

The Out-of-School Musical Engagements of Undergraduate Jazz Studies Majors

by

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ABSTRACT

This multiple-case study addresses the nature of the out-of-school musical engagements of four undergraduate students who were enrolled as jazz studies majors in a large school of music in the U.S. southwest. It concerns what they did musically when they were outside of school, why they did what they did, what experiences they said they learned from, and how their out-of-school engagements related to their in-school curriculum. Research on jazz education, informal learning practices in music, and the in-school and out-of-school experiences of students informed this study. Data were generated through observation, interviews, video blogs (vlogs), and SMS text messages.

Analysis of data revealed that participants engaged with music when outside of school by practicing, teaching, gigging, recording, playing music with others, attending live musical performances, socializing with other musicians, listening, and engaging with non-jazz musical styles (aside from listening). They engaged with music because of: 1) the love of music, 2) the desire for musical excellence, 3) financial considerations, 4) the aspiration to affect others positively with music, and 5) the connection with other musicians. Participants indicated that they learned by practicing, listening to recordings, attending live performances, playing paid engagements, socializing, teaching, and reading. In-school and out-of-school experience and learning had substantial but not complete overlap.

The study implies that a balance between in-school and out-of-school musical experience may help undergraduate jazz studies students to maximize their overall musical learning. It also suggests that at least some jazz studies majors are fluent in a wide variety of music learning practices that make them versatile, flexible, and

employable musicians. Further implications are provided for undergraduate jazz students as well as collegiate jazz educators, the music education profession, and schools of music. Additional implications concern future research and the characterization of jazz study in academia.

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CHAPTER 1

INTRODUCTION

The collegiate jazz studies major has existed for over 60 years in the United States. In 1947, the North Texas State University—now the University of North Texas—offered the first jazz studies major (Feustle, 2014). Prior to the proliferation of academically formalized jazz study, those interested in learning how to play jazz did so by listening to recordings, going to shows, practicing in peer groups, and being mentored by more experienced musicians (Gatien, 2009). Since then, jazz studies programs have become staples in American conservatories and schools of music. As documented in the 2011-12 Higher Education Arts Data Services (2012) report, 115 accredited schools of music offer majors in jazz, and 2,795 undergraduate students are enrolled in these programs.¹ In the 2013-14 Higher Education Arts Data Services report (2014), the numbers dipped slightly to 113 institutions with jazz majors and 2,543 undergraduate students enrolled. The widespread existence of jazz programs and the welcoming of jazz musicians into collegiate environments are part of a new predominant model for the journey toward jazz mastery. Nicholson (2005) noted that “today, practically all contemporary jazz musicians under the age of thirty-five are likely to have been exposed to some form of jazz education, the majority at a college or university level” (p. 99). Ake (2012) confirmed that “by nearly any measure, college-based programs have replaced not only the proverbial street as the primary training grounds for young musicians but also

¹ Schools of music in the United States are accredited by the National Association of Schools of Music (NASM). Some music schools with prominent jazz programs such as Berklee College of Music, the Juilliard School, The New School, and Manhattan School of Music are not NASM accredited, and therefore they were not included in this survey.

urban nightclubs as the main professional homes for hundreds of jazz performers and composers” (p. 238).

Many of today’s elite jazz musicians studied music at college. Ake (2012) compiled a non-comprehensive list of 147 exemplary American musicians born after 1950 who studied jazz for at least some time in American colleges or universities. This list includes many of today’s most accomplished jazz musicians, such as Bill Frisell, Wycliffe Gordon, Roy Hargrove, Joe Lovano, Branford Marsalis, Nicholas Payton, and Maria Schneider.

Jazz students may now refine their craft as university jazz majors, but they continue to have rich musical lives that transcend the walls of their schools. Despite a growing body of jazz research, only a small portion of that scholarship addresses the broader picture of what jazz students’ musical lives are like. What occurs in the non-school portion of their musical lives? How might we be able to better teach and guide jazz students if we had a fuller understanding of their musical experiences outside of the academy?

This qualitative case study is an investigation of the out-of-school musical lives of four undergraduate student instrumentalists who were enrolled as jazz studies majors in a large school of music in the U.S. southwest. The university that houses this school of music will hereafter be referred to as Cactus University, or CU.² Data were generated during the summer. This provided me with a significant amount of time with the participants while they were away from school but still enrolled in the program.

² Cactus University and all other names throughout this study are pseudonyms.

Need for the Study

A growing number of music education scholars are addressing the musical lives of young people outside of school. Campbell (1998) indicated that school is “one of the places in which children acquire music” and that “music is accessible to children beyond the classroom too” (p. 42). Some researchers have expressed concern over the broadening gap between in-school and out-of-school musical practice and have called for an increase in popular music in school curricula (Kratz, 2007; Rodriguez, 2004; Williams, 2007), but these scholars were specifically addressing public school-aged students. The issue of how collegiate music majors—and certainly jazz majors—interface with music outside of the academy is for the most part unaddressed in scholarship. Goodrich (2005) studied a high school jazz band over the course of an academic year and conducted extensive interviews with student musicians. Wilf’s (2010) ethnographic fieldwork included interviews and informal conversations with jazz majors from two postsecondary jazz programs in the U.S. Both of these studies presented some data on the out-of-school musical pursuits of jazz students, but they focused more on those students’ in-school experiences. Kelly (2013) applied the narrative inquiry technique of literary non-fiction to depict a composite sketch of a secondary school student learning to play jazz and included both in-school and out-of-school musical engagements.

Green’s (2001) research concerning how popular musicians learn has augmented the discourse on out-of-school musical engagement, and her subsequent research (2008) applied these musicians’ learning practices in a school setting. Her scholarship initially framed a dichotomous relationship: out-of-school music (at least guitar-based pop and rock) is learned informally and in-school music is learned formally. Green (2001)

claimed that there are “significant differences between the formal and informal approaches to music learning and teaching” (p. 6), but she did “not wish to imply that these are mutually exclusive social practices” (pp. 5-6). Folkestad (2006) provided much-needed nuance to these definitions by theorizing that aspects of both formal and informal learning are present in most learning situations. He also concluded that formal musical learning is not necessarily tied to schools, nor is informal musical learning irrevocably connected with out-of-school environments.

Green’s research (2001, 2008), and that of many of her likeminded colleagues advocating popular music in schools (Gustavson, 2007; Kratus, 2007, Rodriguez, 2004, Williams, 2007), has helped to bring attention to the out-of-school musical practices and attitudes of student-aged musicians.³ However, a limited amount of research concerns the perspectives and opinions of jazz students. Wilf (2010) and Goodrich’s (2005) aforementioned studies provided extensive interviews with jazz students. Ramnunan (2001) researched the occupational aspirations and expectations of jazz studies majors. Prouty (2002) interviewed some jazz students but reported more data from his interviews with jazz educators. Dorian, Giffel, and Liebman’s (2001) survey of 256 jazz students included questions on musical preference and worldviews. Kelly (2013) interviewed both instrumental jazz students and jazz educators and distilled their perspectives into a work of literary non-fiction. Thus far, jazz researchers have interviewed jazz educators (Javors, 2001; Johnson, 1985; Kearns, 2011; Kleinschmidt, 2011; Mason 2005; McBride, 2004; Rummel, 2010; Treinen, 2011; West, 2008) or exceptional professional players (Bakkum,

³ Several of Green’s (2002) participants were also in school while she conducted her research, but she specifically chose participants up to 50 years old in order to determine whether informal learning practices had changed over time.

2009; Berliner, 1994; Davis, 2010; Goldman, 2010; McKinney, 1978; Norgaard, 2008) more commonly than seeking the perspective of jazz students.

Considering the aforementioned research, there is a need for scholarship that more thoroughly addresses what college-level jazz majors do musically—and what they think about it—when they are not in school or working on school-related projects. Few studies address what musical experiences these students may seek out of the school or what they might learn from these experiences. If they have such musical learning experiences outside of school, what sorts of experiences are they?

Understanding what kind of musical experience students seek outside of school may provide insight as to how jazz students learn. It could provide a fuller picture of their musical preferences and aspirations. It could further identify what musical connections exist between what these students are doing musically inside the institution and what they are doing on the outside. A fuller conception of students' out-of-school musical engagement might also help collegiate jazz educators to make better links between their programs and the broader musical community and could assist in pointing students toward other paths to musical development outside the academy. It may also help educators rethink curricular choices in jazz studies programs.

Central Phenomenon, Purpose Statement, and Research Questions

The central phenomenon of this study is the musical engagement of undergraduate jazz studies majors outside of their academic studies. The purpose of this multiple case study was to discover the nature of that musical engagement. Four research questions guided investigation of the central phenomenon. They are as follows:

1. In what ways were undergraduate students who were enrolled in a jazz studies program engaging with music when they were outside of their collegiate studies?
2. If students were engaging with music, why were they doing what they were doing?
3. What types of musical learning experiences did students say they were involved in (if they were involved with any such experiences)?
4. If students were engaging in musical activities or if they described learning experiences from outside of their collegiate studies, how did those musical engagements and learning experiences relate to their in-school curriculum?

Framing the Research Questions

Research question 1: In what ways were undergraduate students who were enrolled in a jazz studies program engaging with music when they were outside of their collegiate studies? The phrase “engaging with music” is intended to allow for a broad variety of musical activities. Small’s (1998) definition of music, conceived of as a verb as opposed to a noun, is applicable here: “To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing” (p. 9). In addition to these performance-related activities, I sought data on other sorts of musical engagements such as listening to recordings. I was also interested in examining social activities with other musicians and also instances of conversing about music.

This research question does not favor a particular musical genre. Although the research participants were jazz majors, their engagement with music potentially involved

other genres of music aside from jazz. Asking the question more broadly allowed for an investigation of what other sorts of music the participants engaged with aside from jazz.

Research question 2: If students were engaging with music, why were they doing what they were doing? Whereas during the school year, professors give students assignments and guidance, during the summer these students would seem to have more autonomy and time to select musical endeavors of their own choosing. Given this theoretical freedom of choice, these students were able to make decisions as to how they spent their time musically, and these choices were based on a set of feelings, opinions, preferences, motivations, and goals. This study sought these sorts of student perspectives.

Research question 3: What types of musical learning experiences did students say they were involved in (if they were involved with any such experiences)? Research Question 1 concerns the musical engagements of the participants, whereas Research Question 3 addresses their musical learning experiences. To clarify the relationship in this study between musical engagements and learning experiences, I built on Dewey's (1938) conception that "the belief that all genuine education comes about through experience does not mean that all experiences are genuinely or equally educative" (p. 25). Therefore, I here conceived of all musical learning experiences as types of musical engagements, though not all musical engagements were necessarily learning experiences. I relied on the participants' descriptions of which musical engagements they learned from, as my role as researcher did not include assessing or evaluating learning. Putting myself in the position of assessor would have mirrored the authority structure of the school environment, something this

research sought to avoid as much as possible. I will address my role as a researcher later in this chapter and further in Chapter 3.

Research question 4: If students were engaging in musical activities or if they described learning experiences from outside of their collegiate studies, how did those musical engagements and learning experiences relate to their in-school curriculum?

Research Question 1 concerns the nature of jazz majors' out-of-school musical engagement. I describe the students' in-school curriculum and course offerings (see Chapter 3; also see Appendix A for Cactus University 2012-2013 Jazz Studies Bachelor's Degree Program Major Map) later in this document. After generating data on both out-of-school musical engagement for Research Question 1 and learning experiences for Research Question 3, I was able to correspond those findings to the same students' in-school curriculum to see how they related.

Role as Researcher

It is important that I identify myself at the outset of this study and that I briefly describe my role as a researcher. I am an Instructor in the jazz studies department at Cactus University; accordingly I knew all of the students in the jazz department to some degree. My role as a researcher was primarily as an interviewer and an observer, though I also engaged as a participant-observer in some situations. I was challenged to assume the role of researcher throughout the study. I discuss the issue explicitly in Chapter 3.

The Jazz Studies Program at Cactus University

Cactus University, a large university in the U.S. southwest, houses a music school in which approximately 475 undergraduates and 375 graduate students enroll each year ("Facts," n.d.) The School of Music is NASM accredited. The jazz studies program offers

performance degrees at the bachelor's and master's level ("Jazz," n.d.). In the 2011-12 school year, there were 33 undergraduate jazz studies majors and four master's students. Further information about the jazz program and curriculum at CU can be found in Chapter 3.

Delimitations

Aside from an introductory study phase for participant selection, I generated data for this study during the summer of 2012. Students majoring in other degree programs were excluded, as were incoming and recently graduated jazz studies majors. Jazz guitar majors and two bass players who studied privately with me were also excluded so that I might better maintain trustworthiness.

Defining Curriculum

For the purposes of this study, the term curriculum refers to any courses or related instruction as part of the students' jazz degree, but it also applies to any additional experiences that were provided by faculty members that are clearly part of the extended school experience. For instance, during the 2011-2012 school year, two members of the CU jazz faculty led an ad hoc ensemble called the Monday Night Jazz Lab Band. Although this ensemble was technically not part of the CU degree requirements, it was part of a broader experience organized by CU jazz faculty for jazz students (among others). Thus, for this study, it would be categorized under the umbrella of the jazz curriculum. Other related examples of extended curriculum could include faculty concerts, guest artist clinics and concerts, school-sanctioned trips during the academic year, and any other school related activities that do not appear in the course catalogue.

Further information concerning the Cactus University jazz curriculum can be found in Chapter 3.

Defining In-School and Out-of-School Musical Engagement

This study occurred during the participants' summer break, and therefore almost any activity they participated in during data generation would likely be considered an out-of-school musical activity. Certain activities had the potential to blur the lines. An example of such a case could have been a school-sponsored trip during the summer that was not necessarily connected to a specific course but still part of the jazz program at large.

Overview of the Study

This chapter served as an introduction to this research study. I introduced the need for the study along with its purpose, central phenomenon, and research questions. I briefly detailed the study's research design and methodology. I also provided a short description of the CU jazz program and curriculum and some definitions of terms and concepts that I will be using throughout the study.

Chapter 2 is a review of selected literature. This review is split into three relevant categories of research: jazz education, informal learning in music, and that which concerns both the in-school and out-of-school lives of students.

Chapter 3 is a thorough explanation of the study's design and methodology. It describes case study research and specifically a holistic multiple-case design (Yin, 2009), which is used in this study. It outlines the time frame and phases of the study, and it includes an explanation of the procedure for the selection of the participants. It continues with a detailed depiction of the Cactus University jazz program. Methods of data

generation and analysis are identified in detail. Discussions of trustworthiness and researcher reflexivity are included.

Chapter 4 features within-case analysis (Creswell, 2007) of the four study participants during the summer of 2012 with focus on their musical engagements. The chapter is organized into four separate cases. It details themes for each individual that emerged during coding and analysis of the data.

Chapter 5 is comprised of a cross-case analysis (Creswell, 2007) in which all of the cases are considered together. Data are organized and sorted with the research question to which they are most applicable. This analysis depicts new themes that emerged when the cases were investigated in composite.

Chapter 6 provides discussion of the findings from the within-case and cross-case analyses in connection to related literature. Thereafter, the chapter includes a range of implications for undergraduate jazz students, collegiate jazz educators, the music education profession, schools of music, and for research. I also explore implications as they apply to the characterization of jazz study in academia.

CHAPTER 2

REVIEW OF RELATED LITERATURE

In the conclusion of a master's thesis that concerns how jazz musicians develop unique voices in academia, Goldman (2010) indicated that "the review of literature did not identify any non-institutional learning experiences of jazz students" (p. 111). In actuality, some research on this topic exists, but very little of it. Because the issue of what jazz students do when they are not in school has minimal scholarly precedent, this review of literature addresses three main areas of related research. I first address relevant research about jazz education. I then provide an overview of the research on informal learning in music along with related jazz research. I follow with a discussion of additional literature that compares and contrasts the in-school and out-of-school musical lives of students.

Jazz Education Research

This section addresses jazz education research that pertains to instrumental jazz programs in postsecondary institutions. Jazz education research that specifically concerns vocal jazz, improvisation methods, instructional materials, and secondary school jazz education (with the exceptions of Goodrich, 2005; Kelly, 2013) is not discussed here.

A brief history of the emergence of jazz in American postsecondary institutions. The first jazz sound recordings emerged in 1917 (Levin, 2001), and soon thereafter jazz began knocking on the door of higher education institutions. The earliest sanctioned collegiate jazz ensembles were extracurricular in nature, such as the Syncopated Band at Tuskegee Institute, initiated by student teacher Len Bowden in 1919 (Hennessey, 1995). Drawing on the work of Sullivan (2008), Kelly (2009) indicated that

a variety of normal schools⁴ housed jazz ensembles as early as 1923. Many of these ensembles were student-led and consisted of all women. In 1929, the aforementioned Bowden and “Fess” Whatley organized an ensemble called the Bama State Collegians, which was offered for college credit at Alabama State Normal College (Carter, 1977).

Collegiate jazz education eventually expanded to offerings that were inclusive of non-performers. In 1941, music critic Leonard Feather (1981) spearheaded a jazz history lecture program at the New School for Social Research in New York. These courses, among the first of their kind, continued to be offered through the 1950s.

Eugene Hall, a student at North Texas State Teachers College (now North Texas University), completed a master’s thesis in 1942 entitled *How to Teach Jazz at a Collegiate Level* (Bash, 1993). Five years later, he was welcomed back to the school to design the first collegiate jazz major and lead the corresponding program, though the official terminology was *dance band* major because the term *jazz* held negative connotations for some faculty and administrators (Hinkel, 2011). Other schools offering college credit for jazz around the same time included Alabama State University, Tennessee State University, Wilberforce University, Westlake College of Music, Berklee College of Music (then known as the Schillinger House), and Los Angeles City College (Murphy, 1994).

North Texas remained the only program to offer a jazz major until 1967 (Scott, 1973). Despite this lengthy gap, the number of collegiate jazz ensembles grew

⁴ Kelly (2009) defined a normal school as “an institution that during part of its history operated primarily as a public institute of higher learning dedicated to the training of primary and secondary school teachers” (p. 2).

considerably in the 1960s. Ferriano (1974) noted that there were approximately 30 of these ensembles in 1960, but by 1970 the number had risen to over 450.

Prouty (2005) concluded that George Russell's jazz improvisation primer *The Lydian Chromatic Concept of Tonal Organization* (1953)⁵ laid the groundwork for growth of the field:

Such a system allowed educators to address large numbers of students in a singular manner, and also allowed educators to exchange knowledge, thus expanding jazz education from a series of mostly isolated institutional programs into an educational system with a pan-institutional approach. It allowed teachers and students from different areas to communicate pedagogical concepts with one another and, perhaps more significantly, allowed for the publication of materials that could be understood by a wide audience of musicians and learners. Jazz education could now be viewed as a *movement* in a real sense, and as a more unified music culture. (p. 97)

Prouty (2005) also suggested that the growth of jazz programs in the 1960s and 70s was aided by student protest movements, the Tanglewood Symposium of 1967,⁶ and the emergence of a new generation of jazz musician/educator who had not only extensive jazz performance experience but also advanced degrees in music. Collier (1993) posited that jazz departments were aided in the 1970s when college enrollment dropped; music departments were then willing to expand their jazz offerings in order to boost enrollment.

Founded in 1968, the National Association for Jazz Education (NAJE) eventually grew into a prominent organization that helped spur the rise of jazz education (Sutro, 1989). The year 1968 also saw the publication of the first NAJE newsletter, which eventually became the *Jazz Educators Journal* (Lee, 1995). In 1989 as NAJE's reach had

⁵ Russell first released *The Lydian Chromatic Concept of Tonal Organization* as a pamphlet in 1953 and then expanded it into a book by the same name in 1959.

⁶ The Tanglewood Symposium was organized by the Music Educators National Conference (MENC) to discuss the role and nature of music education in contemporary American society. For more information, see Choate (1968).

grown abroad, the name was changed to the International Association for Jazz Education (IAJE). IAJE conferences grew into major gatherings of musicians, students, educators, and aficionados, with attendance around 7,000-8,000 in some years (de Barros, 2008). After an under-attended conference in Toronto, the organization applied for bankruptcy in 2008 and dissolved. The Jazz Education Network, an upstart organization hoping to fill the void of IAJE, held its first conference in 2010 (Poses, 2012).

Jazz Students' Perspectives. The story of jazz education, as told by researchers, has most prominently concerned schools, performers, and educators. Some have asked students how they conceive of their experience. Dorian et al. (2001) surveyed 256 student musicians in order to collect basic information about their backgrounds, listening habits, influences, musical lives, and worldviews. Most of those students (86%) attended the annual meeting of the International Association of Schools of Jazz (IASJ), while the remaining 14% attended David Liebman's International Saxophone Master Class at East Stroudsburg University of Pennsylvania. Respondents were residents of 28 countries on five continents. Of the respondents, 87% were male and 13% were female. The ages ranged from 14 to 67, while a majority of the respondents were in their 20s.

Part I of the survey revealed students' favorite performers and recordings (Dorian et al., 2001). Part II called for open-ended responses concerning how jazz and music interfaced with the students' lives. Part III focused on issues of creativity and originality. The responses, specifically to Part II and III of the survey, confirm that jazz students have distinct, varied, and articulate opinions on how they want the music they make to connect with the broader world and what influences are necessary for creativity.

Ramnunan's (2001) survey research study of University of North Texas jazz studies majors examined their occupational aspirations and expectations. Fifty percent of the students aspired to be jazz performers, whereas only 29.7% expected to actually be jazz performers. Only 4.7% of the students aspired to teach, while almost 16% expected to teach. Data concerning jazz students' aspirations and expectations to some degree relates to Research Question 2 from this study concerning jazz students' perspectives.

Prouty's (2002) dissertation on the relationship between academic and non-academic learning cultures in jazz contains a limited number of interview responses from jazz students who share their opinions about their music education. As an example, one student at the University of North Texas commented that one of his teachers "sounds like one of his books" (p. 238), which was an insult suggesting that his teacher had a generic, textbook approach to improvising. This comment indicates that some students also have concerns regarding homogeneity in jazz education, as discussed later in this chapter.

Goodrich (2005) examined a single exemplary high school jazz band over the course of a school year in order to determine why the band performed at such a high level. He found that the success of the band came from a strong feeder program, the development of student leadership, and students' immersion in jazz culture as led by the director. Primary participants included the students in the band, the director, the assistant director, adult mentors, and alumni. Data generation included a series of individual interviews with members of the band, the director, and the assistant director, among others. Goodrich's choice to observe and interview both educators and students makes his dissertation fascinating and uniquely informative.

Some of Goodrich's (2005) interview responses and observations concerned students' musical lives outside of school. He also recounted how students got together for jam sessions and listening sessions at one another's homes. Several of the students were already playing paid gigs, including sophomore tenor saxophonist Manuel, who performed "gigs that vary from really straight head jazz to really free jazz to musicals . . . a recording session every now and then" (p. 179).

Wilf (2010), like Prouty (2002) and Goodrich (2005), used a research design that involved collecting data on both jazz students and teachers. He engaged in ethnographic fieldwork for 21 months, 16 of which were split between two prominent collegiate jazz departments. He spent an additional five months studying graduates of those schools who located themselves in New York City to pursue gigs and further their musical careers.

As with Goodrich (2005), Wilf (2010) supplied a somewhat balanced account of student and teacher perspectives. He provided a series of vignettes in classes with instructors discussing jazz theory and analyzing transcriptions, and he also captured student responses to what they were being taught. One day when several of the jazz majors were congregating at one of the student's residences, guitar player Pierre concluded:

I understood something today. . . . I understood that music is not about skills and [chord] changes and hexatonics and pentatonics⁷ and all this crap. It is not about that. You can know all this and still it won't mean shit. It's about something else, about what you put in it, about playing with guts. . . . We need fresh energy instead of thinking about all the technique and knowledge. . . . The milk they're giving us stinks. We need fresh milk. . . . It doesn't matter anymore if it's "good," if it's "correct," as long as it's fresh. (pp. 213-214)

⁷ Hexatonics and pentatonics are five and six-note scales, respectively, that are sometimes used in jazz improvisation.

