonist, like the way extended techniques have?

Prompt Qs7 What is your view on incorporating jazz into classical training? How would you incorporate it?

To end session

Thank the participants for their time. Remind participants that if they have selected to receive feedback on the consent form, they will be sent a one-page lay-summary of the research findings once the project is complete.

Appendix (E): Ethics Letters of Approval



Research Integrity
Human Research Ethics Committee

Wednesday, 18 February 2015

Dr Christopher Coady
Musicology Unit; Sydney Conservatorium of Music
Email: christopher.coady@sydney.edu.au

Dear Christopher

I am pleased to inform you that the University of Sydney Human Research Ethics Committee (HREC) has approved your project entitled **"Multi-Stylistic Fluency on the Saxophone: Delineating practice strategies for the interpretation of jazz-influenced classical saxophone works"**.

Details of the approval are as follows:

Project No.: 2015/034
Approval Date: 17 February 2015
First Annual Report Due: 17 February 2016
Authorised Personnel: Coady Christopher; Chao, Peter Yu-Chun;

Documents Approved:

Date Uploaded	Type	Document Name
08/01/2015	Participant Consent Form	Participant Consent Form
08/01/2015	Other Type	Focus Group Schedule Appendix (C)
08/01/2015	Participant Info Statement	Participant Information Sheet
08/01/2015	Recruitment Letter/Email	Recruitment Email Appendix (B)
17/02/2015	Recruitment Letter/Email	Chao_EmailApproach_clean
17/02/2015	Participant Info Statement	Chao_PIS_clean

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.

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Research Portfolio
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CRICOS00026A



- 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 Stephen Assinder
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.



Research Integrity

Human Research Ethics Committee

Wednesday, 22 April 2015

Dr Christopher Coady
Musicology Unit; Sydney Conservatorium of Music
Email: christopher.coady@sydney.edu.au

Dear Christopher

Your request to modify the below project submitted on 30 March 2015 was considered by the Executive of the Human Research Ethics Committee.

The Committee had no ethical objections to the modification/s and has approved the project to proceed.

Details of the approval are as follows:

Project No.: 2015/034
Project Title: Multi-Stylistic Fluency on the Saxophone: Delineating practice strategies for the interpretation of jazz-influenced classical saxophone works

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely

A handwritten signature in black ink that reads 'Helen Mitchell'.

Dr Helen Mitchell
Chair
Executive, 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.

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