Wilf (2010) was also able to attend some out-of-school gigs that students performed before they graduated. The gigs paid an average of \$10-15 per hour. Wilf found that “students react in different ways to the dissonance between their hopes of having a performance career and their dim prospects of achieving this goal” (p. 44). These reactions included telling jokes that express anxieties about fitting into the contemporary music field, exploring other musical genres such as rock and roll and rhythm and blues, and considering other potentially more lucrative musical careers such as music business or jingle writing.

Kelly (2013) used narrative inquiry in the form of literary non-fiction to depict a composite sketch of a secondary school student named Ben Starks as he learned about jazz over a series of years. The story begins with Starks as a 7th grade student and concludes during his final years of high school. This story provides an considerable degree of nuance to the nature of learning, as it not only captures Starks both in and outside of school but also includes other well-realized characters involved with Ben as he learns jazz, such as his friends from school in his jazz band, his mother, private instructor, middle school and high school band directors, and all-city jazz band director. The narrative framework allows for the perception of not only what Ben says but also what he feels: at times awe at other musicians, frustration with his playing, a sense of achievement, and annoyance with his instructors. From his comments and thoughts, Ben shows the growth of maturity and knowledge, musical and otherwise, over the six years of his story.

This small collection of studies that investigate the perspective of jazz students (Dorian et al., 2001; Goodrich, 2005; Kelly, 2013; Prouty, 2002; Ramnunan, 2001; Wilf,

2010) must be expanded upon. In particular, the Goodrich (2005), Kelly (2013), and Wilf (2010) studies yielded detailed pictures of student experience. However, the bulk of the data represented in these studies captured the student experience in school, leaving an opening to further explore what jazz students do and think when they are not in an academic setting.

Creating and evaluating collegiate jazz curricula. Almost 20 years after the advent of the collegiate jazz major, Barr's (1974) dissertation instigated a new direction in the field of scholarly jazz research. Barr structured an undergraduate jazz studies curriculum model based on the compiled curricula of jazz programs and the recommendations of music educators and jazz musicians. From examination of the programs of the 15 colleges offering bachelor's degrees in jazz studies at that time, he determined six necessary competencies: jazz ensemble, jazz improvisation, rehearsal techniques for jazz ensemble, jazz keyboard, arranging for jazz ensemble, and jazz history and literature. Barr then surveyed jazz performers, collegiate jazz educators, and public school music educators, who ranked these competencies by priority. He created behavioral objectives and instructional guidelines for each competency. The curriculum was tailored to follow then-current NASM guidelines for a performance program, though at that time NASM did not provide specific requirements for jazz studies.

Private jazz lessons with a faculty member have become a standard element in collegiate jazz curricula.⁸ Barr (1974) added lessons, which he called applied private jazz study, to his curriculum model. This was the only part of the core curriculum not found in

⁸ These lessons are ideally provided by a teacher of the same instrument or voice, or at least very knowledgeable jazz teacher of another instrument or voice.

his compilation from jazz studies programs. However, Barr does not discuss why private jazz lessons were not part of the jazz studies programs of the day, nor does he provide more than a cursory rationale of why they should be included in his curriculum along with the other six more frequently discussed elements.

Several studies build on Barr's (1974) dissertation. Fischer (1999) studied jazz master's degree programs. He collected the course requirements and offerings of selected institutions in the United States, compared and contrasted them, and established a composite sketch of a typical American graduate jazz program and curriculum. Balfour (1988) found that none of 27 California colleges and universities that he studied met all of Barr's recommendations and guidelines. Hinkel (1977) applied Barr's guidelines to Florida schools of music and found most programs had limited jazz offerings. Describing Barr's model as having "complete" jazz studies coverage, he suggested a middle ground of "sufficient" coverage for schools that are building their programs. This includes four "core" courses: Ensemble, Improvisation, Arranging and Composition, and Survey of History and Development.

Elliott (1983) provided a descriptive and philosophical analysis of jazz in Canadian music education. For the descriptive portion of the research, he surveyed Canadian post-secondary educators to determine the jazz offerings in their respective programs. Expanding upon Barr's six competencies, Elliott compiled 15 items that jazz programs offer, which are listed here in order of percentile from highest to lowest: ensemble, history, improvisation technique, combo, improvisation pedagogy, keyboard studies, arranging, ensemble pedagogy, educational philosophy, jazz in general music,

combo pedagogy, Canadian jazz studies, vocal technique, jazz choir, and jazz string pedagogy.

Kennedy (2005) focused on the curriculum specializations (majors) of U.S. music conservatories and schools of music that offer bachelor's degrees in music. He found that, once established, core requirements remain static for long periods of time. Kennedy determined that the focus of these institutions remained almost completely in the Western European art music tradition, and aside from jazz studies, all other majors related very little to contemporary trends in music.

Javors (2001) interviewed seven world-class jazz musicians (Ron Bridgewater, Hal Galper, David Liebman, Rufus Reid, Bobby Shew, Ed Soph, and Phil Woods) who learned their craft outside of academia and later became successful jazz educators. Using interview data in combination with his own contrasting experience as a performer who studied jazz in the academy, he provided a series of recommendations to improve collegiate jazz programs. Some of the suggestions are administrative while others are methodological recommendations for faculty teaching jazz courses. Many of the recommendations involve curriculum, as curriculum is created at the both the administrative and faculty level. Those suggestions are listed below:

Administrative:

- 8) Minimize excessive extra-academic and non-jazz based courses for jazz studies majors.
- 9) Allow ensemble and playing-oriented courses to assume primary credence rather than a secondary role by drastically increasing the quantity and emphasis of them.
- 10) Find ways to additionally maximize interactive performance opportunities for students within the curriculum.
- 11) Increase the presence of small groups to at least the same level of big bands within jazz programs.

- 12) Facilitate and require private jazz lessons for jazz studies majors at a much greater emphasis than applied classical lessons.
- 13) Introduce and increase music business offerings and make them requirements for completion of the degree.

Methodological (Faculty):

- 14) Emphasize the differences between the indigenous and collegiate climates more frequently, creatively searching for ways to accommodate a greater marriage between them.
- 15) Strongly encourage the core qualities and values of "street learning" such as passion, self-motivation, mastery learning, etc., in all interactions.
- 16) Clearly acknowledge the state of modern culture as far as working musicians are concerned, and prepare students according to these realities.
- 17) Require students to interact musically and professionally within their region as much as possible, particularly in endeavors independent of the school.
- 18) Implore student initiative inside and outside of the curriculum at all times and evaluate it within the degree program.
- 19) Encourage depth of musical content over breadth of content for jazz performance majors.
- 20) Encourage independent thinking in students rather than a prescription to standardized teaching and methods.
- 21) Find creative ways to focus on the aspects of jazz that are not possible to convey through symbolic means, such as group interplay, emotional conviction, and time feel/groove.
- 22) Explore ways to help foster artistic individuality through flexible, compelling approaches.
- 23) Increase curricular emphasis on repertoire knowledge (standard tunes) and the tradition (as an evolving art form).
- 24) Excessively increase aural transcription.
- 25) Minimize visual types of discourse in favor of aural ones in all jazz classes—less books/more ear-based learning.
- 26) Increase activities that focus on listening critically and discernibly within all music classes.
- 27) Focus on improvisational and stylistic issues in jazz ensembles with the same intensity as is precision and accuracy. (pp. 159-161)

In essence, Javors (2001) recommended that educators and administrators shift the curriculum of jazz studies programs to advance the “street learning” method used by jazz musicians before academic study became a widespread option (p. 148). In suggesting ways to implement these “informal learning approaches” (p. 17) in school settings, his research to some degree mirrors Green’s (2001, 2008) studies concerning popular music,

though Javors did not design an empirical study to evaluate the practices in schools as Green (2008) did.⁹ Javors shared Kennedy's (2005) concern over the conservatism of music school administrations and their guiding philosophies, although his interviews with jazz educators did not elicit suggestions regarding how to enact curriculum change.

García (2010) recently addressed the process of obtaining approval for jazz curricula from educational institutions. He interviewed more than 40 jazz educators on the issue and then summarized his experience getting the jazz curriculum approved at Virginia Commonwealth University, where he is Director of Jazz Studies. García and his fellow jazz educators noted the difficulty in finding curricular compromises between the jazz and classical faculty, the latter of which often have limited knowledge of jazz.

The existing research on collegiate jazz curricula concerns curricular design, criticism of curricula, suggestions for improvement, advocacy, and enacting curricular change. Though many of these studies are decades old at this point, they help to establish context for a somewhat standard collegiate jazz curriculum in North America, which helps to explain some of the experiences that contemporary jazz studies majors may undertake in their programs of study. Some of this research has helped to establish a dialogue of critical feedback that must continue if jazz educators are to consider possibilities for curricular change.

Connecting collegiate jazz studies and music education programs. Barr (1974) called for greater cross-pollination between the fields of jazz studies and music education. He organized his curriculum to prepare jazz students for careers as jazz

⁹ Green's (2008) research concerned students in secondary school contexts, not colleges or universities.

educators as well as careers in performance. Barr also recommended that jazz departments offer classes for music education majors such as an Educator's Jazz Ensemble and Jazz Pedagogy. Several scholars echoed Barr in calling for a jazz pedagogy component in music education programs (Balfour, 1988; Elliott, 1983; Hennessey, 1995; Hinkel, 1977; Jones, 2009).

To some extent, jazz education manages to permeate university music curricula outside of specific jazz courses. Elliott (1983) found that more jazz experiences were "available" than "offered," meaning students could learn and participate in jazz in not-for-credit (ad hoc) instances, as part of more general classes, or in courses offered by affiliated institutions. Johnson (1985) considered this issue with regard to American collegiate music programs and determined that jazz courses have become an important part of the non-jazz music major curriculum both in terms of required courses and jazz units included in other music courses.

Criticisms (and responses to criticism) of formalized jazz education. Ake (2012) noted that the migration of jazz from "the proverbial street" to academic environments has drawn substantial criticism: "This far-reaching and seemingly inexorable move from clubs to schools remains ignored, marginalized, or denigrated throughout a wide range of jazz discourse" (p. 238). Some reoccurring criticisms of formalized jazz education concern student homogeneity, emphasis on big band, and authenticity.

Student homogeneity. A common criticism of formalized jazz education is that students learn an increasingly standardized set of improvisation guidelines and thus end up with a homogenized style (Berliner, 1994; Collier, 1993; Goldman, 2010; Kennedy,

2002; Nicholson, 2005; Wilf, 2010). Dave Liebman admitted that “with the proliferation of jazz education at all levels and people like myself explaining the nitty gritty, the obvious byproduct of streamlining is conformity” (Nicholson, 2005, p. 101). Jazz pianist and educator Hal Galper confirmed this problem: “When you have a large classroom of students being told ‘you play this scale over that chord,’ they’re all going to play that chord that way” (Nicholson, 2005, p. 101). Kennedy (2002) blamed collegiate jazz programs for producing students with musical skills but lacking in jazz artistry:

Even fifty years after the movement began, “jazz education” has yet to reach any of the serious artistic goals that the term would imply. Much of the reason for this failure, at least in the USA, is that most undergraduate-level jazz programs are concerned more with creating generic professional musicians and educators than jazz musicians. (p. 398)

In response to Kennedy, Ake (2012) compiled the aforementioned list of 147 exemplary American musicians born after 1950 who studied jazz for at least some time in American colleges or universities. The list is replete with many of today’s most important jazz musicians, such as Joe Lovano, Branford Marsalis, and Maria Schneider. “This list,” Ake posited, “plainly illustrates the impact of school-trained performers and composers on all aspects of jazz over the past four decades or more and makes it difficult to justify Kennedy’s portrayal of jazz education in the United States as a ‘failure’” (p. 243).

Goldman (2010) studied ten exceptional professional jazz musicians with “unique voices” on their respective instruments in order to determine how jazz musicians develop their individual musical style in academia. Eight of the ten subjects agreed that they had noticed what Goldman called “sonic uniformity” or “student homogenization.” Guitarist Mary Halvorson observed that “there were a few students that were very creative, but a lot of it was cookie cutter, formulaic stuff. For example, there were several

guitar players who sounded exactly like Pat Metheny or Wes Montgomery” (p. 67).

Goldman also compiled a set of explanations for student homogenization, which included:

- a standardized curriculum;
- a trade school approach;
- group polarization within institutions;
- the overriding goal of obtaining a certain level of proficiency;
- a lack of a basic musical foundation, not approaching the development of a unique voice as a starting point;
- a lack of real world performing experiences;
- the impressionability of young students;
- a sense of entitlement among students as opposed to self-learning. (pp. 68- 69)

Some of Goldman’s (2010) participants rejected the concept of student homogenization. Keyboardist Adam Benjamin posited that:

I think it’s primarily a myth. I wonder whether there’s a greater homogeneity among young musicians graduating from school now as opposed to in earlier years when school wasn’t such a common thing. . . . I doubt if young musicians sound more like each other now than they did in 1920, 1950, or 1970. (p. 69)

Several participants agreed that “the emergence of exceptional musicians and unique voices from post-secondary institutions points to the viability of formal jazz education” (p. 70). Other participants indicated that it takes more time than the college years to find a unique musical voice (pp. 70-71).

Goldman (2012) concluded that:

- the jazz discourse overstates the gravity of the call for change;
- exceptional jazz musicians engage in additional learning experiences based on the jazz tradition;
- a unique voice develops concurrently with learning about jazz music generally;
- institutions provide a viable option for learning about jazz and developing an individual style if students supplement their formal education with self-directed learning. (p. ii)

The findings of Goldman's research may differ from those of Javors (2001) because Goldman's participants were younger and thus of a generation more accustomed to institutional jazz education. All of Goldman's participants studied music in college, whereas only some of Javors's participants attended music school.

Wilf (2010) also addressed the issue of whether institutions transformed jazz from "variegated and humane" to "sterile and sanitary" (p. 146). He concluded that creative practice can occur inside of an institution such as a collegiate jazz program:

Jazz educators and students ask themselves time and again how to live under modernity's instantiations of rationalization without allowing its soullessness to vampirically colonize humanness and affect. However, they often find ways to do precisely that; these tactics cut across the assumption, widely circulated in modern sociology and anthropology, that creative practice and institutionalization are inherently antithetical to one another. (p. 239)

He found that as students digested standardized musical information, they then applied that information in new and creative ways, such as a series of ear training games they played with each other. One of these was the "who is playing this" game, in which the students attempted to identify a master jazz player on a recording only by sound. This game, Wilf believed, helped students to identify a distinct performer, and he also deemed that it would help students to identify the characteristics and value of an individual sound as they went about developing distinct musical identities themselves.

Emphasis on big band. Some scholars and jazz educators (Collier, 1993; Elliott, 1983, Javors, 2001; Prouty, 2002; Sarath, 1993) bemoan the emphasis on big band¹⁰ in jazz studies programs. Sarath (1993) concluded that "it can safely be stated that the big

¹⁰ Big band refers to a large jazz group that generally has five saxophones, four trombones, four to five trumpets, piano, bass, drums, and optionally a guitar. Other terms for big band include jazz ensemble, jazz orchestra, jazz band, and dance band.

band is the center of most programs,” which he indicated is limiting because a big band “does not provide an adequate foundation for development of the comprehensive skills needed by the jazz artist” (p. 38). He opined that big bands do not allow all participants to pursue improvisation and that they only offer access to a limited segment of jazz’s diverse stylistic possibilities. Sarath recommended that institutions attempt to establish a small ensemble to large ensemble ratio of 3:1 or 4:1. Considering that jazz’s emphasis shifted from large ensembles to small groups or combos in the 1940s (DeVeaux, 1997), and also considering that it likely takes approximately three or four combos to total the number of musicians in a big band, this suggestion seems appropriate. Elliott (1983) confirmed the same emphasis in Canadian jazz education:

For unfortunately, the stage band as a means of jazz education does not provide the context most conducive to the development of jazz improvisation abilities nor do its instrumentation and traditions allow significant numbers of students to experience the considerable variety of jazz styles that exist beyond the big band swing repertoire and the pop-rock arrangements most often utilized. (p. 100)

Prouty (2002) noted that the big band is the sort of large ensemble that music schools seem to favor, and he added that when jazz entered the academy, jazz ensemble playing was a more marketable skill than it is now. Carter (1977), although also critical of the emphasis on big band, admitted that large ensembles do give the most number of students the opportunity to simultaneously experience jazz at once. The big band remains the symbol of jazz education in many universities such as North Texas. UNT’s One O’Clock Lab Band, the department’s top large ensemble, has such prominence in the institution that it has its own tab on their jazz studies website, along with Admissions & Auditions, Events Calendar, Workshops, Order CDs, and Search This Site (“UNT Division of Jazz Studies,” 2012).

Authenticity and general effectiveness. Javors's aforementioned dissertation (2001) identified a series of problems with collegiate jazz education. As previously stated, he objected to the Eurocentric teaching methods that predominate American schools in lieu of "African-based concepts" (p. 158) such as the aural tradition and an overwhelming focus on performance. Javors expressed that jazz departments need to be more selective when admitting students. He also criticized the collegiate hiring practice of selecting faculty with advanced degrees as opposed to the best performers who may not have the academic credentials. Javors does not address the actual teaching abilities of exceptional performers, who may or may not be interested in teaching and who may or may not have strong pedagogical skills.

Perhaps Javors's (2001) sharpest criticism concerns his thoughts on the impossibility of authenticity in the academy:

Once it is established and accepted that certain qualified programs or students will pursue jazz, an admission needs to be made. Any goal that encompasses teaching jazz music authentically within the context of an academic environment is entirely futile, in the same way as it would be in any field where the schooling was intended to mimic verbatim the actual workforce. It is impossible to mimic the training or apprenticeships that are offered by the 'street environment.' This is analogous to the myriad of individuals who cannot fluently speak a foreign language that they studied in school. Although they are well-versed in the linguistic technicalities, the students are unaware of the subtleties that natives, whom [*sic*] have learned the same language through cultural interaction, take for granted. For a student to truly speak any foreign language fluently, they must expose themselves to that foreign culture. (p. 155)

This argument denies the potential usefulness of the school in preparing students to enter the "workforce" not necessarily as masters but as knowledgeable practitioners capable of learning quickly on the job. Javors later described institutional jazz departments as having an "insular nature" (p. 150), and he suggested that both students and faculty do

not interact enough with the out-of-school jazz community. His assertions concerning students should be regarded with skepticism, as he relied solely on interviews of jazz faculty and did not include students in his study. Though he called for “greater marriage between the collegiate and indigenous climates” (p. 166), his summary and conclusions chapter do not address the academy’s ability to offer anything of intrinsic value to this marriage with the exception of providing students exposure to jazz.

Criticisms of postsecondary jazz departments are potentially helpful. Schools of music—and the departments within them—can always improve, and the critical dialogue in scholarship and pedagogy can help to improve both curriculum and pedagogy. Nevertheless, some of these criticisms do not address important questions. Javors (2001) and Galper (1993), staunch critics of collegiate jazz education, have insisted that the “street method” works, but for whom has it worked? In Javors’s dissertation, the history of how previous generations of jazz musicians learned is recounted by the Bobby Shews and Hal Galpers of the world—in other words, the winners. The stories of other musicians of those generations who attempted to master jazz via the street method and did not succeed are conspicuously absent.

If Javors (2001) and Galper (1993) are actually comparing those older masters against a cross section of today’s students, the methods of yesteryear will inevitably seem more effective and those of today will appear more flawed. Even the platitude that the jazz masters of the past are superior to the best players of today can only be considered a value judgment and not factual. Jazz masters have often been critical of new and emerging styles and the musicians who play them, as exemplified by Cab Calloway

derisively referring to Dizzy Gillespie's bebop improvisations as "Chinese music" (Treitler, 1996).

Summary of jazz education research. Jazz education research is a developing field within music scholarship that needs more attention. In addition to research concerning jazz programs and the faculty who teach in them, we need more data on student experience. The present study has built upon and has contributed to research concerning jazz student perspective (Dorian et al., 2001; Goodrich, 2005; Prouty, 2002; Ramnunan, 2001; Wilf, 2010) and out-of-school musical engagement (Goldman, 2010; Goodrich, 2005; Wilf, 2010). Findings from this study suggest implications that relate to the characterization of jazz study in academia (see Chapter 6).

Informal Learning in Music and Related Jazz Research

Informal learning in music education in general. The notion of informal learning is currently a much-debated and discussed issue in music education research circles, largely in response to the influential studies of Lucy Green (2001, 2008). Green's (2001) description of formal music education establishes a helpful context:

During the last hundred and fifty years or so, many societies all over the world have developed complex systems of formal music education based on Western models, common to most of which are one or more of the following: educational institutions from primary schools to conservatories, partly involving or entirely dedicated to the teaching and learning of music; instrumental and vocal training programmes running either within or alongside these institutions; written curricula, syllabuses or explicit teaching traditions; professional teachers, lectures or "master musicians" who in most cases possess some form of relevant qualifications; systematic assessment mechanisms such as grade exams, national school exams or university exams; a variety of qualifications such as diplomas and degrees; music notation, which is sometimes regarded as peripheral, but most usually, central; and, finally, a body of literature, including texts on music, pedagogical texts and teaching materials. (pp. 3-4)

Green (2001) thereafter provided her definition of informal music learning practices in contrast:

Alongside, or instead of formal music education there are always, in every society, other ways of passing on or acquiring musical skills and knowledge. These involve what I will refer to as ‘informal music learning practices’, which share few or none of the defining features of formal music education suggested earlier. Rather, within these traditions, young musicians largely teach themselves or ‘pick up’ skills and knowledge, usually with the help or encouragement of their family and peers, by watching and imitating musicians around them, and by making reference to recordings or performances and other live events involving their chosen music. (p. 5)

Although Green has become a prominent figure in the discourse of informal learning in music education, she is neither the first music education researcher to broach the issue nor the first to study rock bands from a music education perspective. An earlier example comes from Campbell (1995), who studied two Seattle garage bands. All nine band members of the two bands were White males between the ages of 14 and 16.

Campbell described the band members’ learning processes this way:

Without guidance from the outside, they were listening carefully in order to be able to copy recording performances. They were “getting songs” and the skills coincident with performing them, and acting as models for each other’s emulation, and as diligent students. More rarely, they were “writing” songs, composing without notation music that fit their rock music sensibilities. (p. 15)

Although she did not use word “informal” in this article, Campbell identified several aspects of what some people call informal learning in current music education discourse. Those aspects included peer teaching, learning music by listening and imitating, and the avoidance of written notation.

Green’s (2001) research continued in this vein of studying those who played “Anglo-American guitar-based pop and rock music” (p. 9). She studied 14 musicians aged 15 to 50 in order to determine their “informal learning practices, attitudes and

values,” including their opinions concerning formal music education (p. 7). Green’s findings on the informal learning techniques used were similar to Campbell’s (1995): listening and copying recordings were the most predominant learning techniques used; also common was either pair or group learning in which music was passed along by demonstration and imitation. While some of the musicians used some form of written notation, aural learning processes were typically more prominent. With regard to attitudes concerning classical music, she discovered that seven of the nine musicians who took private classical music lessons learned little from them, and the nine musicians who experienced classroom education were alienated by the experience (p. 148).

Green’s (2008) empirical follow-up study involved designing and instituting a school-based music curriculum using the informal music learning practices developed from interview data in her study of popular musicians (2001). The seven stages of her curriculum included units on learning songs by listening to recordings, composing using informal techniques, and eventually approaching classical music using informal practices. The curriculum allowed students to self-direct their learning “in relation to pace, structure, and progression” (p. 104). This study required teachers to assume a different role than they were generally accustomed to, namely to establish ground rules for behavior, set the task, and then to stand back and observe. They were instructed to only provide suggestions and assistance if the students requested it. When assistance was requested, teachers often had to learn alongside their students, as they were not necessarily experienced in copying music from recordings or playing all of the available instruments. The teachers generally found this process challenging.

In the wake of Green's work, some (Folkestad, 2006; Jaffurs, 2004, 2006) have sought a less dichotomous understanding of formal and informal musical practices. Folkestad proposed that "formal – informal should not be regarded as a dichotomy, but rather as the two poles of a continuum, and that in most learning situations, both these aspects of learning are in various degrees present and interacting in the learning process" (p. 143). He also concluded that informal and formal learning techniques are not tied to place: "Accordingly, the distinction between formal and informal learning should not be seen as primarily physical; formal learning as equivalent to learning in school versus informal learning as a description of learning outside school" (p. 142). Therefore, formal learning can also occur outside the institution and informal learning can occur inside it.

Jaffurs (2004) proposed a potential new definition of musicality intended to be applicable to both formal and informal music learning practices: "Musicality is to be technically proficient and expressive on an instrument or voice," and "musicality is to compose good music" (p.147). Jaffurs (2006) later advocated a both/and approach to formal and informal music environments, both of which may spur "the musical development of the whole child" (p. 25).

Jazz research that relates to Green's (2001) conceptions of informal music learning practices and formal music education. Green (2001) claimed that "alongside or instead of formal music education, there are always, in every society, other ways of passing on and acquiring musical skills and knowledge" (p. 5). Though she developed her aforementioned definition of informal music learning practices from interview data on popular musicians, it is possible that musicians of other genres and from other cultures could engage in similar practices. As I will detail below, some of the ways in which jazz

musicians gain knowledge bear similarity to the ways in which Green found that popular musicians learn.

Aural modeling. Scholars and jazz practitioners (Berliner, 1994; Campbell, 1991; Galper, 1993; Javors, 2001) consider aural modeling—listening to and then playing or singing back musical phrases—to be the primary way in which jazz is learned. Campbell (1991) wrote that “the importance of observation and listening in the development of a jazz musician cannot be overestimated. At every level, from novice to master, the ear is trained to listen closely to the course a musician follows vocally or with his instrument” (p. 180). Prouty (2006), however, pointed out that “a rigid classification as either ‘oral’ or ‘written’ fails to explain what is really happening in the learning and performance of jazz” (p. 331). Javors’s (2001) aforementioned criticism of institutionalized jazz concerns the academy’s move too far towards notation-based jazz learning and theoretical understanding (formal) and away from aural modeling and the mentor/student relationship (informal) by which jazz musicians traditionally learned.

Aural modeling in the jazz context is largely analogous to an important way in which popular musicians learn, according to Green (2001): “by watching and imitating musicians around them and by making references to recordings or performances and other live events involving their chosen music” (p. 5). Prouty (2006) and Javors (2001), though coming to different conclusions, both highlighted that jazz musicians learn both aurally and from written notation, whereas Green (2001) did not list reading music as a learning practice of popular musicians.

Hanging out, sitting in, joining a band, and paying dues. Chapter 2 of ethnomusicologist Paul Berliner’s *Thinking in Jazz* (1994) contains perhaps the most

thorough description of the learning methods used by jazz musicians, many of which could be described as at least somewhat informal. Berliner found that “for almost a century, the jazz community has functioned as a large educational system for producing, preserving, and transmitting musical knowledge, preparing students for the demands of a jazz career through its particularized methods and forums” (p. 37).

One method of information transfer Berliner discovered was “hanging out,” a “way for young artists to share information . . . through informal study sessions, a mixture of socializing, shoptalk, and demonstrations” (p. 37). Sometimes, this involved groups or pairs of young musicians working together, whereas at other times, it encompassed more of a mentor and pupil relationship. Jazz players often establish learning groups with other practitioners of their own instrument, though not always.

Despite describing hanging out as informal, Berliner found that many aspiring jazz musicians took a very studious approach. Trumpeter Tommy Turrentine, one of the jazz musicians Berliner interviewed, explained that “most of the guys were self-taught, but they really went into the academic, the mechanics of music, so thoroughly. Other guys went to school, and they would pass their knowledge to one another” (p. 37). While still in high school, Detroit pianist Barry Harris became such a gifted teacher and theoretician that a young John Coltrane traveled from Philadelphia to study with him (p. 38). Coltrane later famously investigated Russian-born composer Nicolas Slonimsky’s book *Thesaurus of Scales and Melodic Patterns* and gleaned some of his improvisational vocabulary from it (Bair, 2003). “Ultimately,” claimed Berliner (1994), “associations between jazz artists trained by ear in African American music and those with additional

academic training blend differing worlds of musical knowledge, thus contributing to a mutual artistic exchange that continually enriches jazz tradition” (p. 55).

Berliner (1994) identified the jazz jam session as another essential informal jazz learning experience. At sessions, aspiring and professional musicians were allowed to both experiment and demonstrate the current state of their abilities in front of an audience of other musicians and jazz fans. Jam sessions have particular parameters that may vary somewhat from session to session. Usually, musicians who participated—playing in a jam session is called “sitting in”—were expected to have memorized the appropriate songs before taking the stage. Some sessions were known as “cutting sessions” and were more competitive, with each improvising musician playing with the intent of establishing musical superiority. Jam sessions, whether highly competitive or otherwise, provided a public forum for its practitioners to work on their craft and also helped to create a social hub for jazz musicians.

Jazz musicians also informed Berliner (1994) that much of their learning took place in professional affiliations with bands. Some advancing players were able to increase their competence on the bandstand, starting with neighborhood bands and then moving on to more established groups and potentially renowned bands. In addition to a jam session, it was sometimes possible for a musician to sit in with a band while they performed, usually at the invitation of the bandleader.

Despite the generally supportive atmosphere of the jazz community, musicians described the process of learning their craft as extremely difficult (Berliner, 1994). The process of putting in countless practice hours, sorting out information from various mentors, proving oneself to more experienced jazz peers and professionals, and showing

resilience after inevitable failures is encompassed in the term “paying dues” (p. 51). The reality of paying dues helps to debunk the myth of the jazz musician who is born with the ability to improvise.

Berliner’s (1994) description of hanging out for jazz musicians bears some similarity to part of Green’s (2001) definition of the informal music learning practices of popular musicians, who “‘pick up’ skills and knowledge, usually with the help or encouragement of their family and peers” (p. 5). One key difference between Berliner’s and Green’s depiction of their respective learners was that some aspiring jazz musicians were able to find mentors in the community, whereas the popular musicians generally did not. Another difference was that some jazz musicians attended school, developed theoretical systems, and learned by reading music from books, which suggests that jazz musicians can also learn in ways that relate to Green’s (2001) definition of formal music education as well as informal learning practices. Most of the learning that Berliner described, however, could be said to align more closely with Green’s conception of informal learning practices.

Scholarship addressing Lucy Green’s research through the lens of jazz. Gatién (2009) may be the only scholar thus far who has thoroughly considered Lucy Green’s (2008) research from a jazz perspective. He identified commonalities between jazz and popular musicians with regard to what he called their “modes of transmission” (p. 95):

Coltrane, Rollins, and many other jazz musicians, seem to have acquired these skills largely through aural processes (primarily listening to and playing along with recordings), and often in the context of peer groups (along the lines described by Lucy Green). (p. 109)

However, Gatien viewed the commonalities between the learning processes of jazz and popular musicians as occurring only in the past, before institutional jazz education or relevant pedagogical texts were widespread:

Prior to Jazz Education . . . jazz was transmitted in ways that are demonstrably similar to those described by Lucy Green. Students did not have access to books or printed music that codified the process of developing fluency, and therefore were left to their own devices. (p. 107)

Gatien's (2009) assertion that "Jazz Education has changed the modes of transmission in the jazz tradition" (p. 96) seems at odds with findings from recent studies (Goodrich, 2005; Kelly, 2013; Wilf, 2010) that indicate jazz students have continued to learn from hanging out and by engaging in aural modeling, as Berliner (1994) reported that aspiring jazz musicians had done in previous generations. Students may now have more options to learn about jazz, such as collegiate programs and jazz books, but this does not necessarily imply that the current generation has completely eschewed the modes of transmission of the past.

Summary of Informal Learning in Music. Some members of the music education profession are currently wrestling with how to best integrate elements of informal learning practices—mostly through the vehicle of popular music—into formalized school curricula. This may be due to the influence of Green's (2001, 2008) dynamic research, or it may be that the profession has reached a tipping point and is ready to change because in-school music and out-of-school musical practices have never been more disparate (Kratus, 2007).

In the wake of Green (2001, 2008), more nuanced understandings of informal musical learning are solidifying. Folkestad's (2006) distinction that "formal and informal

learning should not be seen as primarily physical” (p. 142)—or in other words that these types of learning are not necessarily tied to a particular place—is of paramount importance. Informal music learning practices, as Green’s (2008) research showed, can be brought into formal environments (schools) and can be applied to musical genres that are usually studied formally (such as classical music) with positive results. In addition, in his ethnomusicological research, Berliner (1994) found that jazz musicians who learned their craft outside of educational institutions used a mix of what Green (2001) might have called formal and informal learning practices but tended more toward the informal.

In-School and Out-of-School Learning

As previously noted by Folkestad (2006), the discussion of formal and informal learning is not synonymous with that of in-school and out-of-school learning. As opposed to criticisms of academia that dub school as a poor preparation for “real life,” other conceptions of education encompass institutional learning and out-of-school learning as being parts of a broader whole.

Lifelong learning and lifelong education. Lifelong learning has been a major area of scholarly study since the 1960s (Candy, 1991). Knapper and Cropley (2000) described the distinction between lifelong learning and education this way: “Lifelong education is the system and lifelong learning is the content, the goal, and the result” (p. 6). Those two authors further defined lifelong education:

... as a reaction against certain features of existing education practice. It includes a rejection of authoritarianism (but not necessarily authority), unwillingness to accept that school is the dominant institution in all learning and dissatisfaction with the view that all necessary qualifications can be acquired during a brief period of learning prior to commencement of the working life. (p. 7)

The Unesco Institute of Education identified lifelong education as having the following characteristics:

1. Last the whole life of each individual;
2. Lead to the systematic acquisition, renewal, upgrading and completion of knowledge, skills and attitudes made necessary but constantly changing conditions in which people now live;
3. Have, as its ultimate goal, promotion of the self-fulfillment of each individual;
4. Be dependent for its successful implementation on people's increasing ability and motivation to engage in self-directed learning activities;
5. Acknowledge the contribution of all available influences, including formal, non-formal and informal. (as cited in Candy, 1991, p. 15)

Because of its rejection of the centrality of school in education (and the repudiation of learning as a school-aged phenomenon), the term “lifelong learning” has sometimes been used synonymously with adult education. However, as noted by Knapper and Cropley (2000), “lifelong learning is not confined to adulthood, otherwise it would not be lifelong” (p. 28).

With regard to lifelong learning, Knapper and Cropley (2000) contributed the concepts of vertical and horizontal integration. Vertical integration is the connecting of educational steps as one moves through life. Horizontal integration, of greater interest in this dissertation, refers to the linking of learning from traditional institutions to that which is gleaned from non-institutional settings.

Knapper and Cropley (2000) created a related model concerning influences on learning (see p. 27 of their book for the physical representation of this model). This model indicates that not all learning experiences are amenable for institutionalization. In many other cases, however, the barrier between realms of institutionally amenable and not amenable is flexible. In order to theoretically improve an educational experience, one

could shift the barrier to one side or another, which could either make school experiences more like everyday life or make a less-formalized activity more academic.

Making in-school music more like out-of-school music. Several scholars (Green, 2001, 2008; Gustavson, 2007; Kratus, 2007; Rodriguez, 2004; Williams, 2007) have suggested ways to shift in-school music education curricula to more closely match out-of-school musical practices. This discourse tends to focus on the incorporation of popular music in primary and secondary schools, and it intersects with scholarship concerning informal and formal music education. Although Javors's (2001) research concerned jazz in collegiate institutions, his call to change jazz curricula to embody an out-of-school model—specifically the “street method”—bears some similarity to the positions of the aforementioned scholars.

Referencing Malcolm Gladwell (2000), Kratus (2007) suggested that music education was at a tipping point, where it would (or at least should) shift in a more contemporary direction to better address students' lives. Gustavson (2007), inspired by a student musician named Gil who was a talented turntablist, posited that pedagogy should be influenced by the creative practices of young people. He suggested a model of the modern teacher in which the teacher is a facilitator and a designer of learning experience, is interested in working with students, and views him or herself as a professional amateur, open to new ideas and believing in the creativity of others.

Crossfading. While investigating students in a high school songwriting and technology class, Tobias (2014) found that the students' in-school and out-of-school musical engagement related to each other. He dubbed this overlap as crossfading, and he suggested that “music education might consider the metaphor of crossfading between

students' musical experience in and out of school" (p. 15). He further posited that certain musical curricula, such as that of the songwriting and technology class, helped to foster these sort of beneficial musical interactions. Tobias concluded that "creating and researching such curricular opportunities is essential to music education's relevancy in contemporary society" (p. 15).

Summary of In-School and Out-of-School Learning. From the domain of lifelong learning, the concept of horizontal integration (Knapper & Cropley, 2000) concerns the connection between institutional learning and that which is learned from non-institutional settings. Tobias's notion of crossfading (2014) bears similarity to horizontal integration in the context of music. Both suggest the value and dynamic interaction of in-school and out-of-school learning and experience. Knapper and Cropley also noted that the boundary between learning experiences that are amenable for institutionalization and those which are not amenable can shift, which could either make academic experience more like everyday life or make a less-formalized activity more school-like. Indeed, various scholars (Green, 2001, 2008; Gustavson, 2007; Kratus, 2007; Javors, 2001; Rodriguez, 2004; Williams, 2007) have suggested ways to shift in-school musical practice toward what are generally regarded as out-of-school models.

Chapter Summary

Research on jazz education, informal learning in music education, and scholarship concerning in-school and out-of-school learning informed this study. Research concerning the out-of-school musical engagements of jazz students (Goldman, 2010; Goodrich, 2005; Kelly 2013; Wilf, 2010) was particularly relevant, as were studies that

addressed the perspective of jazz students (Dorian et al., 2001; Goodrich; 2005; Kelly, 2013; Prouty, 2002; Ramnunan, 2001; Wilf, 2010).

Points of convergence were found with research concerning how jazz musicians learn (Berliner, 1994; Galper, 1993; Javors, 2001) and other music education research addressing musical learning (Campbell, 1995; Folkestad, 2006; Green, 2001, 2008; Jaffurs, 2004, 2006) as well as the somewhat related discourse concerning in-school and out-of-school musical practice (Green, 2001, 2008; Gustavson, 2007; Kratus, 2007; Rodriguez, 2004; Tobias, 2014; Williams, 2007). The following chapter outlines the research design and methodology of the study.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

The purpose of this study was to investigate how undergraduate students enrolled in a jazz studies program engage with music during the times when they are not involved in their formal academic studies. This chapter discusses the design and methodology used to organize and undertake this study. It begins with a description of qualitative inquiry. I then define case study research and explain why a multiple-case study—and specifically a holistic multiple-case design—was the ideal approach. Next, I outline the time frame and phases involved in the study, including a rationale for sampling. I describe the curriculum and philosophy of Cactus University’s jazz program in order to provide the context necessary for determining which potential musical engagements are related to school activity. Thereafter, I outline the primary forms of data generation. I provide an explanation as to why the study’s intended theoretical framework was eventually discarded and when and why I changed the wording to Research Question 3. Next I describe the plan for interpretation and analysis of data. The chapter concludes with a discussion of researcher trustworthiness in qualitative research, along with a discussion of my role as a researcher.

Qualitative Inquiry

The purpose of this study was to determine how undergraduate students enrolled in a jazz studies program engage with music during the times in which they were not involved in their formal academic studies. I used qualitative methodology for the study. I was particularly interested in the subjective nature of the participants’ perspectives and experiences. Denzin and Lincoln (2011) indicated that “both qualitative and quantitative

researchers are concerned with the individual's point of view. However, qualitative investigators think they can get closer to the actor's perspective by detailed interviewing and observation" (p. 9). Goodrich's (2005) dissertation served as the primary precedent for a qualitative study concerning jazz students, and I shared his reasons for choosing qualitative methodology. Along with my interest in subjectivity and perspective, I needed means of interpreting the data that would illuminate the meanings and experiences of the participants, and I also desired methodology that allowed for my personal involvement as an observer and potentially as a participant-observer.

Glesne (2011) linked several qualitative methodologies—including case study—with the interpretivist paradigm, and she noted that “the ontological belief that tends to accompany interpretivist traditions portrays a world in which reality is socially constructed, complex, and ever changing” (p. 8). She furthered that “accessing the perspectives of several members of the same social group about some phenomena can begin to say something about cultural patterns of thought and action for that group” (p. 8). Qualitative study designs generally focus on in-depth, long-term interactions with relevant people in one or several sites (Glesne, 1999).

Case Study Research

Creswell (2007) categorized case study research as one of five approaches to qualitative inquiry and research design, along with narrative research, phenomenology, grounded theory, and ethnography. When compared to other research methodologies, Yin (2009) indicated that “case studies are the preferred method when (a) ‘how’ or ‘why’ questions are being posed, (b) the investigator has little control over events, and (c) the focus is on a contemporary phenomenon within a real-life context” (p. 2).

Case study research requires a bounded system (Creswell, 2007; Flyvbjerg, 2011; Glesne, 2011; Stake, 2005; Yin, 2009). Flyvbjerg explained the concept of a bounded system this way: “The decisive factor in defining a study as a case study is the choice of the individual unit of study and setting of its boundaries” (p. 301). Creswell defined bounded system as “a setting, a context” (p. 73) in which a case or cases are situated. Glesne (2011) noted that “defining something as ‘bounded’ often remains ambiguous, though, with the researcher deciding what will and what will not be included within the boundaries” (p. 22).

Stake (2005) identified three types of case study. An intrinsic case study “is undertaken because, first and last, one wants a better understanding of this particular case” (p. 445). In an instrumental case study, “a particular case is examined mainly to provide insight into an issue or to redraw a generalization” (p. 445). Stake described the multiple-case study this way:

A number of cases may be studied jointly in order to investigate a phenomenon, population, or general condition. . . . They are chosen because it is believed that understanding them will lead to better understanding, and perhaps better theorizing, about a still larger collection of cases. (pp. 445-446)

Yin (2009) indicated that case study designs—whether single case or multiple-case—can be either holistic or embedded. In a holistic design, each case is a single unit of analysis, while in an embedded design, multiple discrete subunits of analysis exist within each case. He provided a diagram for these four primary case study designs on p. 46.

Case Study Research in the Context of This Study

This study was an investigation of the out-of-school musical engagements of undergraduate students enrolled in a jazz studies program. Goodrich’s (2005) dissertation

contributed precedent as a jazz-related study with a case study design. He used a single-case design in which a high school jazz band was the case. Though I considered this design, I eventually settled on a holistic multiple-case design (Yin, 2009) in which the individual study participants were each separate cases. I came to that decision because I deemed that musical engagement outside of academic studies was somewhat nebulous as a case but was appropriate in partially establishing a bounded system for separate cases of individual participants. The holistic multiple-case design also seemed to better address my research questions, which are centered more around jazz students than on jazz departments.

This study's bounded system was based on the fact that each participant was enrolled in the jazz studies degree program at Cactus University. The study was also bound by its focus on the musical engagement of its participants among all other activities, and more specifically by a subset of their musical engagements: those that occurred outside of school. Additionally, the study was bound by time, as the data were generated over a single summer during which the participants were still enrolled in the degree program. This boundary was chosen to provide access to the participants during a timeframe in which they were most separated from their academic studies and therefore potentially pursuing other musical endeavors, and to fulfill the qualitative research parameter of prolonged engagement (Creswell, 2007).

My design for this study is an adaptation of Yin's (2009, p. 46) model for a holistic multiple-case design. Figure 1 shows my design applied to this study, including a description of what is inside and outside of the bounded system. This design differs somewhat from Yin's in that it includes a dotted line suggesting a somewhat permeable

bounded system. As noted in Chapter 1, I was aware that of the possibility of certain musical endeavors, such as a school-related trip, could blur the lines between in-school and out-of-school musical activity. The dotted lines surrounding the contexts of each participant's case also suggest the possibility of contextual overlap. In fact, this study's two focus group interviews (see the section on Interviews later in this chapter) guaranteed contextual interchange.

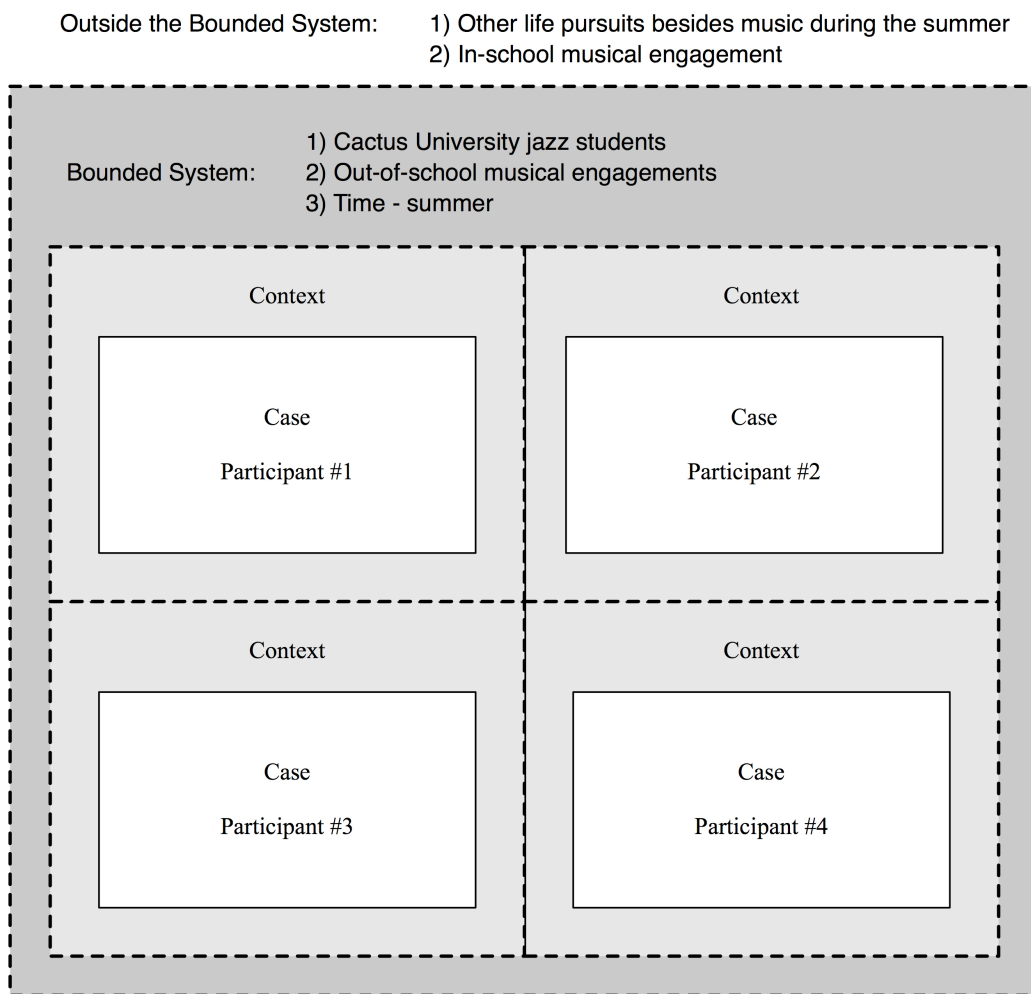


Figure 1. Study Design with Specifics Concerning the Bounded System

Institutional Review Board and Confidentiality

This study was granted exempt status for research through the Office of Research Integrity and Assurance at Arizona State University (see Appendix B). In order to satisfy their guidelines for confidentiality, the names of all people, places, institutions, and businesses that might identify the participants have been changed.

Time Frame and Phases

The core data for this study were generated during the summer of 2012. Specifically, I began generating data on May 3, the day after the last CU final exams finished, and I concluded on August 22, the day before classes began for the fall 2012 semester. However, some data were collected before the summer in the form of a survey distributed to all Cactus University jazz majors. The purpose of the survey was to provide data that assisted in the selection of four participants for the study. Phase I, therefore, was comprised of the designing, distribution, and analysis of the survey and the subsequent selection of the four participants. Phase II of the study began on May 3, 2012 and continued for a month, until June 2, 2012. This period of time was a trial period for the holistic multiple-case design. Phase III encompassed the remaining data generation until the end of the summer.

Phase I: survey, sampling, and case selection. Before selecting the participants, it was imperative to collect information about the CU undergraduate jazz studies majors. I needed to determine which students were to graduate before the study's data generation period of the summer. Those students were removed from the pool of potential participants, as this study concerned current jazz studies majors. Incoming jazz students were also excluded as potential participants, as they would not join the CU jazz studies

program until after the study. I also needed information in the form of basic demographics, the students' plans for the summer, and their potential interest in participating in this study. I generated this data with a survey (see Appendix C). The surveys were distributed both online via Zip Survey and in printed form.

Creswell (2007) suggested that the most common number of cases in a multiple-case study is either four or five (p. 76). After deciding on four cases, I then selected participants using purposeful sampling,¹¹ a strategy recommended for this sort of research (Stake, 2005). Creswell defined purposeful sampling as when “the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study” (p. 125).

Creswell (2007) indicated that he prefers to select “unusual cases in collective case studies and employs maximum variation as a sampling strategy to represent diverse cases” (p. 129). Stake acknowledged “variety” (p. 451) but above all stressed the opportunity to learn as the primary reason to select a case:

The researcher examines various interests in the phenomenon, selecting a case of some typicality but leaning toward those cases that seem to offer *opportunity to learn*. My choice would be to choose that case from which we feel we can learn the most. That may mean taking the one most accessible or the one we can spend the most time with. Potential for learning is a different and sometimes superior criterion to representativeness. Sometimes it is better to learn a lot from an atypical case than little from a seemingly typical case. . . . Even for collective case studies, selection by sampling of attributes should not be the highest priority. Balance and variety are important; opportunity to learn is often more important. (p. 451)

Accepting Stake's (2005) top priority of the opportunity to learn, I limited the group of potential participants to those who would be spending a majority of their summer in the

¹¹ Also called purposive sampling.

geographic area near the university, which allowed me to best generate data on four participants simultaneously.

Operational criteria. I sought to achieve both “balance and variety” by establishing a set of what Yin (2009) called “operational criteria” (p. 91). I used operational criteria in order to identify a sample of four participants who were somehow representative of the CU jazz program and potentially a collegiate jazz program in general: 1) primary instrument, 2) stage in program, 3) race, 4) gender, and 5) age.

1) Primary instrument. Instrumental jazz studies majors generally fall into one of two instrument categories: wind instruments and rhythm section instruments. The usual wind instruments include saxophones, trumpets, and trombones. The common rhythm section instruments are piano, bass, drums, and guitar. In her important work *Saying Something*, Ingrid Monson (1996) claimed:

A player’s instrument role is in turn viewed as having a long-term effect on his or her personality. The instrument may be cited in explanation of the player’s attitudes, modes of thinking, and musical perceptions: “He’s a drummer; that’s why he thinks like that.” (p. 27)

She also noted how rhythm section players have to learn how to work together in order to accompany soloists and establish core grooves for songs.

From my personal experience as a guitarist, I know that I identify as a rhythm section player, and therefore I share a certain bond and experience with other rhythm section players, even those who play piano, bass, and drums. As I understand it, that same type of association holds for wind players. Additionally, wind players and rhythm section players are hired for different gigs and for different reasons, and the musical lives of the players end up being somewhat different. Therefore, I decided to select two wind players

and two rhythm section players for the study.

2) *Stage in program.* The musical life of a student who has just completed the first year in a jazz studies program is likely to be different from that of a student who is soon to graduate. When selecting participants, I sought a range with regard to semesters remaining in the program.

3) *Race.* Students were provided the opportunity to self-identify their race on the preliminary survey. Collier (1993), who discussed race in the jazz academy using the dichotomy of Black and White, suggested several reasons why the typical jazz student is White. These include the inaccessibility of the academy for Black musicians in the 1950s as formalized jazz education coalesced, the resistance of Black musicians to an academic approach to the music, and the preponderance of White instructors. Whereas the majority of CU jazz majors were White, approximately 1/4 of them were non-White, with the majority of that subset of students being Hispanic/Latino. In order to best represent the racial makeup of the department, I selected three White participants and one Hispanic/Latino participant.

4) *Gender.* With the exception of pianists and vocalists, females have traditionally been excluded from jazz (Collier, 1995; McCord, 1995). Despite the fact that several performers in CU jazz ensembles are female, none of the jazz majors are. Therefore, I was not able to choose a female student as a case in this study.

5) *Age.* With regard to age, the overwhelming majority of the jazz students at CU were within the typical age range of undergraduate students. One student was in his sixties, and while he would have been a highly unique case, I concluded that his age rendered him too much of an outlier.

Participant cases. Each of the following participant cases consisted of a student from the jazz studies program at Cactus University who had been enrolled during the prior year and would remain in the program the following year. Each of them had previously completed the initial survey (see Appendix C). They then received a consent letter and signed a consent form agreeing to participate in the study (see Appendix D). The participants each chose their respective pseudonyms.

Dexter Jones. Dexter was a 20-year-old White saxophone player who would be entering his second year in the jazz studies program. After transferring from the classical saxophone degree program, Dexter saw himself as having less experience than many of his jazz student peers and was attempting to bridge the gap, though his heavy work schedule limited the time he had to concentrate on music.

Victor Wolff. Victor was a 20-year-old White pianist who would be entering his third year in the jazz studies program. A gifted player, he was already gigging and teaching extensively. Restless and somewhat self-critical, Victor at times struggled to find peak efficiency and consistency with his practicing and advancement as a musician.

William Baxter. William was a 21-year-old White trumpet player who would be entering his fourth year in the jazz studies program. Following the advice of his CU jazz trumpet instructor, William was in the midst of changing his trumpet embouchure.¹² He primarily devoted his summer to learning this new technique. This process called for him to avoid the types of live performing experiences that he likely would have participated in otherwise.

Pete Navarro. Pete was a 25-year-old Hispanic/Latino drummer and percussionist

¹² The embouchure is a term used to describe the lip position of a brass player.

who would be entering his third year in the jazz studies program in the following fall. Though Pete played a variety of paid musical engagements, including gigs and recording sessions, he was frustrated with most of this work, as he found most of the music to be repetitive and unchallenging and many of the musicians he played with to be uninspiring.

Phase II: confirming the model. Aside from the initial survey, I began generating data in Phase II. Primary forms of data generation will be described later in this chapter. Phase II was included in the study's design to provide me with a window of a month within which to change the model of the study, if the embedded single-case design¹³ (or some other design) seemed more appropriate based on the data. Glesne (2011) noted that reflexivity allows for the researcher to constantly reevaluate and potentially change aspects of a qualitative study while it is in process. Yin (2009) advised that "you should not think that a case study's design cannot be modified by new information or discovery during data collection. Such revelations can be enormously important, leading to your altering or modifying your original design" (p. 62). At the end of Phase II, data suggested that the experiences of the four participants were highly unique, so I chose to confirm the model of holistic multiple-case design.

Phase III: Fieldwork with a determined model. After solidifying the appropriate model in Phase II of the study, Phase III encompassed the remaining data generation until the end of the summer. Although my intent was to eventually settle on my model and move forward from there, Yin's (2009) statement above suggests that it is permissible to adjust the study even in Phase III. After Phase II, I chose to keep the

¹³ I had also initially considered an embedded single case design, in which the case was the out-of-school musical lives of CU jazz students, and the embedded units of analysis were the student participants themselves.

holistic multiple-case design for the remainder of the study. Data were suggesting that the participants' experiences were highly unique from one another and thus best considered as separate cases.

The Jazz Studies Program at Cactus University

In order to relate how the participants' out-of-school musical engagement compared to their engagement at school, it is essential to have an understanding of their school and jazz studies curriculum.

School of music. Cactus University, a large university in the U.S. southwest, houses a music school in which around 470 undergraduates and 380 students enroll each year ("Facts," n.d.) The school of music is NASM accredited. As of 2012, CU offered 26 different majors in the music program, including brass, composition & theory, conducting, jazz studies, keyboard, music education, musicology, music theatre/opera theatre, music therapy, organ, percussion, strings, voice, and woodwind ("Degrees," n.d.). The jazz studies program offered performance degrees at the bachelor's and master's level. ("Jazz," n.d.) In the 2011-12 school year, there were 33 undergraduate jazz studies majors and four master's students.

Faculty. The 2011-2012 school year marked pianist and Associate Professor Kenneth Martin's¹⁴ eighth year as Director of Jazz Studies. Lecturer Marvin Damon taught drum set and percussion and directed several ensembles. Several Faculty Associates¹⁵ taught private lessons on the instruments saxophone, trumpet, trombone, and guitar. Some of the Faculty Associates also taught other assorted classes and coached

¹⁴ The names of all people, places, institutions, and businesses that might identify the study's locale have been changed.

¹⁵ The title of Faculty Associate at Cactus University refers to part-time adjunct faculty.

ensembles. Jazz studies bass students studied either with the Associate Professor of Double Bass or his teaching assistant. Two other professors, one a musicologist and one a low brass specialist, periodically taught courses for the jazz area.

Curriculum and course offerings. The undergraduate jazz studies curriculum requires 120 class hours for graduation, 45 of which must be upper division hours. The coursework for the degree calls for a variety of jazz courses, general studies requirements, and other school of music requirements (see Appendix A for Cactus University 2012-2013 Jazz Studies Bachelor's Degree Program Major Map).

Jazz-related curriculum accounts for a majority of the coursework in the degree program. Requirements included eight semesters of studio instruction (private jazz lessons) and four semesters of jazz studio class, a course in which the private instructor and all members of an instrumental studio meet. Jazz majors also take six semesters of jazz improvisation and two semesters of jazz piano, following two semesters of basic class piano required of all music majors. Other CU jazz classes include jazz composition, arranging, jazz theory and ear training, and jazz pedagogy (the latter of which was not a required class for undergraduates).

Jazz majors are required to participate in large and small jazz ensembles. As of the 2011-2012 school year, CU had three official large jazz ensembles, including two big bands and a Latin jazz band. The aforementioned ad hoc Monday Night Jazz Lab Band was also offered in the spring. Small ensembles included a variety of jazz combos, with ensemble sizes anywhere from three to seven members. CU is somewhat unique in having a specified Latin jazz combo and a series of organ combos in which one member of the group plays a Hammond organ. CU has two Hammond organs on site.

CU jazz majors are required to perform both a junior and a senior recital. These are small ensemble recitals, though they may feature solo pieces. The student and his or her private instructor are responsible for choosing and organizing the music. Thereafter, the student selects the other members of the ensemble from within the CU school of music and leads rehearsals in preparation for the recital.

Transcription. Transcription,¹⁶ composition, and the learning of repertoire are activities that occur throughout the CU jazz experience. Transcribing is an essential part of the curriculum in private studio lessons and in classes on jazz improvisation, arranging, and jazz theory and ear training. Transcription also factors into the small jazz ensemble curriculum as well, as students often transcribe (actually notate) preexisting combo performances on recordings and distribute parts to the rest of the group to rehearse and perform.

Repertoire. The jazz department has a 93-piece repertoire list that includes standards, songs by jazz musicians, Brazilian bossa novas and sambas, and a few pop songs. Students work on memorizing and assimilating these songs over the course of their four years in the program, with a sub-list of pieces being required in each of eight semesters. The faculty collectively monitors progress on repertoire, among other things, during end-of-semester juries.

¹⁶ For jazz musicians, the term transcription has become a short hand vernacular term for a variety of different studios activities, including 1) playing along with a recorded solo of an excellent jazz player, 2) notating that solo on paper or with notational software, or 3) doing both. Transcription is thus the term that jazz musicians often use as opposed to aural modeling (Berliner, 1994), but again, as transcription can at times refer to written notation, the term in essence encompasses more than aural modeling.

Composition. In addition to assignments in the jazz composition and arranging classes, CU jazz students are required to compose at least one piece of music each semester. The studio teachers monitor this aspect of the curriculum.

Philosophy. Kenneth Martin, director of the Cactus University jazz studies program, sees trumpeter Clark Terry's model of jazz development of "imitate, assimilate, innovate" (as cited in Kelly, 2013) as a philosophy that guides the CU jazz curriculum. He frequently says that all musical study is in some way imitative. The imitation process is built into the curriculum of all CU jazz offerings. This usually implies listening to excellent jazz musicians and attempting to recreate what and how they play, either by singing along, playing along, or transcribing by notating out solos or arrangements.

It is the philosophy of the CU jazz department that when students imitate elite musicians by transcribing their playing from recordings, they internalize the sensibilities and the wisdom of a collectively derived improvisational tradition. Eventually, after a prolonged period engaging in the transcription process, they begin to incorporate and adapt elements from others' improvisations into their own playing. Despite the influence of other musicians, their developing improvisational styles remain unique. Jazz students who transcribe eventually study a distinct collection of solos and learn different things from them, and that accrued knowledge becomes only an aspect of their unique musical selves. It is the philosophy of the department that this kind of imitative and assimilative scholarship fosters—rather than stifles—innovation. The CU jazz curriculum does not mandate that its students become innovative improvisers, but it allows and welcomes them to become so. The focus on composition gives students another route to explore innovation and creativity.

Imitating and innovating may seem at least to some degree opposed to each other (again, see Berliner, 1994; Goldman, 2010; Javors, 2001; Nicholson, 2005; Wilf, 2010 for commentary on tradition and creativity in jazz), but both are built into the curriculum and experience in the CU jazz program. This is representative of what Jorgensen (2003) calls a dialectic, an approach in which individuals consider two theoretical possibilities and determine “if it is possible to combine them and in what ways, create the appropriate ‘mix,’ and adjust or correct the balance between them so as to maximize the advantages and minimize the disadvantages” (p. 13). Each developing jazz musician must find this balance individually, as there are “multiple solutions to educational problems” (p. 13).

Primary Forms of Data Generation

Creswell (2007) identified the four most common sources of data in qualitative research: observations, interviews, documents, and audiovisual materials. Upon utilizing Maxwell’s (2005) data-planning matrix—a tool intended to help qualitative researchers hone in on what kinds of data they need to collect and where and with whom it can be found—I discovered that I planned to collect all four forms of data. I will here discuss each type of data and in what for of data were generated for each.

Observation. I observed the participants engaging in musical activity on sixteen different occasions. These observations included six church performances (Victor and Pete), three recording sessions (Pete) two sessions of an ad hoc jazz improvisation class taught by CU jazz program director Kenneth Martin (William and Victor), two jam sessions (Dexter and Victor), a piano lesson (Victor), a gig at a jazz club (Victor), and a jazz gig at a casino (Pete). Most of these were direct observations, while a few instances

were participant-observations. Yin (2009) indicated that both direct observations and participant observations are useful sources in case study research.

Direct observation. According to Yin (2009), direct observations are to occur “in the natural setting of the ‘case’” (p. 109). Glesne (2011) advised the researcher to “consciously observe the research setting; its participants; and the events, acts and gestures that occur within them. In the process, note what you see, hear, feel and think” (p. 70). She also encouraged researchers to take thorough field notes in a log.

Although the school is the institution that links the four participants, the school was not the ideal place to observe students, as school-related musical activity was not part of the central phenomenon. Therefore, there was no clear “place” to find students. Together, the participants and I determined appropriate opportunities for observation through emails, phone correspondences, and short message service (SMS) text messages.

My interpretation of observation was informed by contemporary ethnomusicological conceptions of fieldwork. Nettl (2002) suggested that ethnomusicology should bring both an emic (insider) and an etic (outsider) perspective to fieldwork. This seemed appropriate for me as a researcher. As a jazz musician, I was familiar with jazz culture and jazz settings. However, I was not necessarily familiar with the particular musical cultures that the participants inhabited and created outside of school.

Participant-observation. Glesne (2011) positioned participant observation as a continuum, with observer on one side, then observer as participant (“where the researcher remains primarily as an observer but has some interaction with study participants”), then participant as observer (implying more participation than in “observer as participant”),

and finally fully participant (pp. 64-65). During the study, I acted as a participant-observer when I attended and played guitar in Kenneth Martin's ad hoc improvisation class alongside participants William and Victor and also when I hosted jam sessions at Hatwell's that Dexter and Victor played at.

Interviews. According to Glesne (2011), the interview process is "the mainstay data gathering technique in qualitative research" (p. 136). Yin (2009) described interviews as "guided conversations rather than structured queries" (p. 106). Drawing on the precedent of music-related multiple-case studies by Brewer (2009) and Gray (2011), I conducted four semi-structured in-person interviews with each participant at locations of their choosing. Interviews with each participant occurred approximately every three to four weeks in order to generate interview data over the course of the whole summer. (See Appendix E for sample interview questions). Initial interview questions were deliberately somewhat general in order to keep from leading students to discuss learning or to compare their summer activities to their school coursework.

I also conducted two focus group interviews with all four participants, one toward the beginning of the summer and one toward the end. Focus groups allow the interviewer to observe an interaction on a topic. Data generated from individual interviews were at times used to create questions for focus group sessions (Morgan, 1997).

Patton (2002) identified six types of questions: those relating to behaviors/experiences, opinions/values, feelings/emotions, knowledge, sensory, and background. In this study, data generated from interview questions that related to behaviors and experiences helped to address Research Questions 1, 2, and 3, as I sought to determine how the students were engaging with music. I periodically asked the

participants about their plans for the next week or what they did over the last few days. Data generated from interview questions that related to opinions/values and potentially feelings/emotions were useful in addressing Research Questions 2, 3, and 4.

Glesne (2011) warned against asking leading questions. During this study, I was particularly careful not to ask the participants to compare their out-of-school activities to their in-school activities. My focus was on what they were doing musically on their own time. However, when the participants chose to initiate a discussion that addressed the school as a point of comparison, as they frequently did, I then asked follow-up questions.

I also refrained initially from asking the participants about what they were learning. Asking unprompted questions about learning might have shifted their perception of my current role from researcher to teacher and could have implied that it was their responsibility to learn over the summer. I soon discovered that all four participants voluntarily discussed what they were learning, and thereafter I felt it was appropriate to ask follow-up questions.

All interviews were recorded using a Zoom Q3HD video recorder or the video camera on an iPhone 4S. I often used the two devices simultaneously as a precaution against equipment malfunction.

Documentation. Documents can play a role in case study data. They are often used to corroborate or contradict other data collected for the study (Yin, 2009). Whereas I intended to collect documents as data, I found no useful documents over the course of the summer.

Audiovisual Materials. Gallagher and Kim (2008) noted that qualitative researchers have begun to use digital media. One emerging format that they identify is

the video blog, or the “vlog.” I collected a series of vlogs from the participants that detailed their musical endeavors during the previous weeks and looked forward to musical happenings in the weeks to come. These vlogs were recorded by the participants using cameras on their desktop computers and/or laptops. Whereas I offered to provide recording devices to collect these vlogs, all of the participants had the necessary equipment and thus did not need any equipment from me. When requesting the participants to record a vlog, I provided prompts via email (see Appendix F for sample vlog prompts). Vlogs were recorded approximately once every two weeks and were uploaded to a private, password-protected YouTube channel. They have since been removed from YouTube.

Experiential time sampling. I generated data that provided information about what music the participants were listening to via text messages using a technique called experiential time sampling. Experiential time sampling allows the researcher to collect data from a participant in real life settings with limited interruption. Prescott, Csikszentmihalyi, and Graef (1981) used this method in order to collect self-reports on cognitive and affective measures of study. The researchers gave participants beepers that would beep randomly during normal waking hours. They received a series of 42 beeps over the course of a week. After the beep, the participants would fill out a report indicating their current cognitive and affective states. This method was used in a music education study in which Kraus (2003) used pagers to generate data on the psychological states of seven student participants while they rehearsed in a collegiate wind ensemble. Andrews, Russell-Bennett, and Drennan (2011) later used the experiential time sampling

approach but used SMS text messages as a means of generating data on consumers' affective experiences. They found this approach to be both valid and reliable.

In this study, I used the experiential time sampling process using SMS text messages in order to capture data on what music the participants were listening to. I sent text messages to the participants approximately twice a week asking for the last piece of music they listened to. They responded back to me and provided the data. Before conducting this research, I verified that each student had a cell phone with text messaging capability and that they were willing to receive texts from me in relation to this part of the project. (See Appendix G for a visual model of this study's pre-planned data generations.)

Equipment, Software, and Research Tools Used to Generate Data

The following list details the most important equipment and software used as research tools in this study:

- Zoom Q3HD video camera to generate audio and video data in observations and in interviews;
- iPhone 4S as an alternative video camera and audio recorder for interviews and potentially observations. The iPhone 4S was also used to collect experiential time sampling data in the form of SMS text messages;
- MacBook Pro laptop used to generate, analyze, and report data;
- Microsoft Word, a word processing program, used to write the study and also to analyze data;
- Quicktime, a video program with basic video-editing features that can edit video into appropriately sized clips;
- Amazing Slow Downer, an audio program that can alter the speed of a recording without altering the pitch, which can aid in transcribing interviews more efficiently;
- DEVONThink Pro, a software program, to archive and organize all textual data, literature, and writing;
- HyperRESEARCH, a qualitative data analysis program;
- SimpleMind Free, a mind mapping program;
- xDiagram, a graphics program used for creating figures;
- Zip Survey, an online survey tool.

Discarded Theoretical Framework

According to Maxwell (2005), “a useful high-level theory gives you a framework for making sense of what you see” (p. 43). Folkestad (2006) presented an overview of research on informal and formal learning and provided “definitions of, and the relationship between, on the one hand, formal and informal learning *situations or practices*, and on the other hand, formal and informal *ways of learning*” (p. 137). In his conclusion, he stated: “The analysis of the presented research within this area suggests that formal – informal should not be regarded as a dichotomy, but rather as the two poles of a continuum” (p. 143). As Figure 2 indicates, I intended to use this idea to create an informal/formal learning continuum as a means of interpreting the potential learning experiences in which the participants engaged.

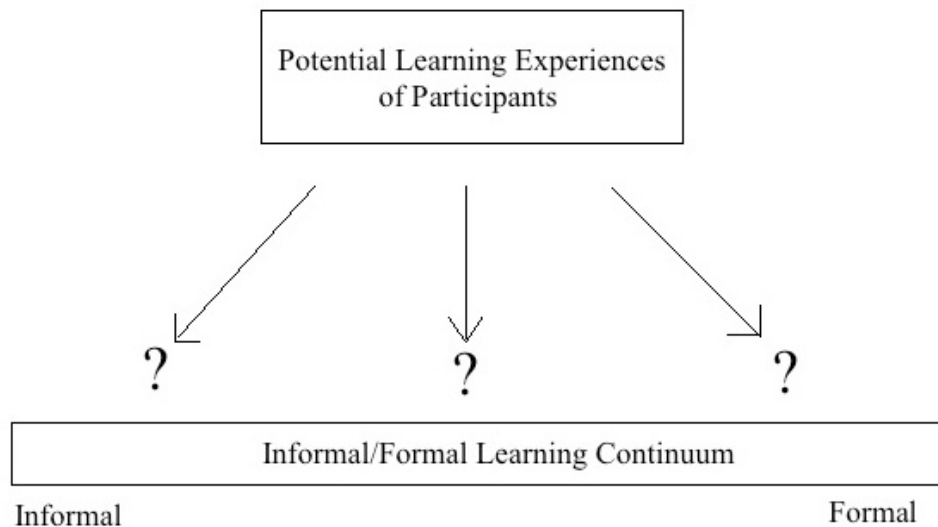


Figure 2. Potential Learning Experiences and the Informal/Formal Learning Continuum

During data analysis, I attempted to place each of the participants’ learning experiences on the continuum found in Figure 2, but I found that doing so was

impossible, as the engagements were often multifaceted and were thus difficult to categorize in this way. It eventually became clear to me that it was not necessary to determine whether the engagements and learning processes of jazz students were either informal or formal (or some fraction thereof). Therefore, I eventually discarded the theoretical framework of an informal/formal learning continuum.

In the same article, Folkestad (2006) identified four different definitions of formal and informal learning based on previous research. These were 1) the situation - where learning takes place, 2) learning style - the nature of the learning process, 3) ownership - determining who is responsible for defining the parameters of the learning activity, and 4) intentionality - whether the learner is trying to play or trying to learn (p. 141-142).

Whereas I could have developed a theoretical framework in which each of the participants' learning experiences was placed on four separate continuums derived from those definitions, I decided that such a theoretical framework was beyond the scope of this study.

Changing the Wording of Research Question 3

The initial wording of Research Question 3 was “What types of musical learning experiences were students involved in (if they were involved with any such experiences)?” However, after generating data, I changed the wording to “What types of musical learning experiences did students say they were involved in (if they were involved with any such experiences)?” Initially, I had conceived that findings for this research question could come in two forms: 1) student commentary, and 2) my observations. However, before data generation began, I had determined that my role as researcher would not include assessing or evaluating learning. What I had not considered

until later was that my observations on this issue would basically be assessments of learning. I decided that excluding these observations, only the participants' potential descriptions of learning experiences could comprise the data that would address this question. I also eventually realized that participant responses were the only sort of data I was generating on this topic anyway. Therefore, I changed the wording of the research question to more accurately describe what I had been really looking for all along.

A somewhat peculiar aspect of this newly worded research question—changed to focus exclusively on what participants *said* about experiences in which they learned—was that I had decided not to initiate discussions concerning learning. As mentioned in the previous Interviews section of this chapter, asking questions about whether participants were learning anything over the summer could have potentially influenced them to try to learn when that may not have been their objective. Asking these questions also likely would have positioned me more in the role of teacher as opposed to researcher. However, all of the participants provided unprompted commentary on their musical learning experiences. Thereafter, I asked follow-up questions about these learning experiences, as at that point I did not believe that I was unduly altering their behaviors or thought processes or subverting my role as researcher.

Data Interpretation and Analysis

Stake (1995) explained that “there is no particular moment when data analysis begins” (p. 71). If analysis occurs simultaneously with data generation, the researcher can reshape the study as it proceeds (Glesne, 2011). As recommended by Glesne, I kept a

researcher journal,¹⁷ which helped in the analysis process. Writing frequently in the journal was also useful in maintaining reflexivity and in keeping track of my place in the study.

As is typical for a study with a multiple-case design, I first engaged in within-case analysis, providing detailed description and relevant themes (Creswell, 2007). I created concept maps of each participant in order to help draw themes from each case (Grbich, 2007). Interviews and field notes were transcribed. The process of transcribing interviews was split between a professional transcription service and me. Considering the additional teaching responsibilities I had during the writing of this dissertation, I felt that using this service allowed me to progress through this stage of the process at a more reasonable pace. In order to verify the accuracy of the interviews that I did not transcribe personally, I listened to each interview and checked the work against its related transcription before proceeding.

Following the process of transcription, I began coding data. As described by Glesne (2011), “qualitative researchers code to discern themes, patterns, processes, and to make comparisons and build theoretical explanations” (p. 194). Initially, I used the qualitative data analysis program HyperRESEARCH to code, but I eventually found this process to be overly time consuming. I then instigated another simpler process of coding by collecting all data on each case in a single Microsoft Word document and by moving data around into logical groupings. By engaging in analysis in this way, I was better able to identify emerging themes. Writing periodically in my researcher journal also helped to focus the analysis over time. After the collection and coding of all relevant data and the

¹⁷ Glesne used the term reflective field log.

finding of themes, I drafted each of the four cases. Those within-case drafts were then shared with the respective participants as member checks. After receiving drafts of their respective sections, none of the participants requested that I exclude any of the content. The within-case analysis can be found in Chapter 4.

Following the within-cases analysis, I created a cross-case analysis, or “a thematic analysis across the cases” (Creswell, 2007, p. 75). This process involved re-coding the individual case studies, this time only using Microsoft Word and not HyperRESEARCH, in order to explore potential similarities and differences. This was done because this study concerned “a general phenomenon or a population of cases” (Stake, 2005, p. 444). Themes emerged among the out-of-school musical engagements of the four participants. The cross-case analysis is described in Chapter 5.

Trustworthiness and Reflexivity

According to Glesne (2011), “some use the concept of ‘trustworthiness’ and create criteria . . . to demonstrate ways in which the researchers can claim that their work is plausible or credible” (p. 49). In the context of qualitative research, trustworthiness is used somewhat interchangeably with other terms such as validation, verification, authenticity, and credibility (Creswell, 2007). Creswell suggested eight validation strategies, which I list and summarize below:

1. prolonged engagement - persistent observation and interaction over an extended period of time;
2. triangulation - using multiple and different sources of data to provide corroborating evidence;
3. peer review or debriefing - pursuing an external check of the research process;
4. negative case analysis - purposefully searching for evidence that does not confirm the working hypothesis in order to attempt to revise the initial hypothesis;

5. clarifying researcher bias - explaining the researchers perspective from the outset of the study;
6. member checking - sharing interview transcripts with the participants to make sure their perspectives are accurately represented;
7. rich, thick description - writing in such a detailed fashion as to provide the reader with information to make their own decisions or conclusions;
8. external audits - allowing an outside consultant to evaluate both the process and the product of the account. (pp. 206-208)

Creswell advised that qualitative researchers use at least two of these strategies in any given study. I used all of these strategies with the exception of negative case analysis. Prolonged engagement is built into the time frame of the study. The multiple sources of data I collected in this study provided the converging lines of inquiry necessary for triangulation and potentially the corroboration of data. Doctoral student colleagues assisted in peer review. Based on a suggestion from a peer reviewer, I added a few additional footnotes to explain jazz vernacular terms. External auditors included my advisor and dissertation committee. I attempted to write with the appropriate level of thick description in order to provide a vivid picture of the described experiences in the minds of readers. I also involved the participants in member checking after completing the within-case analysis. In the following section, I also discuss my subjectivity and worldviews that I inevitably brought to this research.

Acknowledging personal perspective in the context of research, publically or internally, is part of an ongoing process that qualitative researchers partake in called reflexivity. Glesne (2011) explained that “reflexive thought assists in understanding ways in which your personal characteristics, values, and positions interact with others in the research situation to influence the methodological approach you take, the methods you use, and the interpretation you make” (p. 159). It is because reflexivity is built into the

qualitative process that a qualitative study can change midstream if doing so is deemed appropriate by the constantly questioning researcher.

Subjectivity

According to Creswell (2007), “qualitative researchers today are much more self-disclosing about their qualitative writings than they were a few years ago. No longer is it acceptable to be the omniscient, distanced qualitative writer” (p. 178). As advised by Creswell, I will here explain my perspectives and subjectivity that I bring to the role of researcher—along with my background in music and my job at Cactus University—so that the reader understands my position.

I am currently in my seventh year as a member of the jazz faculty at Cactus University. I began as a Faculty Associate and have since been promoted to Instructor. My current duties at CU include teaching private lessons to six jazz guitar majors, teaching jazz guitar studio class, directing a big band, coaching two jazz combos, teaching a jazz composition class, co-teaching a class called Jazz Lab (a jazz method course for music education students that was not offered at the time of data generation in this study), and teaching an online songwriting class. As our jazz department is relatively small (consisting of 37 jazz majors during 2011-2012 school year), I generally know all of the students in the department to some degree, and I know some of them very well.

In some ways, I was in both an ideal and yet difficult position to conduct the research with student participants from the jazz department. On one hand, I have had the opportunity to establish rapport with students over a prolonged period of time, and students have told other CU jazz faculty members that they trust me. This means that the participants may have been comfortable providing me access to their musical lives, and

they may have been forthcoming in interviews. On the other hand, I am still a teacher in the department, and it may have been difficult for them to conceive of me in the role of researcher. I hoped that the participants would become accustomed to thinking of me as a researcher and not a faculty member who was checking to see if they were doing their homework. To some degree, the latter interpretation was inevitable, and I attempted to periodically reinforce this differing role. Because I had substantial relationships with my private guitar students and two bass students that I was teaching private lessons to at the time, I excluded them from the list of potential study participants. This was to avoid a situation in which the participant/researcher interaction might have been too difficult for both parties to acclimate to.

Glesne (1999) warned that fondness—either felt by the researcher or the participant—can cause undue researcher bias. For example, if the researcher is fond of the participant, he or she may not ask difficult questions that would make the participant uncomfortable even if the research dictates that those questions should be asked. If the participant is fond of the researcher, she or he may provide the kind of answer that the researcher wants as opposed to a more honest answer. My preexisting relationships with CU students had the potential to compromise trustworthiness, and I hope that being aware of that from the outset and using the aforementioned triangulation strategies helped to mitigate potential problems over the course of the study.

I also brought subjectivity to the study because I was a jazz student myself, and I remember how I balanced in-school and out-of school-musical engagement. As an undergraduate at a U.S. midwestern university between 1996-2000, I pursued a degree in choral music education. While obtaining that degree, I also in essence pursued an

unofficial major in jazz guitar performance. Because of the flexibility of that school's jazz program, I was able to take private lessons with an instructor, perform in large and small jazz ensembles, and take all of the jazz courses offered by the department.

Already divided in my musical pursuits at the university, I had a rich musical life outside of my school ensembles, classes, and obligations. I gigged as a jazz guitarist and singer, but mostly as a guitarist. I performed and rehearsed with a variety of musicians, some of whom were from the university, but many of whom were not. I sat in at jam sessions at local venues. I went to watch jazz performances and other kinds of live music at restaurants, bars, and venues around town. I practiced the guitar frequently, sometimes working on material for lessons and ensembles but other times for my own erudition and enjoyment. I was constantly listening to music, some of which—but not all of which—was jazz. I also wrote music because I loved to compose, including a variety of jazz tunes but also silly songs for voice and guitar in the style of Adam Sandler.

This may not be true for all music students, but for me, music was a calling. I studied music in school because I wanted to become the best musician that I could possibly be, but also because I wanted music to be at the center of my life. Certainly music school had its frustrations, but I never conceived of music as a job to go home from and forget about. Music school helped me tremendously to become the musician and person I am today, but the out-of-school musical experiences were equally important in different ways. Essentially, I believe that school experience is important, but it is only when that experience is augmented by other life experiences, learning or otherwise, that it produces the most developed person. This may seem like a basic assumption, but the discussion of in-school music activity and learning and out-of-school music activity and

learning often seems unnecessarily dichotomous. I hope this study helps to complicate the conversation.

Although each music student is different, I expected, though I did not know for sure yet, that all four of the student participants also had rich musical lives outside of the school. Nevertheless, at the study's outset I did not yet know what those potential musical lives might have entailed, nor did I know why the participants chose the out-of-school musical activities that they pursued. From what I already knew of music students, I expected some of them to be very intrinsically motivated.

My challenge, then, was to withhold my views on the importance of out-of-school musical engagement, to avoid leading questions, and to attempt to observe and generate data about the participants' engagements. Although I had guesses as to what the students' out-of-school musical lives might have been like, I understood that my guesses could have been wrong. I had to be led by the data I generated with the participants as opposed to the data I expected to generate. Through reflexive practice, I continued to acknowledge my perspectives as researcher and considered whether my stances were changing throughout the research process.

Chapter Summary

This chapter detailed the design and method of this study. It outlined the time frame and phases and discussed participant selection. It included a summary of the curriculum and philosophy of Cactus University's jazz program. I provided a list of the primary forms of data generated as well as a discussion of data interpretation and analysis. I explained why the study's intended theoretical framework was eventually discarded and also why I changed the wording of Research Question 3. I discussed

trustworthiness and my role and subjectivity as a researcher. The following chapter is comprised of the within-case analysis for the four participants.

CHAPTER 4

WITHIN-CASE ANALYSIS

This chapter provides analysis of the musical lives of the four study participants during the summer of 2012. The chapter is organized into four separate cases presented largely in narrative form so as to present each participant's case as a story of their musical summers. The subheadings that are interspersed for each of the participants represent themes that emerged during data analysis that are specific to each case. Later, in Chapter 5, the data from all four participants will be considered together in a cross-case analysis. Then, in Chapter 6, data/findings/observations from this study will be contextualized with literature and research in the form of discussion and implications.

Primary forms of data generation included individual and focus group interviews, observations (both direct and participant-observation), video blogs (vlogs) submitted by the participants, and musical listening logs collected via SMS text messaging using experiential time sampling technique as described by Prescott et al. (1981). Equipment, software, and research tools used to collect and generate data included a Zoom Q3HD digital video camera, an iPhone 4S smartphone, a MacBook Pro laptop, and the software programs Microsoft Word, Quicktime, the Amazing Slow Downer, DEVONThink Pro, HyperRESEARCH, Simplemind, and xDiagram. Data were analyzed primarily through the processes of mind mapping, transcription, coding, and journaling.

To restate, the central phenomenon of this study is the musical engagement of collegiate jazz students outside of their academic studies. The purpose of this multiple-case study was to discover the nature of that musical engagement. Four research questions guided investigation of the central phenomenon. They are as follows:

1. In what ways were undergraduate students who were enrolled in a jazz studies program engaging with music when they were outside of their collegiate studies?
2. If students were engaging with music, why were they doing what they were doing?
3. What types of musical learning experiences did students say they were involved in (if they were involved with any such experiences)?
4. If students were engaging in musical activities or if they described learning experiences from outside of their collegiate studies, how did those musical engagements and learning experiences relate to their in-school curriculum?

Data presented in this chapter address primarily the first three research questions and occasionally address Research Question 4.

Dexter Jones

“I’m a student right now. Really, I’m a saxophone player, and I focus on jazz, but I’m at a point in my life where I’m just trying to improve and get better.” – Dexter Jones

Dexter Jones and I waited to find a seat at Coffee Addict on a beautiful Friday morning. Coffee Addict is a hipster’s paradise, a converted garage with funky lamps and couches, tables and mismatched chairs, and a bicycle wheel sculpture that separates the front and the back of the establishment. Also, the coffee is very, very good. Initially, there was no place to sit, but after waiting for a few minutes, we found a vacated pair of seats toward the back.

With his green eyes, tall face, long neck, and short sandy-blond hair, 20-year-old Dexter Jones looks a bit like a younger Peyton Manning. Dexter is of medium height and is slight of build. On this day, he wore a light green t-shirt and a pair of jeans. He is

somewhat reserved as a conversationalist. Though he was willing to answer interview questions and video blog prompts, he seldom expounded beyond the scope of the query. He has a serious demeanor, though he cracked an occasional smile when he either talked about music or expressed frustration through irony. Single-minded in his pursuit of and reverence for jazz, Dexter preferred to talk about music as opposed to discussing himself.

Dexter started playing the saxophone in the fourth grade, joining his school band and concurrently starting private lessons. Dexter instantly felt a passion for the saxophone and for playing music:

I've always enjoyed playing saxophone. I mean, I started in fourth grade and I don't think my parents ever had to tell me to go practice. I mean, I've always really enjoyed it and it was never something I was forced to do and I got good at it just because my parents forced me to do lessons so I kept doing it. It was just something that I loved to do so I've always done it. For me it's just really obvious that I play music because I love it. It was really obvious for me.

Soon after starting the saxophone, Dexter and his family began making important decisions based around the centrality of music in his life:

DJ: After elementary school, I made a decision with my parents to go to a junior high outside of my boundary because of the band director there, Al Daulton, I don't know if you've heard of him. So I don't know, even at an early age, I moved to try and further my musical career.

JL: That's a pretty precocious step for somebody as young as you were. Did you know anyone else who had ever done anything like that before?

DJ: No. It was pretty hard at first because all my core friends went to the normal junior high, and I went somewhere else, and I didn't know anybody at first, but you know, it worked out, I guess.

While in high school, Dexter further expanded his musical studies. He switched private teachers to a saxophonist with both classical and jazz experience. He attended a summer music program in which he played in both classical and jazz ensembles. At North High School, he participated in both wind ensemble and jazz band. His band

director was a knowledgeable pedagogue of wind ensemble music, but like Dexter, he was also relatively inexperienced with jazz. It was during this period that Dexter decided to pursue a career as a professional musician. However, when he applied for and was accepted into the music program at Cactus University, he was not aware of potential options as a music major:

When I decided that I wanted to play music in college, the question was always education or performance. That was really it. It didn't really make sense to me that I could do a jazz major or a therapy major or other stuff like that. I found out at CU.

Dexter began his music studies at Cactus University as a classical saxophone major but transferred the following year into the jazz studies program:

I was playing alto in the classical studio with Tanner [the saxophone professor]. It was interesting. It was a good experience. There was a lot of technique that we worked on. I didn't really get into any of the repertoire. It wasn't really what I was looking for. But now, I feel like I just enjoy what I'm doing a lot more now in jazz.

The 2011-12 school year was thus Dexter's second year as a music major but his first as a jazz studies major.

Practicing as the primary manner of reaching goals. When I periodically asked Dexter to articulate his short and long term musical goals, he was more likely to provide an answer concerning process rather than product. He would say: "Right now, I'm just really focused on trying to improve," or "I'm getting a degree in playing jazz because that's what I love to do." Initially, I had a difficult time discerning how Dexter imagined music fitting into his life in the future, as he seemed fixated exclusively on the musical and life challenges of the moment. He occasionally expressed a desire to play music with friends, play at a jam session, or go out to see jazz shows, but these comments were

somewhat infrequent. I tried another line of questioning, asking him what he would do musically in an ideal world, and to this he responded:

I think it would be cool to have a steady gig I guess, like a house band or playing at a hotel or something. . . . That would be perfect. That would be great just to play with your friends in a combo or whatever, a restaurant or a hotel every week and just a solid paycheck out of that would be amazing. . . . That's just something I want to do down the road I guess. That's the dream, or one of the dreams.

A month later, I asked Dexter if he had thought any more about his ideal musical life, and he then expressed interest in eventually teaching jazz at a college or university setting:

JL: Do you remember the question I asked you about your ideal musical life?

DJ: Oh yeah.

JL: Do you have any more thoughts about that, or not really?

DJ: Yeah, I don't know. I don't really remember a lot what I said. Ideal musical life? It was probably like I want to teach at a college level.

JL: You didn't say that.

DJ: No? Well, yeah.

JL: Add it to the list.

DJ: I just think that would be really fun to work with kids who are really into it as opposed to teaching at a younger level where it's not really the thing that they want to do. . . . I just think that would be really cool to help people do what they love to do, so add that to the list.

Toward the end of the summer, inspired by the group discussion in the second focus group interview, Dexter began contemplating a career in music that balanced performing and teaching:

As far as the focus group interview, I've been thinking a lot about what we talked about with being lucky enough to just have gigs and teach private lessons and be able to, you know, afford to move out and go to college and, you know, have that be your job—just to teach lessons and not need to work at, you know, some fast-food restaurant or something like that. I've just been thinking a lot about that, and how, like, I'm not very good, but something I really want to try for and see if I can get a good amount of students, and hopefully have that be my full-time job, you know, but I mean that's really the thing that stuck with me the most was 'cause that's something that I really want.

It became clear that Dexter considered practicing the saxophone as the most essential activity to further his life in music and help him reach his goals. He spoke frequently about the content of his practicing, and he framed most of his musical goals for the summer in terms of what he intended to achieve by practicing. Many of Dexter's practice goals related to assignments from the Cactus University jazz studies curriculum, including the transcription of the solos of jazz masters, learning tunes from the departmental repertoire list, improving as a doubler¹⁸ on the clarinet, and working saxophone-specific exercises given to him by CU jazz saxophone instructor Rubin Byers.

Dexter had not transcribed jazz solos before joining the CU Department of jazz studies. During the spring semester of 2012, he worked on Dexter Gordon's solo on "A Night in Tunisia" from that artist's 1963 album *Our Man in Paris*. At the start of the summer, he began transcribing another solo of Gordon's from the same album, this time from the track "Scrapple from the Apple." After finishing that transcription, his goal was to learn the remainder of the solos by his idol from that album. Thereafter, he intended to learn John Coltrane's ubiquitous "Giant Steps" solo along with some Cannonball Adderley solos in order to continue developing as an alto saxophonist as well.

All eight semesters of the CU jazz repertoire list are available at any time for students to peruse. Jazz majors have the option of working on the following semester's repertoire list over summer or winter break or even learning two semesters' repertoire

¹⁸ Many jazz woodwind players "double" or play multiple woodwind instruments. Various large ensemble jazz compositions call for saxophone players to also play clarinet and sometimes flute and/or piccolo. Doubling is an essential skill for woodwind players who play in pit orchestras for shows and musicals, an important and steady source of income for experienced players.

lists at once. Dexter intended to accomplish the former during the summer, as he outlined in his first video blog:

I'm actually starting to learn next semester's rep list right now with the hopes that during the semester, my lessons with Rubin can just be, you know, working on improving the things that I need to work on, as opposed to trying to get ready for my jury. So, I feel pretty positive about it. I've gotten a couple of them memorized already.

Some of Dexter's practice involved scale patterns and intonation exercises that he learned in private lessons with Rubin Byers. Intonation practice was at times a source of frustration. "If I'm having a bad go at trying to work on my tuning, I just feel like I can't get anything else done in that session, so I'll just have to stop," Dexter admitted.

Unfortunately, over the course of the summer, Dexter grew frustrated with the whole of his practicing, largely due to his exhausting work schedule.

Balancing work, finances, and music. During the summer, Dexter worked as a manager at a Freezies restaurant. Initially, he described his work experience in somewhat positive terms:

JL: What's working at Freezies like?

DJ: [Smiles] It's actually pretty good for my practice schedule. I'm a closing manager, so I normally work night shifts, and then it's not too bad, so I have all day, then I go in and work at night.

As the summer progressed, Dexter began to express more negative feelings towards his job. During his first video journal entry, about two weeks after the summer began, he described for the first time how work was starting to impinge on his musical goals:

Well, really, I've just been practicing a lot or, you know, in the free time that I'm getting. Right now, I'm working full time. I actually work 45 hours this week, so, you know, practicing regularly, it's kind of rough. But, I haven't gotten to go out and, like, jam or see anybody play recently or, actually, since the summer started. But, you know, I've actually found time to practice every day in between.

His second video blog entry was particularly disheartening. In it, he appeared visibly tired, his chin resting on his hand. He spoke haltingly, offering an occasional sigh of frustration:

Well, I haven't got a chance to go out and play with anybody, which is frustrating for me. It's something I want to do more of and I haven't done any of it, so that's real bad. But, I mean, it's just been practicing a lot. Well, not even a lot, honestly, just whenever I get a chance to right now. I'm working, let's see, I worked like 12 overtime hours this week. So, I've kind of been running on empty and haven't really practiced a bunch. . . . So, with the practice that I have gotten done, it's actually been pretty negative for me.

I followed up with him about this during our second interview. Dexter further disclosed how work had a detrimental effect on his practicing and his potential improvement:

It sucks 'cause when it's inconsistent, I feel like I'm doing the same thing every time I play my saxophone. Especially when I'm working on transcriptions, I feel like I'm just coming back and doing the same stuff over and over again, so I don't know. It's just really frustrating.

Dexter's bosses at Freezies—a married couple—refused his request to work less hours because they had hired a limited number of shift managers. Dexter was working six days a week, including some double shifts. Though he wanted a job with fewer hours and more flexible bosses, he had limited time and energy to find a new job. He applied to some other local restaurants to no avail. Despite his frustration, he could not find a suitable alternative. “Work sucks,” Dexter admitted. “Work is awful.”

Dexter's reason for working at Freezies was to pay his way through school at Cactus University. “I just have to make enough money over the summer to pay for tuition and then hopefully have money in the bank so that I can pay for the next semester too,” he explained. In addition, while he was living with his family during the summer, he

intended to move into an apartment with friends during the fall, further adding to his expenses. At this point, while he admitted that he considered quitting his job and taking student loans, his financial concerns outweighed his desire to open up his practice schedule and be free of his job.

Dexter also needed money to address his transportation situation. He had been using a truck that his parents had loaned him, but their situation changed during the summer, and they needed full use of the truck. Dexter then resorted to using his bike as transportation. Some of his limited free time was spent investigating economical transportation options. Deciding another car was out of reach financially, his search focused in on motor scooters, much to his chagrin:

How do I know what to say here? It's going to get better. I'm going to get a new job somewhere else and, you know, get a fucking scooter; scoot my way around. It's going to be great. It's going to be fine.

On a mid-July afternoon, as Dexter and I sat down for lunch at a Subway restaurant, he shared some important news about his work situation. Dexter's mood appeared considerably brighter than of late. He greeted me with a particularly wide smile and quickly told me that he quit his job yesterday. The decision came after the bosses at Freezies fired another manager whom Dexter considered a friend. With one less manager, Dexter was slated to work even more hours than before.

This incident provided the final push that Dexter needed in order to extricate himself from an untenable situation. Disgusted with his bosses for what he perceived to be mistreatment of another long-time manager, he quit immediately without giving two weeks notice, and thus eliminated the possibility of a change of heart and a return to work

at Freezies. Dexter seemed in touch with his motivations and aware of the implications of the decision:

I just decided it wasn't really worth it. I mean, I was just working all the time and I wasn't getting to practice hardly at all. To me, it just felt like what's the point of making all this money, or not even all this money, but what's the point of making money if I can't do what I want to do and get better at music anyways? So I quit. If I have to take out loans then I'll do that, or if I can find a better job then I'll work and do that, but I just knew working at Freezies wasn't the answer for me at all. . . . I need to be focusing more on music as opposed to focusing on just making money.

In leaving his job, Dexter gave himself the necessary time to pursue music the way he wanted to. "I'm practicing every day for sure," he said. "Besides that, I definitely want to get out and see some shows and go to Hatwell's¹⁹ on Sunday for sure." He also planned a short camping trip with his family, which he saw as an opportunity to unwind after his many weeks of working overtime at Freezies.

Around the same time that Dexter quit working at Freezies, he settled on and purchased a scooter, a red Adly Thunder Bike 150. With his scooter, he would be able to get back-and-forth to the university and other destinations accessible by local streets, as the scooter was not intended for highway use. He was not initially sure if he would be able to transport his instrument while riding the scooter. This solution had obvious limitations, but it did address his most basic transportation needs in a way that was economically feasible for him at the time.

Dexter decided to pursue other part time work after leaving Freezies. His first idea was to teach saxophone lessons to beginning students. He told me about his limited experience as a private teacher:

¹⁹ Hatwell's is a local jazz club that will be discussed later in this chapter.

DJ: I didn't actually really think about it until a year ago. I wasn't teaching any lessons and then I wasn't really thinking of that as an option and then this kid's mother came to me and they had heard me play and wanted to know if I was teaching lessons, and I said, "Oh, I can teach lessons." So I had one student for a year, but he recently just quit though, which is unfortunate.

JL: When was that?

DJ: That was a couple months ago right around the summertime. He decided he didn't want to play anymore so he stopped. . . . I enjoyed it. It was fun.

JL: How old?

DJ: He was in fifth grade when he started.

JL: Was that clarinet lessons or saxophone?

DJ: Saxophone, definitely saxophone. It was good. . . . That's actually what I'm trying to do right now, 'cause if I could get a couple, like five or so, then I might be able to have that as my income instead of trying to find another job.

In order to find new students, Dexter contacted his former high school band director, but no work came out of it.

Toward the end of the summer, Dexter found a part time job much more to his liking. Starting soon after the beginning of the fall semester, he would be working as an usher for concerts at Cactus University concerts at Sun Auditorium. Dexter looked forward to a reasonable wage, a musical environment, and an ideal 10 to 15 hour commitment per week.

The safe haven of listening. As Dexter's work schedule challenged the productivity of his practicing over the course of the summer, he was able to maintain a connection to music by listening. "If I can't necessarily practice all the time, I definitely listen every chance I get," Dexter explained. "I mean, I guess at least that's good that I'm listening." He listened almost exclusively to jazz in lieu of any other genres of music.

When discussing jazz listening, Dexter often spoke about what he was learning or intending to learn about music. Dexter frequently dovetailed his listening choices to the Cactus University jazz curriculum. One way he did this was by listening to exemplary

recordings of songs on the departmental jazz repertoire list. “Something I’ve been really focusing on is listening, especially with the rep list,” he elucidated. “I’ve been listening to a bunch of stuff for next semester.” One such song from the next semester’s list was “Body and Soul,” a quintessential jazz ballad. Dexter continued:

I make the conscious decision to listen to a specific song by a specific artist so I can get kind of that idea of how the song should sound. Like “Body and Soul.” I’ve been listening to it, like Ella [Fitzgerald] and instrumentalists and stuff, so I can get both sides of it.

As Dexter spoke more about listening to “Body and Soul,” he expressed the desire to learn how to play ballads better in general:

DJ: Yeah. Definitely. When I play ballads, I need to listen to ballads a lot because I just feel like adding to a ballad, I don’t want to add too much or too little I guess, as opposed to a faster tune where there’s not really a whole lot you can add I guess or just very slightly.

JL: Right.

DJ: But with a ballad you have all this freedom and I don’t want to sound silly doing something wrong. So I’ve been listening to “Body and Soul” a lot.

Dexter was clearly aware that he was learning about something very specific (a song) and something broader (the performance practice of a type of song—the jazz ballad) at the same time.

Much of Dexter’s listening focused on the masters of his primary instrument, the tenor saxophone, including Sonny Rollins, Chris Potter, Michael Brecker, John Coltrane, and his favorite player, Dexter Gordon. He originally discovered Gordon in a jazz improvisation class at Cactus University:

I think it was “Blues Walk” by Dexter Gordon. I don’t remember what album or anything, but Kenneth showed us a YouTube video of him playing “Blues Walk,” and it was awesome and I just really liked it, and after that I started listening to him more and then he’s my favorite guy now. You know, I just love his sound and all of his melodic ideas, so I’ve been striving and trying to sound like him a lot.

Throughout the summer, Dexter spent many hours listening to Dexter Gordon, particularly the albums *Daddy Plays the Horn* and the aforementioned *Our Man in Paris*.

In addition to listening to music in order to learn, Dexter also indicated that he sometimes listened simply for enjoyment. Such was the case with pianist Aaron Parks's album *Invisible Cinema*, which features neither a saxophonist nor any repertoire from the Cactus University list. "I really enjoy listening to Aaron Parks right now. . . . [Another student] hipped me to him during the school year, and I really like his stuff," he explained. For Dexter, the university was clearly a place to get recommendations of what jazz to listen to, whether it was a teacher or another student making the suggestions.

"I'm not there yet." On a Sunday in late July, I headed out to Hatwell's—the new downtown jazz club—to host a jazz jam session. I am a member of the board of directors for Southwest Jazz, the non-profit organization that had recently opened Hatwell's. My responsibilities with that organization include booking shows, creating an educational curriculum, and occasionally volunteering as a performer at the venue. On this evening, I was organizing the event, acting as the emcee, and playing with a trio that would accompany musicians who would "sit in." At this time, Hatwell's was so new that it did not have a sign outside. The only people who knew it existed were members of the local jazz community. I walked through the small lobby, complete with a cash box and a snack table, and then began setting up my equipment in the performance space.

Hatwell's seats about 75, with chairs at four-top tables and a long wooden bar with taller chairs in the back. The floor is a deep brown stained concrete, and the walls are painted in various rich colors, from periwinkle blue to rust orange. As was the case with various

other establishments on the same street, Hatwell's walls displayed visual art by local artists.

With Hatwell's being so new, the weekly jam session tended to be crowded, with 20-30 jam session participants showing up each time. Hosting the jam session required me to focus my attention in a variety of different directions, and thus it was perhaps not the ideal time for me to observe Dexter in a musical environment. However, it turned out to be my only observation of him performing.

Dexter came in during the first hour of the jam, put his name on the list and thus expressed his desire to sit in. However, more than 15 other musicians had already signed up. Most of the musicians sitting in were area music students—either in high school or college—though a few veteran musicians from around town were signed up as well. Bringing musicians up mainly on a first-come, first-served basis, I did not invite Dexter to play until the third set, more than two hours after the event began. It was another guitar player's turn to sit in, so I did not play with Dexter. He shared the stage with the young guitarist along with one of the area's top jazz bassists and a talented high school drummer. Wearing the familiar kelly-green t-shirt and jeans, flaunting a big sound and a tone modeled after Dexter Gordon, he played the melody to "Have You Met Miss Jones." Dexter's playing was much as I remembered it. The power of his sound struck me first, but then I started to notice some signs of inexperience: his pitch tended to be a little bit flat, his time was decent but not totally centered, and his improvisational vocabulary²⁰

²⁰ Musicians frequently refer to jazz as a language. A variety of linguistic metaphors and terms are used to describe certain elements of jazz practices. Musical phrases, which can be learned or passed on from one musician to another, are sometimes referred to as vocabulary.

was only somewhat developed. Considering his lack of practice, he sounded better than I might have expected. After the song finished, I signaled for the group to play another song. They chose “Solar,” another frequently played jam session tune. I had a hard time being objective about what I was hearing. I was just so glad to see Dexter out in town playing the music he loved.

Dexter shared his feelings about playing at the jam in his next video blog, identifying a few positive points but mainly expressing a sense of dissatisfaction:

Sitting in at Hatwell’s was good and bad, I guess. I mean I had a good time. It was a lot of fun, and it was really cool for me just to get out and see some guys and play some music. I mean that was really fun, really cool. Being there also kind of made me realize I haven’t really done a lot, and it was obvious to me. The only tunes I felt comfortable playing were the rep tunes from my recent jury. So yeah, it was just frustrating ‘cause it just made me realize I didn’t really learn any tunes, you know. So that was kind of frustrating. . . . It just kind of shined a light on the fact that I didn’t have a lot of practice time early in the summer.

Despite Dexter’s occasional mentions of wanting to play with others and his dream of having a well-paying steady gig, he did not seem particularly inclined to play music with others. He framed this reticence as being underprepared due to a lack of practice time. He expressed concerns about his readiness to get gigs and also his ability to find students:

JL: The phrase you used was “I’m not there yet.” What do you mean by that?

DJ: I mean I’ve only had three gigs I think my whole life, so I mean obviously I’m not up to that level where I’m getting consistent gigs I guess. That’s one part of it and then also the teaching part. I don’t have any students right now and I’m kind of lost. I don’t know where to go to find students. It’s something that I really want, to only do those music things like teaching and gigging and be able to sustain myself off that. I’m just not there yet, ‘cause I don’t know where to look I guess.

JL: I guess I’m trying to figure out when you say “I’m not there yet.” Do you mean “I’m not doing it now” or do you mean “I’m not at the level to do it”?

DJ: I feel like I’m definitely at the level to teach beginning saxophone. I could do that and I feel confident in that. I don’t know about the whole gigging thing

though. I think I need to improve a little bit more still, but I don't know. So it's kind of both of those things.

JL: How will you get *there* if there is a *there*?

DJ: There is a *there*. I mean, as far as getting better and improving, it's just doing all the hard work and practicing, and I don't know when, but I know I'll get there as far as my level of play, and for the student thing I don't really know when it's going to happen. I just have to find out where to look I guess, and then I think it could happen very soon. They're on different levels I guess.

Dexter also frequently commented about how he was behind or less experienced than his peers. This may be a result of his limited access to experienced jazz musicians before college. "I never really had a set curriculum or goals or guidelines or anything like that until I got to college," he said. "This is really my only guided course of instruction for jazz music." Dexter made a few further disparaging admissions about his lack of jazz knowledge before college. "In high school," he said, "my idea of jazz was playing the blues scale." He also expressed embarrassment at not being familiar with Dexter Gordon in high school. The verbiage of being "behind" emerged elsewhere. When talking about his summer practicing goals, Dexter said that he wanted to be "transcribing a lot," and then commented that he was "behind on that aspect of it."

Although Dexter never said it overtly, he seemed to care deeply about his peers' opinion of him. He hinted at it one time in the middle of the summer when talking about why he had not yet gone to a jam session:

I mean, I really want to go, but I have a hard time going if I haven't, like, played my horn in a couple of days. And then, just to go out and play in front of people after not touching my horn for a couple of days, it's kind of not really something I wanted to do.

Dexter's combination of feeling "not there yet" and also not feeling ready to play in public help to explain his pursuit of practice and his avoidance of performance and social musical interaction.

Goals unfulfilled. About half way through the summer, exhausted from his job at Freezies, Dexter realized he was not going to accomplish everything musical that he set out to do:

I just had such high goals for myself, like, musically, practice-wise. Like what I wanted to accomplish over the summer, and that's just frustrating, too, 'cause I'm not getting anywhere on that list. So much shit on there I wanted to get done that I'm just not even touching. So this is frustrating for me.

After quitting his Freezies job, he happily dove back into his practicing. However, during the second focus group interview, which was more than three weeks after quitting his job, he said:

So my goals were like, I didn't do shit. I didn't do any of my goals so far. I mean stuff happens. I couldn't account for how much I'd be working, so I don't feel awful about it, but it does suck to have set goals and then not even get close.

I interviewed Dexter for a final time on the last day of summer before school began again. This time, I asked him to talk about which of his experiences over the summer he considered learning experiences. He reported that while he learned from consistent practice, inconsistent practice was not useful at all:

There were times where I would practice for like an hour, hour and a half, and it was the first time I touched my horn in seven, eight days. I didn't get anything out of that. There were plenty of those where I didn't really learn anything and I was trying to learn things.

Dexter also claimed that he did learn from his trip to play at the jam session at Hatwell's:

When I went to Hatwell's I mean it kind of—I mean I already know this, but it kind of just reinforced it that you need to be really prepared when you go out and you play stuff in public, 'cause I made a couple of mistakes just on forgetting the tune or forgetting a chord or something throughout the tune and it's just 'cause I hadn't really been working on them in a long time. I mean I already knew that you need to be prepared for a gig or you need to know everything or know the

tune front and back before you play it, but I didn't really remember it front and back, so that was kind of a learning experience for me too.

Dexter took this final opportunity to sum up his whole summer:

I mean by far overall it was a very frustrating summer musically, but it just kind of helped me realize that music is the most important thing to me and I should be striving to do that more even if it means taking out loans or stuff like that.

This was likely Dexter's most profound musical learning experience of the summer: re-evaluating how much music meant to him and identifying what sacrifices he was willing to make to put music as the central focus of his life.

Summary. With regard to music, Dexter Jones spent his summer listening to jazz, practicing (when possible), and reevaluating his financial options in order to better serve his development as a jazz musician. He participated in one jazz jam session. He did not attend any jazz shows as an audience member, and he did not socialize with other jazz musicians outside of the activities built into this research project.

The central conflict in Dexter's musical summer seemed to be between his busy work schedule and his desire to spend more time practicing jazz. To allocate more time for musical development, he quit working at Freezies and obtained a part-time job on campus. The disparity in income between the two jobs meant that Dexter might have to take out student loans in the future. Dexter seemed at peace with this important decision, as he concluded that his musical development was of the utmost importance to him.

Dexter Jones's musical summer was a journey fraught with challenge, and he made some distinct changes to rearrange his life to better serve his musical development. As summer ended, he was looking forward to his next step: "I am just really excited to go

back to school and be around these guys all the time, and, you know, just the environment. I miss it a lot, you know.”

Victor Wolff

“I’ve been hanging out with a lot of friends from high school over the summer, and they’re all looking for jobs, and no one is hiring, and they’re all scrambling trying to make money. I just feel lucky that I’m able to play music. I’m not scrambling to get a job. I can just do what I want to do.” – Victor Wolff

I sat with Victor Wolff on the patio at the Burrito Den on an unusually windy Friday afternoon in early May. The Burrito Den is a dive, and the food is always delicious, whether your stomach can handle it or not. As he munched on a torta, I had to listen carefully to hear everything that Victor said, which was somewhat challenging with his quiet, low-pitched voice and the wind whipping around.

Twenty-year-old Victor Wolff is of medium height with a thin build. Of Russian ancestry, he has light skin, brown eyes, and dark brown hair, which he parts to one side. He wears round-shaped black plastic glasses, and that day he sported a black PF Chang’s Rock & Roll Marathon t-shirt. Victor is intelligent and introverted. When I asked him questions, he sometimes thought about it for several seconds before formulating a thoughtful reply. Everything about Victor is artistic: his temperament, the way he walks, and the way he plays the piano.

Victor’s family moved from Russia to the United States when he was two years old. Both his mother and grandmother played the piano, and it was assumed that he would follow in their footsteps. His grandfather bought him a keyboard when he was six years old. Victor immediately began taking piano lessons with Alla Egorov, an acquaintance of his grandfather who had once studied at the Moscow Conservatory. In addition to Egorov, Victor’s mother was essential in his development as a young pianist:

I just didn’t want to practice. I always had this war with my mom whenever it was time to practice, which was every day. My mom was very forceful in my

practicing. I'm realizing now that's what kids need. She would practice with me every day.

After studying with Egorov for several years, Victor auditioned for and was accepted to the Cactus University piano preparatory program. However, he grew disheartened with the music that he was assigned. He reached a breaking point while in eighth grade:

It was the final concert of that year, and I was playing the Mozart Sonata in C minor. I got to the last page, and I just completely blanked everything, and I couldn't finish it. I got up and walked away, and that was the end of me and classical music.

When Victor told his mother about his feelings, she helped him to seek out a new musical path:

She said, "That's fine, but you have some kind of talent, and I don't want you to stop." I mean, all we knew was there was classical music and jazz music. There's really nothing else in terms of academic music. She called CU and talked to Kenneth Martin actually, before I knew who he was, and he gave her the number of three different piano teachers, and the only one that returned my mom's call was Enrico.

Enrico Rivas was an accomplished jazz pianist. Also a respected private teacher and community college instructor, he was knowledgeable about many types of music, and he made connections between different genres in a way that reinvigorated Victor:

What he did was kind of show me that there's a difference between jazz and classical music for sure, but that a lot of what I was learning on the classical side I could easily apply to jazz. I remember in my first two lessons, he had me dissect the Mozart Sonata and take lines from it that I could play over other things. Yeah, that was part of it. I mean, I think that has a lot to do with how I think about playing jazz right now too. I'm very into—I guess they call it the third stream—the blending of classical and jazz.

After studying with Rivas during his high school years, Victor decided to continue his jazz education at Cactus University. He was a student of Kenneth Martin at the time of this study, and he had recently finished his sophomore year in the jazz studies

program.

The search for perfect practicing. Victor Wolff practiced the piano extensively. When I asked him why he practiced, he found the question somewhat silly. “Why do I breathe?” he responded rhetorically. “We’re all trying to reach a certain level,” he continued, grouping himself in with other aspiring musicians.

Victor sought a form of highly productive, engaged, and enjoyable practice that was not always achievable. He cited some advice from pianist Bill Carothers during his visit to Cactus University:

I remember that he said something when he did a master class for us. He said that if you don’t want to practice, don’t practice, because you’ll just end up making bad habits for yourself. I think that’s true. If you force yourself to practice, you get negative feelings from it or something, and maybe you practice more sloppily.

Over the course of the summer, Victor reported a variety of practice sessions that were satisfying and productive. At other times, he perceived his practicing to be subpar, or he struggled with his motivation and focus. Lofty goals and a penchant for self-criticism exacerbated his frustration. “I think I overwhelm myself a lot of the time, because I think of all the things that I want to get done, all the things that I want to do,” he admitted. “My timetables aren’t realistic.”

When Victor grew irritated with the state of his practicing, he would somehow alter his routine in order to regain the proper mind space. Such was the case at the very beginning of the summer, when he took some time off from the piano. “I decided after my jury that I wanted to wait two weeks before I do anything too musical,” he explained. “I’m just a little burnt out.” When he returned to practicing again, he was reenergized.

“I’m having so much more fun practicing now than I did during the school year,” he reported.

This sentiment, however, did not last. Soon Victor was in another rut with his practicing. He had moved back into his parents’ house after the school year, and he felt that the living situation was not facilitating his practice objectives:

I made some goals for myself of things that I wanted to accomplish over the summer, you know, like a couple of transcriptions and, you know, some music that I wanted to learn and I was really stoked on it. I was really excited to work on it. And at my parents’ house, I wasn’t really doing any of it. I mean, I did a couple of times. Like a couple of days a week, I was, like, really getting down to business. But, overall, it was like my practicing was, kind of, very sporadic, I felt. . . And what I kind of realized was that for me to be efficient at practicing, I needed somewhere to go, I guess, to practice.

Victor had a cousin in Salt Lake City who invited him to come visit. He was excited about the idea of visiting her and was also looking forward to a new situation in which to practice. The experience ended up being productive musically, but not in the way he had imagined. He explained the situation on a video chat interview from his cousin’s residence:

What I had initially planned for this trip was to bring a keyboard to her house on which I would be able to do transcriptions and things like that. And then, to practice piano at the university in the practice rooms because she lives pretty close to the university. It’s turned out a lot different than I had planned for. First of all, I wasn’t able to bring my keyboard because the car that I was riding up in didn’t have room for it. There were three of us in the car and my keyboard would have to take up the whole backseat. So, I left my keyboard and I felt okay about that because I was like, “Hey, I’ll have the university. I’ll go down there every day and practice.” As it turns out, the university keeps their practice rooms locked for—well, you have to have, like, a university key card to get into those practice rooms. And so, I can’t use them.

Without a keyboard instrument to practice on, Victor worked on a jazz project that involved singing, learning Lennie Tristano’s solo on “All the Things You Are” by

singing along with the recording. Victor had not explored this technique since his freshman jazz improvisation class but found it helped him learn the solo. “It needs to be a staple of my practice routine,” he said.

With the help of a friend of his cousin, Victor was able to track down and borrow a keyboard. Although he did not find the instrument suitable for all types of piano practice, he used it to further work on transcriptions. He also eventually found acoustic pianos at a local library and a community college.

Returning home after three weeks in Salt Lake City, Victor was once again reinvigorated to practice. In addition to yet another adjustment to his routine—this time it was returning home—he also had an epiphany of sorts. “I had to realize that there’s no better time or place than now and here and today to do what I want to do,” he explained. “Going somewhere else isn’t going to change my situation for the better, I think.”

Victor continued working on various transcriptions of solos by great jazz pianists, including Lennie Tristano, Brad Mehldau, and Keith Jarrett. He also began notating a tune from a recording—Robert Glasper’s “Enoch’s Meditation”—that he intended to play on his junior recital. He also worked on learning standard jazz repertoire for an upcoming gig with a singer. Meanwhile, he started working on songs from the Cactus University jazz repertoire list, learning some of the pieces from the American songbook in all 12 keys and also exploring a few challenging compositions by John Coltrane.

Classical music also factored into Victor’s practice routine. He enjoyed playing Chopin waltzes and etudes, and he also was learning a Scriabin etude. For technical practice, he returned to a series of exercises by Hanon often practiced by classical pianists. This had a positive effect on his overall pianism:

I feel like I've been doing it pretty consistently now, so I feel like whenever I sit down at the piano, I feel pretty warmed up already. I feel just ready to play without even doing them. I feel in shape.

Victor also practiced with others. When Cactus University Director of Jazz Studies Kenneth Martin offered two weeks of free classes on linear construction in jazz improvisation for his students, Victor attended six out of ten possible sessions. He enjoyed the class:

It's like an ear training class for two hours, basically, and it's a line class. . . . I really like that class because it's, I mean it's pretty early in the morning for me, but it's kind of like a meditational thing for me.

He also appreciated that the classes provided a structure for his days.

Later in the summer, Victor moved into a house with fellow pianist and CU student Logan Rosenthal. The two pianists began practicing together almost every day, heading over to the university to a practice room with two grand pianos and working on a variety of projects together including Hanon exercises and improvisational vocabulary from Martin's line class. Logan also showed Victor some chord-scale and chord voicing concepts that he had learned from Pierre Parker, his former teacher at Alden Community College.

Despite the range and extent of his practice, Victor was not sure if he was improving:

JL: Do you feel like you're getting better at what you do? Because clearly you've been practicing these different things.

VW: I have a really hard time noticing my progress, just all the time. But I guess when school starts I'll look back and see what I've done but right now I don't feel like I've really progressed all that much.

JL: How have you noticed your progress in the past?

VW: I don't know. Just thinking about things that I can play that I couldn't before. I know I'm kind of feeling more happy with the way I play after I play,

and I remember that I didn't feel that happy before, or content with my playing. So, I guess.

Practicing was hardly the extent of Victor's musical activity, as he was playing music with others on a regular basis.

Playing music with others. As Victor practiced music solitarily in Salt Lake City, he found that he was longing for the company of his musical friends:

I miss playing with people. I've been practicing, I've been learning new vocabulary, all my Tristano shit, and I have no way to use it playing with people. And just the hang,²¹ not even playing but just hanging out with my friends.

He estimated that he needed to play music with others at least once a week to feel fulfilled.

Outside of his trip to Salt Lake City, Victor spent an extensive amount of time with various musical friends. He played a variety of paid gigs, but he also participated in several jam sessions, some more formal than others. Victor also had a close network of jazz major friends from the university that he often spent time with even when not playing music, such as when he and four other students went on a brief camping trip during the first week of summer. Before he moved back in with his family for the bulk of the summer, he was sharing a house with two other jazz majors.

Victor played gigs with many of his friends from Cactus University. One of these performances featured his school jazz combo Kittens for All performing as part of a young artist series at Hatwell's.²² Leading up to the performance, Victor indicated that he felt both excited and somewhat nervous about the show. Whereas most gigs did not make

²¹ Several of the participants used the term "the hang" as the variant of Berliner's (1994) vernacular term "hanging out."

²² For the summer of 2012, I booked the young artist series at Hatwell's, though I had chosen Kittens for All to perform before I selected Victor Wolff as a study participant.

him anxious, a certain kind of a performance could: “If there are going to be musicians in the room, I don’t know, it’s exciting and nerve-wracking at the same time,” he explained.

Victor ended up being largely satisfied with the performance.

Victor also played a gig at a First Communion party with two of the members of Kittens for All, bassist Mack Allen and drummer Henry Madigan.

Well, to get the gig, I told them that I knew a lot of boleros. It was a Mexican family, and they liked that a lot. I don’t know many boleros. Enrico [Rivas] told me that I should accept any gig and figure out how to do it, so that kind of stuck with me. . . . It was just a lot of fun, because it was music that we weren’t all that familiar with. It was pretty simple to play. . . . There were three boleros that we ended up playing like two or three times because they liked them a lot. I’ve never had that happen before where you go back and play tunes because people like them.

Victor, Mack, and Henry also played together in what Victor called a “hip-hop jam band” called Planetshade in which Mack both played bass and rapped. This group would periodically play house parties. They had one show together over the summer.

Victor said that this group tended to get a positive response:

People always seem to like it. We’ve gotten comments like “With all these other musics, you kind of have to like be in the group, you have to dress this way and do this.” One guy said, “When you guys play like that, I feel like everybody can get it. It’s not the music where you have to be part of this clique.”

Victor indicated that he preferred for me not to observe this group.

Victor sometimes got calls to work with other musicians in town outside of his close-knit friend group. One such gig was with the Iguana Brass Band. In this case, he subbed for another keyboard player who usually played with the group. Victor was also contacted by two singers, both of whom were looking to connect with a jazz pianist and accompanist. He was pleased, because he had limited experience working with singers, and he felt he learned a lot by playing with them:

It's really my first time having to accompany jazz vocalists and so, I'm having to learn how to fill up more space, I guess, and how to fulfill more roles in terms of, you know, holding down the bass player's role and comping²³ and, you soloing, all at the same time.

Victor was appreciative when one of the singers secured an audition at Danny's, a restaurant that frequently presented jazz. He was then disappointed and angry when the employee from Danny's who was supposed to hold the audition forgot to show up. The would-be audition coordinator later apologized, and though he promised them additional opportunities, nothing ever materialized. "I was upset when he didn't show up to the audition, but now this kind of just makes sense to me," Victor explained. "It's stupid of you. Don't be like that."

Jam sessions also factored into Victor's musical summer. One such event was the inaugural weekly jam sessions at Hatwell's.²⁴

Last night, I went to the first of jam session at the new jazz club in town, Hatwell's. And that was a lot of fun for me. It was a good hang, and a lot of good players came out, and it was really good to see some of the younger players in town that I didn't even know existed.

After returning from Salt Lake City, Victor began regularly jamming with two high school friends:

VW: I used to play with these two kids that went to my high school and I've been hanging out with them a lot and just kind of working on some different kind of music with them.

JL: What kind of music?

VW: I don't know, genres are funny.

JL: I need help here. This is new info for me. This is just really interesting because you haven't talked about it yet.

²³ Comping is a jazz vernacular term for accompanying, which usually involves playing chords behind a soloist. Jazz pianists and guitarists are often an ensemble's comping instrument.

²⁴ I was the host of this jam session, meaning I played guitar in the house band and helped organize the musicians who "sat in" during the evening.

VW: Yeah like with my sampler,²⁵ kind of electronic. I play piano over it and the kid sings. He writes poetry and stuff. Then there's another kid that sometimes plays guitar. It's kind of fun stuff like that.

Victor played with this group extensively during the first few weeks after returning from Salt Lake City, and thereafter they met sporadically on a few additional days in the summer. As with the hip-hop project, he preferred for me not to observe this group.

Victor also described a beautiful, spontaneous musical experience in which he played piano as a house party wound down:

Actually my friend was having a house party, and we were all there and it was—it got a little crazy at some point and then it started dying down; it was a regular house party thing. And at the end there were like six of me and my closest friends sitting in the living room, and everyone was basically, I don't know, just really calm and I just started playing the piano there in his living room. I was completely improvising, it was just nothing, it was just kind of stupid little chords and things like that. But they really loved it and it was like really special for me because I didn't think it was very good at all and I was just messing around. There was a vibe in the room and it meant something, like people are enjoying my music and it's not impressive or super intellectual or anything. It was just like simple music and people enjoyed it. So that kind of meant something to me. It was like a vibe. I can't describe the vibe.

I asked Victor if he had tried to capture the vibe of the room in the music that he improvised. “Yes,” he said. “I think I learned how to do that from playing at the church.”

Church music. On a Wednesday evening in mid May, I arrived at the Hope Unitarian Universalist Congregation, a moderate sized church nestled in a residential neighborhood. I promptly met Angie, the choral director and my contact at the church, who welcomed me and led me in the right direction. The sanctuary had around 200 seats. Above was an arched ceiling, reaching about 25 feet tall at its peak. The front of the

²⁵ A sampler is an electronic musical instrument that collects recordings of preexisting musical material and can play back these “samples” when triggered by the sampler itself or an external device that is connected to it such as a keyboard.

sanctuary had a set of seven art pieces in various geometric shapes that were pleasing to look at but not identifiably religious in nature. In the back, symbols for many of the world's religions conveyed the Unitarian message. The rest of the décor was relatively unadorned.

Victor was practicing a jazz tune on the grand piano towards the front right of the sanctuary. I recognized the melody but was embarrassed that the name of it escaped me. I walked over and said hello. Members of the church choir began filtering in, and I moved to the back of the sanctuary to be unobtrusive. Victor struck up a conversation with one of the members of the choir, a white haired, bearded gentleman. Angie passed Victor some music, and he began sight-reading through it quietly. Choir members started taking their places in the chairs in the front. Angie began warming up the choir, with lip trills and arm stretches.

A few minutes into the rehearsal, Angie introduced me to the group, saying, "This is Jeff. He's taking notes on Victor." I waved and smiled sheepishly. The choir members said "hello," all warm smiles. One member of the choir yelled out "We love Victor!"

Victor played Sunday services most weeks at the Hope Unitarian Universalist Congregation. He also played midweek rehearsals with the choir and sometimes participated in auxiliary functions involving the church. Victor was hired at the church based on a referral from Kenneth Martin after the church called the university looking for a pianist.

Victor indicated that he both enjoyed rehearsing with the choir, and he was able to learn about voice leading in the process:

It's fun. All I really have to do for them is hammer out their parts on the piano. It's four-part soprano, alto, tenor, and bass. You know, choir music. And so, that's. . . I think that's good for me too 'cause it helps me work on my sight reading and it kind of teaches me about composition and arrangement, having to do with just four voices, which I think is overlooked a lot because there's so much that you can do with just four voices. And I think it applies a lot to playing the piano, especially, for, like, left-hand comping or things like that where I can really focus on making all my voices and my left-hand lead smooth, lead to the next one, to the next chord or whatever.

When I later saw Victor accompanying the choir during a Sunday church service, his affinity for jazz was obvious. He would sometimes play extended chord voicings in places where other pianists would keep to triadic harmony. Although he made somewhat unusual choices, his accompaniment was always tasteful and not overdone, and he provided solid support for the choir.

In addition to rehearsing and accompanying the choir, Victor was sometimes able to improvise. "For some of the services, I get to improvise through the service and behind the sermon," he explained. "That's actually become one of my favorite things to do is just to kind of like play the room, play the vibe of the room." During the service I later attended, I observed Victor doing this. On that occasion, his spacious, subtly romantic improvisation reminded me of the style of Brad Mehldau or perhaps Keith Jarrett, and it greatly heightened the service.

Whereas Victor usually created this music anew each week, on one occasion toward the end of the summer, he was asked to improvise based on a specific song that fit the content of the service:

This past Sunday the whole service was about stars, and per my music director's request, I played a variation on "Twinkle Twinkle Little Star," and I think everyone liked it a lot. I realize that I have a knack for taking really happy songs and making them really sad. So, I mean, it was fun and it was interesting, and, yeah, the church gig is always really good.

Victor also participated in musical activities on behalf of his congregation in locations besides the church. One such event was his church's general assembly, which was held downtown and attended by around 4,000 people. Victor played for the opening service. "There were a lot of people there," Victor relayed. "It was probably the most amount of people I've played solo piano for. It wasn't the 4,000 people all there, but it was a really good amount of people." Afterwards, Victor was surprised when a gentleman approached and indicated that he composed the vast majority of the contemporary hymns that the church plays. The composer shared some of his advice in how to write music for text: "He said just make sure it feels natural. Say it, and then write music for it the way that you would say it." Victor described the unexpected meeting with the composer as "retrospectively nerve-wracking, knowing that I played this man's music for him."

From a Wednesday through a Sunday in July, Victor traveled to Tulsa, Oklahoma to participate in the Unitarian Universalist Musicians Network Conference. He estimated that 300 music directors and accompanists were in attendance. "It was, like, four days of master classes and clinics," he detailed, "and things of that nature that kind of teach you things and make you better at serving the Unitarian purpose." Many of the workshops were more geared toward music directors and choir conductors and did not necessarily appeal to Victor. He did attend one class on improvising for the beginning keyboardist, and though he was an experienced improviser, he agreed with the suggestions that were offered.

Victor appreciated the opportunity to network with other musicians. In particular, he enjoyed playing duets and sharing his compositions with another musician at the conference.

She lives in Maine and composes music, and she's a really, really fantastic improviser and piano player. . . . So we played together, and it was kind of interesting because we came from two backgrounds. Like I knew what she listens to and she knows what I listen to, but we weren't, like, trained in those areas, and so we both kind of had to conform to each other, and it was really nice and refreshing to play like that, you know. And so I liked that a lot. . . . And we shared our compositions with each other. Again, completely different from one another, and so it was cool to get input and advice on pieces like that from somebody. I mean I would consider her pretty accomplished as a composer.

During the second focus group interview, one of the other study participants asked Victor if he connected with the mission of the church or if he was simply playing a gig. "I don't know," he responded. "I feel a different way about it on different days. The church itself is cool. It's more of like a social activism movement rather than a church. That's what it feels like." When I asked him further about what the experience with the church meant to him, he said, "It's kind of the same thing as teaching. People really appreciate it and I feel like I'm making a difference with people, and I'm making money at the same time, so it's all good. It's really cool." He then relayed a touching story about an older woman at the church named Lucy:

She came up to me after one Sunday and told me how much she liked my playing and that she wants me to play her memorial service when she dies. . . . That's like a huge compliment. It's kind of dark, on one end. It's a huge compliment for someone to want you to play at their memorial service. . . . She was so happy about it though.

The musical experience at Hope Unitarian Universalist Church seemed like more than just a gig to Victor. It supplied him with a steady paycheck, but it also provided opportunities to learn about music, to create and improvise, and to share music with other

people in a way that felt right to him. Along with the piano lessons that he taught, it was a way that he could serve others with music.

Teaching music. Sitting on a suede couch in an elegant living room, I observed nine-year-old piano student Anna, who sat at a Yamaha weighted electric keyboard at the other side of the room. She wore an orange tank top and flannel shorts, and her personality was as colorful as her shirt. She was constantly cracking jokes. It was hard to tell whether her goal was to get better at the piano or to give Victor a hard time. Sitting to the left of the piano, Victor was up to this challenge. Wearing an olive t-shirt, jeans, and Converse All Stars, he looked completely at ease. “How much time did you spend practicing this?” he asked. “See how much better you got in that time?” Victor had a nice rapport with Anna. He had a friendly, non-threatening demeanor, but at the same time was clearly seeking a high level of playing from her. He asked a lot of questions and had her answer. He made frequent comments about rhythm and had her play certain exercises with a metronome. He also constantly reminded her about her fingering, which clearly needed some work. He gave praise when she played something to the level he thought was appropriate. He made notes in a small notebook. A few times, he switched places with her at the piano and demonstrated a concept. Anna clearly struggled with her attention span at the piano, but Victor kept her engaged. They worked through a range of pianistic activities, starting with four-octave scales, then moved to a contrary motion exercise, and then spent the last half of the lesson on repertoire. “But I hate the new song!” Anna wailed in humorously overblown disgust. “When you know it better, you’ll like it,” Victor responded, smiling.

At the beginning of the summer, Victor had four private piano students who were between the ages of eight and 15. Although he taught Anna at her house in Robard, he usually taught lessons at his parents' house. He met with each student once a week except when he was out of state.

As Victor told me a story about his most difficult student, it became clear how much he enjoyed teaching:

VW: One of the eight year olds I've been teaching since he was five, and I wouldn't really call what we do piano lessons, probably. It's a mix between babysitting and behavioral correction. This kid has been kicked out of two elementary schools, and so there's something there that I don't know about with him. His parents think I'm doing something positive for him, so I keep giving him lessons.

JL: Do you think you're doing something positive for him?

VW: Yeah, I do. I also think it's doing something positive for me, though, especially with him. Sometimes I feel really frustrated with myself as a teacher. With him, I'm kind of learning the whole patience game.

Later, Victor explained that he loved to teach because of "the feeling of helping somebody get better at something they want to do." However, there were downsides to certain teaching situations: "There's also the frustrating sense of it when I have these younger kids that don't want to play, and it's the moms making them play. So it's like I'm not really helping anybody out except the mom." He continued discussing both the positives and negatives of teaching:

I've left some lessons feeling that this money isn't worth how frustrating as things got. But I mean for the most part I really do enjoy it, and I feel like in teaching, I have to kind of break things down in my own head before I can present it to anybody else, so I learn a lot in that way too. Understanding how the kids learn, I figure out how I'm supposed to learn at the same time.

Meanwhile, for Victor as with many other musicians, teaching was an important stream of income. “It’s just part of my goal to be able to sustain myself making money with music,” he said.

Toward the end of the summer, when a recent CU jazz studies graduate moved out of state, Victor took over his job teaching lessons at a local music studio. Soon he had more students than ever before:

JL: You’ve still been teaching your lessons?

VW: Yeah, so many lessons. Oh my God, way too many lessons. This new studio, he gives you a new student every single week.

JL: So what are you up to now?

VW: Eleven? Twelve?

JL: So you’re making decent money?

VW: Yeah. On Saturday I taught eight students back to back and it was the most exhausting thing I’ve ever done.

Also in the second half of the summer, Victor was approached by his former middle school music teacher who asked him to help with her school jazz band. She reconnected with him after seeing Planetshade perform:

VW: So she came to check it out and came up to me after the thing and we started talking and exchanged numbers and she called me about a month ago to ask if I would be down with coming like every couple weeks to clinic the rhythm section.

JL: You’re going to do that?

VW: Yeah.

JL: Are you going to get paid or do it volunteer?

VW: She said for now—because she said if I were to get paid it would have to be a lot of paperwork, but she said for now she can give me gift cards and things like that. So that’s fine with me. I feel like it feels really full circle if I were to do that because I came out of her band program and now I just kind of help out her kids.

JL: Full circle in a good way?

VW: Yeah.

These clinics were to take place during the upcoming school year, so I was not able to observe Victor teaching in this setting. Nevertheless, the prominence of teaching in Victor’s musical life seemed to be increasing.

Summary. Victor Wolff was highly engaged in a variety of musical activities during the summer. In addition to practicing, he was constantly engaging with music in the community. I counted 49 different social musical engagements that he participated in, including performances, jam sessions, rehearsals, gigs, and blocks of teaching. He was also constantly listening to a variety of different types of music, mostly jazz and classical, but also rock and hip-hop.

Over the course of the summer, Victor's motivations for his substantial musical engagement became clear. He was highly motivated to improve as a pianist and musician, and he grew particularly frustrated when his practicing lacked the efficiency he believed was necessary to progress at the rate that he desired. He also clearly loved a variety of his musical activities, including teaching piano lessons, playing his church gig, and performing and playing music with various musical friends. With his range of performing and teaching opportunities, he was also able to make money through musical activity.

I could not help but be impressed by the range of Victor's musical experience. At the age of 20, he was already a professional musician as well as a collegiate music major. Performing, practicing, listening, teaching, making a living, socializing and interacting with other musicians—all of these were important to Victor, part of his multifaceted musical life.

William Baxter

“Why do I play music? Because it’s difficult for me.” – William Baxter

On a Monday toward the end of June, a dozen musicians from Cactus University returned to school and congregated in room 128, home base for the jazz department. It was the first of five days of Kenneth Martin’s “line class,” a workshop in the style of pianist Barry Harris in which he led those present through a series of exercises related to jazz improvisation. Very little talking was involved. It worked like this: seated at a Hammond organ, Martin established a tempo and played a short snippet of improvised melody, and then all of the students did their best to play it back exactly the same way. Through this process of call and response, Martin worked the students through a series of escalating challenges. This was an ad hoc gathering for the benefit of Cactus University jazz students; it was totally optional and without cost. Students could attend one class or all five.

I was in attendance for several reasons. Though he is my colleague, I have never stopped learning about jazz from Martin, so I had my guitar to practice alongside the students. I was also in attendance to observe William Baxter, and this class was the first time during the study that I had the opportunity to observe him play the trumpet.

Twenty-one-year-old William Baxter is of medium height with a skinny build. His dark brown eyes radiate intelligence behind a pair of wire-frame glasses. A shock of straight brown hair, parted to the right, flops over his forehead. William is decidedly intellectual, and he loves to talk at length about the many topics that interest him, from music to food to books that he has read.

William grew up in a city about 100 miles south of the metro area in which Cactus University is located. His musical journey began when he joined the fifth grade band, and his initial instrument was the baritone. William continued playing baritone until the beginning of high school. During his freshman year of high school, his friends and his older brother Jerry urged him to join a community jazz program called the Rising Stars Jazz Program (RSJP). It was at this point that William switched over to trumpet, a more standard jazz instrument than the baritone. Joining the RSJP his sophomore year, William became fascinated with jazz.

The RSJP provided an immersive jazz experience, with both big band and combo programs. The director of the big bands, Terry Davis, was demanding and frequently insulting to students, but he knew how to get a student big band playing at a level of a professional band. Brian Sanders, the director of the combo program, became an important mentor for William. Sanders primarily played bass but had once majored in jazz trumpet at Michigan State University. William described Brian as a positive, encouraging role model, who ended up both coaching William's combo and teaching him trumpet lessons:

I took lessons with Brian off and on for a year and a half. It was mostly focused on what to play over jazz, it wasn't really hardcore jazz trumpet lessons, but that was cool. . . . He would burn me CDs, he would give me ideas for what to transcribe, really told me everything I needed to know in terms of what I should practice, how I should go about doing it, at least on the jazz side of things.

William's experience with the RSJP was so enjoyable that it made him consider a career in music for the first time. His brother Jerry, two years his elder, was a major influence as well. Jerry was a star player in the RSJP and eventually attended Cactus

University as a jazz guitar major. Whereas William became excited by the prospect of a life in music, his parents had concerns:

I think it was a combination of social factors, being in that program like, suddenly being able to really be attached and involved with the community of musicians. . . . When [Jerry] started pulling me into it, and I started to consider more like I wanted to do that, I think that scared them, because they didn't want two jazz musicians. . . . To this day, when my mom talks about grad school, she says I should go to law or medical school. She doesn't really talk about music as an option usually.

During his senior year in high school, William was accepted into the premiere RSJP big band, in which he played with some immensely talented musical friends.

William recalled his time in the top band:

I played pretty much all over the greater metro area. I played the Jerry Lewis Telethon at 5am. . . . We played at the Fullerton Jazz Festival at Fullerton College in California, a lot of stuff like that. . . . I could sit back, listen to the soloists, and have a good time. I could sit back and cheer on my buddies. It was really nice. . . . The one thing Terry really pushed is that when we perform there's an amount of showmanship, real genuine energy.

William would eventually follow his brother Jerry to the Cactus University jazz studies department. As of the summer of 2012, he had just finished his junior year of study. At that point, there was some question as to whether he would be able to graduate in four years because he was in the middle of an embouchure change—a major adjustment to his trumpet technique—and this process led him to curtail a variety of musical activities.

The embouchure change. Henderson (1942) defined embouchure as “the lip technique involved in producing and controlling the trumpet tone, together with the effect of such contributing factors as breath pressure, tongue and jaw setting, the operation of the facial muscles, etc.” William was struggling with technical issues on the trumpet that

limited his range, endurance, and tone production, and he was playing with an unnecessary degree of tension. His trumpet teacher at Cactus University, Monty Davidson, had been working with him during the previous school year to change his embouchure, but the results had not been satisfactory. William expressed a mixture of both frustration and optimism when reporting that he had to change his embouchure again. “I’m going to through a second embouchure change,” explained William, “but this one will be a lot more on point and focused since I know what I’m doing since I went through the first one.” He described the embouchure he was working toward as “more relaxed” and “wet lipped.”

An embouchure change is a major undertaking for a trumpet player that essentially involves relearning how to play the instrument in a new, more efficient way. William indicated that the process takes at least six months, and at the onset, the outcome is unknown. William, in recalling his first attempt to change his embouchure the previous school year, spoke of the frustrations of trying to learn a new technique: “I couldn’t even practice. I would sit there and try to play my instrument. I had to relearn how to put it on my face. It was like learning how to hold a pencil. It was stupid hard.”

Part of William’s challenge with changing his embouchure during the school year was that he had a concurrent set of trumpet performance commitments. In order to play the music in his jazz band and combo, he had to keep reverting back to his old technique. This shift back-and-forth was confusing, and it limited the potential of his relearning process. Therefore, William was somewhat optimistic about working on changing his embouchure over the summer, a timeframe in which he had the option to clear his calendar of performance and playing opportunities.

Since midway through high school, William had felt driven to consistently practice the trumpet. “If I miss multiple days in a row where I don’t play music, or I don’t play my trumpet, I kind of feel strange, because it’s been such a huge part of my life to this point,” he explained. “I need to practice, I want to practice.” Nevertheless, in order to reset his bearings and relax after a challenging school year, William followed his teacher’s suggestion and took a break from playing the trumpet for the first week of the summer:

Monty said when I was talking him towards the end of the semester, I was really stressed out about everything, and he saw it on my face, and he was like, “William, once your combo’s done recording,²⁶ you should just chill out, don’t think about music for a while, and just try to relax.”

William described a sense of emptiness in those days in which he did not play the trumpet.

After his time off, when he returned to the instrument, things were particularly difficult:

I took a week off of trumpet playing, which, essentially, let my lips lose a lot of muscle mass and coordination. . . . So far it’s frustrating. Going back to square one, of course, sucks, and it hasn’t been a good week. I sound like a three-year-old again.

William’s entire approach to practice changed in order to reset his embouchure. “Monty told me not to worry about how many hours I get in,” he said. “He just wants me to play the trumpet right. Fifteen-minute segments. Don’t stress yourself, don’t do anything like that.” He concentrated on a set of exercises to develop his tone production and get him accustomed to the new embouchure. “I’m avoiding all playing aside from

²⁶ William’s school combo recorded a demo as the spring semester was ending.

really focused rudimentary work,” he explained further. A few days into the process, he started to notice some improvement.

That’s actually worked out really well. Like, every day, I’ve done better. I’ve expanded my range and gotten a better sound, been able to play more relaxed. . . . Articulation is getting a lot easier. So, there’s been, actually, a fair bit of progress.

Around one month into the summer, after building up some degree of endurance with his new embouchure, William began to subtly diversify his practice regimen. He began learning Harold Arlen and Johnny Mercer’s “My Shining Hour,” a jazz standard. However, as he began to move from exercises to music, he discovered that playing a melody with a moderately wide range was difficult:

I think at the beginning of summer I kind of had the assessment that it was going to just take a few weeks and I would be back to where I was, and I would be rolling again but really it’s looking more and more now I’m starting the process again, the whole year or six-month, two-year process. That’s too bad. . . . I don’t know, it’s better, but it’s definitely going to be by the beginning of July, I’m thinking, before I might be able to play a tune. Right now I can play through most of the melody but everything’s really tired and I’ll get tight.

As the summer progressed, William continued to practice with tremendous commitment, but progress with the new embouchure remained very slow. This began to wear on him emotionally.

I think the main downside about the embouchure thing, especially at this point, is just like having worked on it constantly for ten months, it’s just kind of a drag and can be more mentally taxing when things don’t go well. Like, I can have, like, a really short fuse if, like, I’m just having a really rough day and nothing’s working. Or, you know, I can just get really tired of going and playing with the same exercises constantly.

William began working on snippets from transcriptions of jazz solos to break up the monotony of his daily technical exercises.

In July, William had a breakthrough. He described a practice session in which he was playing through the mouthpiece without the rest of the trumpet—a common warm-up called “free buzzing”—and he hit the highest note he had hit in his life. He identified a slightly different lip placement on the mouthpiece that he was able to recreate later. His range and tone began to improve. A few days later, he happily recounted a productive practice session:

And you know, having thought about, basically, keeping my lips turned in, and the proper way to play, I guess—like, I was playing through that, and anything through the range that is comfortable right now—I can leap to any note. Intervals are not a concern. Airstream, staying loose. I’m relaxed the entire time. Everything feels right, which is a very different experience from what I’ve been dealing with. . . . Now I finally feel like the placement is right, the approach is right. It’s just a matter of doing it enough times where it becomes natural. . . . It makes me excited about playing trumpet, which is not something that has been happening a whole lot recently.

It was thrilling to hear William’s moment of elation after months of struggle, but these emotions, and the free-and-easy trumpet playing that had inspired them, did not last indefinitely. Days in which trumpet playing seemed easier than ever for William were followed by days in which playing was again a struggle. He described it this way:

There are always ups and downs. I mean, at this point with the trumpet thing, I have good days, and I have bad days. Two days ago, I had a very good day. I didn’t play a lot the day before, and every time I picked up the horn, things just happened a lot easier. Yesterday was the total opposite, and I had to spend 30 minutes trying to get a sound each time I tried. In general, I see improvement, so I can’t really complain about having a bad day every once in a while.

On a Friday afternoon in July, William and I met at a Subway restaurant. We sat at a two-top table tucked along the wall behind the drink refrigerator. William’s hair was cut much shorter, and he wasn’t wearing glasses that day. He told me about Monty’s advice from the end of the semester, which was to keep everything in perspective during

the embouchure change. It struck me that I did not know if William had direct contact with Monty during the summer, so I asked him about it:

JL: Have you talked to Monty?

WB: We've exchanged emails a few times. I really . . . I feel like an idiot, honestly, having gone through this entire summer without taking a few lessons with him, but I don't know why I haven't. It's really not a smart decision if I think about it at all.

I excused myself out to the car to grab a pen. Meanwhile, my camera captured William with his chin resting on his hand, apparently deep in thought. When I return, he added:

I think a decent amount of it is arrogance, and I think some of it is just me trying to do something on my own, and just trying to really have ownership of that. And of course, that's based on the arrogance that I can do it on my own, which is really, like, not a smart decision. I don't know. I've always been at the top of my class. I've always been very successful when I apply myself to things. And trumpet and jazz has always been something where I don't, like, shine. So at this point, I kind of want to push myself and see if I can really make it happen on my own, just a little bit. And I think that's definitely led me to do dumb things like not talk to Monty about this. But at the same time, a lot of this is completely individual and on my own.

During the last month of summer, William practiced the trumpet every day.

Nevertheless, on the last day of the study, he was still in the process of mastering the new embouchure. He expressed willingness to persevere through the process:

The patience, I think, is going to pay off. I think that's the one thing I kind of lacked when I first started getting into it. I was always saying, "Oh yeah, in a couple weeks it'll be perfect," and really it's just like, no, you need to just sit there and wait and wait and eventually it'll happen. Hopefully I'm getting closer to the end of it, but if not then I'll just have to sit through it during the semester.

William described a book that he read that had bolstered his resolve to see his way through this musical challenge:

It was this book by Eugen Herrigel, I think. He's a German writer, philosopher. He went to Tokyo. The book is called *Zen and the Art of Archery* and he tried to learn how to be an archer in the classical tradition of that, which kind of blends Buddhist concepts and stuff like that. It was just interesting looking at some dude's

perspective of going through this really long, painstaking journey. It took him five years basically to make any progress on it, and it kind of paralleled some of the issues I was having with the embouchure change, and just reading that gave me a lot more confidence that what I was doing was actually working.

In a conscious effort to avoid taxing himself unduly while he focused on the embouchure change, William played very little music in public situations. He participated in Kenneth Martin's aforementioned line class for two days in June and then again for two days in July when that class reconvened for a second week. He participated in one jam session in late June at the house of his friends Nick and Greg, two other jazz students from Cactus University. That experience was the exception during the summer, as William sometimes chose not to play at jam sessions even if he wanted to:

Going to jams nowadays is kind of like a double-edged sword because there's kind of . . . it's really happy that I still get to be kind of hanging in the environment, and the downside comes when either I get really up and want to play and can't or someone tells me to go get my horn and I think about, "Well I could do this, or I could kind of end up setting myself back by trying to push it too much and doing something stupid." That was kind of the downside.

This was in stark contrast to relatively recent periods in William's life, when he played gigs, joined other bands on stage, and sat in at jam sessions.

I could not help but feel for William as he struggled to relearn the instrument that he loved so much. Clearly, the physical side of playing the trumpet had never been easy for him, and the new embouchure provided another level of physical challenge and frustration. However, William had a variety of strengths—including his intellect, persistence, and optimism—that gave him a strong chance to eventually overcome his obstacles given enough time.

Learning by listening to music, scholarly exploration, and attending live shows. Although William had to scale back the content of his trumpet practice almost

exclusively to working on his embouchure, he continued to learn about music in a variety of other ways. “I’ve been reading all these things that are telling me not to be lazy, to keep pushing,” he explained. As the summer continued, it became clear that William was a voracious student of music. He was therefore able to progress significantly as a musician aside from attempting to develop further technical command of the trumpet.

William was constantly listening to a wide variety of music. He believed that listening to music extensively—and learning the history of music through the process of listening—was an essential process for the aspiring jazz musician or a musician in general:

If someone hasn’t listened to music, they can be all over the facts of what they’re trying to do, but if they don’t understand the emotional history that is accompanying that, all the unique idiosyncrasies of what jazz is, then they’ll never be able to play jazz at a high level.

William listened to a particularly wide range of musical genres. He listened to classic jazz, contemporary jazz, classical music, rock and pop, hip-hop, R&B, soul, and music from around the world from countries such as India, Brazil, Cuba, and Ghana. From a series of comments he made, it was clear he was listening both for enjoyment and learning. He would listen very critically and tell me things about the recordings without me asking. Such was the case when he discussed the Miles Davis album *Live at the Blackhawk*:

That second track on the first disc, “No Blues,” Miles’s solo with Wynton Kelly is like the perfect instance of a swing band that is doing nothing but listening to one another. Miles and Wynton are so on top of each other and just perfectly in synch with each other’s styles. It’s amazing. I feel like in a lot of hard bop, that kind of can be missing. You can have guys like Hank takes a solo after Miles and the vibe changes completely. Both Wynton comping and how Hank approaches the form.

He's running a lot of changes.²⁷ It sounds great. I can't say anything bad about it, but there's definitely just a total shift in concept from Miles's solo to him. That was just kind of like an a-ha moment or something.

William also mentioned that he enjoyed mining libraries, both the public and the school music library, for recordings.

William's broad listening tastes led him to a fascinating range of musical projects. Some of them were jazz related, including working on a Charlie Parker transcription. He would listen to the solo five times and then play it once. When his endurance on the trumpet was low, he would learn jazz solos by slowing them down using the computer program Audacity and then attempt to sing them as accurately as possible. During the second half of the summer, he also practiced jazz etudes out of a book by saxophonist Greg Fishman.

Many of his projects were not directly related to jazz. He started a score analysis of Paul Hindemith's piano work *Ludus Tonalis*. He practiced rhythmic subdivisions—singing and clapping—that he had learned from a Carnatic²⁸ rhythms class that he had taken during the previous school year at Cactus University. He formulated a plan to study the rapping of Q-Tip and the vocals of Cee Lo so that their phrasing approaches might inform his future improvisations:

As far as working with Q-Tip, I plan on learning a few of his raps. I'm really big into Tribe,²⁹ and their first album has always been my favorite thing to listen to whenever I go on a drive. So I've been trying to . . . I looked at the lyrics to those, and I've been trying to find one that I really think might be the hippest. I might even just transcribe the rhythms on them to be honest, 'cause there's plenty of shit

²⁷ Running changes describes when a jazz soloist improvises melodies in such a manner that he/she clearly outlines the harmonic progression.

²⁸ Carnatic music is from southern India.

²⁹ William was referring to the hip-hop group A Tribe Called Quest, in which Q-Tip was a member.

right there. And the same thing goes for Cee Lo, because he's insanely rhythmic sometimes. So those would be two people that I think that I'm interested in. And I would definitely approach that in much the same way that I would learn to sing a solo.

William also started selecting music for his junior-year recital. One selection was Antonio Carlos Jobim song "Ela É Carioca," with lyrics by Vinicius de Moraes. Inspired by an after-show conversation with singer Gretchen Parlato when she had passed through town earlier in the year, William translated the Portuguese lyrics using Google Translate and attempted to learn how to sing the song in that language.

William frequently attended live jazz performances. He indicated that he learned from live shows of a certain threshold of quality when he chose to focus on the music and listen critically. At other times, he also liked to socialize with friends during shows.

William clearly made it a point to support musicians from Cactus University and his community of friends by attending their performances. He saw Ladies From Accounting, Scotchy Scotch, and Private Spider two times each; all three of those bands featured either teachers or friends of his from CU. In shows such as these, William described the dual benefits of supporting musicians and learning:

In a situation like Ladies From Accounting to like Private Spider where the music is not like directly my favorite thing in the world, it's more the people in the band. . . . I have friends in the band. I want to do all that stuff because I feel that'll help me. . . . It's good music that has intellectual thought that I can probably get something out of no matter what.

He also attended two CU jazz recitals that occurred during the summer. He saw his brother Jerry's show at Hatwell's. He also attended a concert at Soul Coffee headlined by CU jazz director Kenneth Martin. Additionally, he saw a show with saxophonist Lucas Pino and trombonist Nick Finzer, two exceptional young touring jazz musicians.

Though he clearly played less music in public than he would have usually in order to facilitate his embouchure change, William managed to spend his summer learning about music in a variety of ways. From listening exhaustively to music, pursuing his own scholarly explorations, and attending live performances, he continued to grow and advance. Because William socialized so much with other musician friends, the lines between socializing and learning were inevitably blurred.

“The hang” and the mentor. From his early days playing trumpet in the Rising Stars Jazz Program, William considered jazz an enjoyable social experience. Despite his bookish tendencies, he found a good balance between private and social time. “The hang” with other musicians, whether resulting in learning or fun, was an essential part of the musical experience.

Three of William’s closest friends were pianist Nick Brand, guitarist Greg Lapid, and drummer Earl Jansen, who were also students in the CU jazz program. Their friendship grew out of a regular gig at a restaurant called Andre’s Café that William started playing during his first year of college:

I didn’t really have any close friends until that point, but Nick started giving me a ride every week to Andre’s that first semester. I didn’t have a car, so I needed someone to get me there. Since then, Nick has been my best friend at CU. I’ve played with him constantly. I’ve played on his recital. I’ve played on Earl’s recital. Earl and Nick started living together, and that’s how I got to be friends with Earl. Earl started playing Andre’s, so I started playing with Earl. Now Greg’s living with them, and I started playing with Greg a lot more. . . . Playing that gig was how I developed my core group of friends. Music was how I made friends again.

William would frequently hang out at the house in which these three close friends lived:

Well I probably go over to Nick, Earl, and Greg's house like every other day, every two, three days. I see them a lot. Nick's always busting out his laptop and showing me whatever track. Earl, when I come over, he's either practicing, and I'll just ask him what he's working on, or he's listening to old school Clifford Brown, since I guess ever since he got back from Ecuador, all he wants to do is play swing tunes, which I think is funny. We talk about music plenty, and I see Will Manderley and Mack Allen whenever the jazz majors hang out. There's always musical conversations I guess.

The community of musicians that William here described had established a work-and-play culture in which musical development and socializing were deeply intertwined.

I asked William how important conversation with musical peers was with regard to his musical development, and he responded:

I would say it's fairly important. I think it's how you iron out your views as to what you value as a musician. If you don't have those conversations, you can get thrown a lot of material, and you would never really sift out what you really favor.

One musician who William particularly enjoyed conversing with was Hugh Noonan. Noonan, a 36-year-old multi-instrumentalist and composer, had relocated from Portland during the previous summer and had started to make significant inroads into the local jazz scene. He played drums and was the founder and leader of a contemporary jazz group called Private Spider, a band that also featured Nick Brand on keyboard instruments. William met Hugh through Nick and would hang out with him periodically at Nick's house:

He's really more of a friend of a friend, like Nick and him are really good buds and I hang out with Nick a lot so I see [Hugh] mostly through that, but it's increasing over the summer. I guess I don't know him all that great, but I think he's a really good dude.

Hugh Noonan lived a diverse musical life. He performed in a variety of styles, including jazz, rock, and what might be called contemporary classical music. He

composed prolifically. He had already recorded more than a dozen albums, representing several disparate projects. He was a creative musician who knew how to conceive of a project and find the right players to make it work. Consequently, he possessed a wealth of information about many kinds of music, which inspired William:

That was the night I actually hung out with Earl Jensen and Hugh and Nick and we all talked about metal drums and stuff like that. I don't know, I think Hugh is a really great person to have around because he's listened to everything, but he's very even-tempered in how he approaches a musical conversation. . . . I enjoy that because I can pick his brain and see what he has to say, but at the same time, if I introduce information, like, we can talk about it, and we can see what the merits are. I don't know, Hugh, yeah, he knows a shit ton of music, so you can just ask him about anything and then he's played in so many different sorts of settings.

William also admired how Hugh managed to perform frequently without compromising his musical vision:

What he does is awesome. He realizes that his music doesn't apply to a lot of people, so he doesn't try to put a huge emphasis on that being his way of making money. He does it simply because he enjoys music.

William also noted how quickly Hugh met the jazz musicians in town after relocating.

I remember being down here last summer when he first moved here, and he already knew a bunch of people. At least he was showing up. He was at the Escape the first time I met him, and that was the first time I had been there. He had already been. It seems like he was really proactive about it, which is really cool. Now, all of a sudden, he's presenting all of this interesting music.

Seeing how Hugh Noonan had quickly established connections with many local musicians by attending their shows, William attempted to do the same with Hugh. He discussed one time when he went to see Private Spider, as opposed to another show that also interested him, because he had hopes to someday join Hugh's band:

I honestly chose to go to their gig versus Hatwell's because I feel like musical opportunities . . . I feel like . . . not that I expect to have a place in that band, or anything like that, or have even talked to Hugh about it, but it would be

something that I would be very much interested in doing if I ever got offered the position. You know? Just trying to look at the business side of it.

William was not only invested in playing music but also being a member of a musical community. His musical friends pooled their knowledge, opinions, and experience to learn collectively and to advance in their chosen profession. Being introduced to a veteran musician through a social network and choosing to support that player at his live shows, William was able to benefit from mentorship outside of an academic environment.

Exploring other life paths. Over the course of the summer, William began exploring other options regarding career and education outside of the realm of music. One example of this was his summer job. He worked as a respite and habilitation provider for a ten-year-old boy. Born with fetal alcohol syndrome, the boy had a comprehension disorder and learned more slowly than most others his age. William patiently tutored him with his homework, helped him to develop social skills, and acted as a positive role model. “I try to look at it as just never try to see the downside,” he said, “that no matter what I’m helping this kid.”

Near the end of the summer, William discussed the possibility of applying to graduate schools in degrees besides music. He began to formulate a plan in which he would graduate from Cactus University, and then would take a year off school, in which he would continue to work as a respite and habilitation provider, and then he would apply for scholarships such as the Fulbright and the Rhodes as a means to pay for graduate school abroad:

For a long time I really thought I’d just do a music grad school thing, but, really, I kind of see that it’s pointless. Not saying that I can’t learn anything more about

music; it's just more like I've acquired a fairly decent amount of knowledge on the subject. Really now it's more about practical application and specific mentorship, really, like from private lessons and stuff like that.

He expressed interest in studying either psychology or education as a graduate student, though he mentioned that he would not count out the possibility of music school. I wondered if William was hedging on a career in music because mastering the physical aspect of the trumpet was continuing to elude him. Music is a competitive field, and it is difficult to find a sustainable place in the music world while dealing with a hurdle such as this, with no guarantee of being able to eventually leap over it. Moreover, an intellectual such as William could likely find joy and success in any number of career fields. Whatever the next major step in his path was, it seemed clear to me that music would continue to play an important role in his life.

Summary. William Baxter's musical summer was primarily shaped by his work to change his trumpet embouchure, a periodically frustrating process that by summer's end was not yet complete. As school was set to begin, he was largely satisfied with his work if not the results:

I don't know. It's been all right. I can't really be upset about my summer. I think I've put in a good amount of work, like I haven't missed a day of practicing in a month. I've at least been consistent about what I've been doing.

His commitment to changing his embouchure led him to eschew various musical activities that he had participated in previously, such as gigging and playing with musical friends. In order to further his learning and development as a musician during this period, he also studied music by listening exhaustively, studying scores, transcribing solos, analyzing lyrics, and attending several live performances. He also spent extensive time

with a tight-knit group of musician friends that he enjoyed both socializing with and learning from.

William once explained his motivation for being a musician this way: “Why do I play music? Because it’s difficult for me.” Music clearly intrigued him because of how challenging he found it. Though becoming a better musician was important to William, it fell within a larger goal of overall self-improvement: “So that I can improve myself. That’s the ultimate goal. Whatever that ends up being.” Intellectual, persistent, and curious, it seemed that no musical challenge would keep William Baxter off the road to self-betterment.

Pete Navarro

“At this point, it’s just like I’ve been doing those kinds of things for a while, and you can only do it after so long before it starts draining you, especially not having a creative outlet, something I can explore musically or express myself more as much as you’re just fulfilling a role. I don’t know if I’m burned out or what.” – Pete Navarro

On an extremely hot Thursday morning, I pulled into an unfamiliar parking lot adjacent to an office building. I didn’t see a sign for Sleepy Dog Studios, so I somewhat apprehensively opened the door that matched the address that I had written down. I was immediately put at ease when Pete Navarro walked up to me and shook my hand, smiling.

Tall and sinewy with shortly cropped hair, Pete Navarro always looks clean cut, even though that day he was wearing a black t-shirt and jeans. At 25 years of age, he was the oldest of the four participants in this study. “Let me show you around,” Pete offered, and he proceeded to lead me around the different rooms of the studio. The front room was carpeted with bare walls and had some lighting equipment and a backdrop for taking photos. To the left was the recording booth, with a Roland keyboard, an iMac, some sound recording equipment, and a couple of chairs. On the south wall of the room, a square, double-paned window allowed sight lines into a sound isolated recording room, which was filled with drums and microphones. Another room had assorted music gear, including a small jazz drum kit, a Yamaha keyboard, a cajón, a P.A. system, and a bass amp. There was even a little office area with a table and several chairs. “I’m here almost every day,” Pete said. “I can work on both music and my homework here.”

Pete then introduced me to Valerie Franks, the owner of Sleepy Dog Studios. Valerie appeared a bit older than Pete, maybe around 30 years old. Valerie is one of those

gregarious people who develops rapport almost instantly. While she started up her computer and chatted with me, Pete went into the isolation booth and started warming up on drums. Valerie turned her attention to Pete and to her recording software, setting the levels for both Pete's drums and music he was soon to be playing along with, which was a 1960s style pop song by Valerie called "The Other Night." Pete looked at a chart with some information on the song as he listened to a few seconds of the demo, which at this point had Valerie's voice and piano, the bass part, and a click track added in. Soon he was recording the drum track, laying down a solid rock beat with tasteful fills in all the right places. The only section that Pete has to rerecord was the rubato ending, and after a quick punch in, Pete finished the drum track, having been in the booth for less than 15 minutes. "Typical one-take wonder Pete," said Valerie.

Pete Navarro was a third-generation drummer. His father, who played primarily country music, recently returned from a tour in New Zealand. Pete recalled that as an eight year old, his father set up a drum set for him and put on Beatles recordings, urging him to play along with Ringo Starr. He joined his school band in fifth grade and continued through high school.

Pete had no experience with jazz until his sophomore year in high school, when a vacancy opened up in the school's jazz band. Meanwhile, Pete was recruited to join the jazz band at the local community college. "Same idea," Pete explained. "The guy who was doing everything graduated. I basically had to learn how to play jazz in a summer. I didn't have any direction, so I wasn't very good." Soon, Pete was playing gigs with significantly older musicians from the Western Community College band. This crash course in jazz drumming had both advantages and disadvantages.

It was definitely good for me, because I was the low, low, low man on the totem pole, so there was a sense of trying to rise up to everybody else, but at the same time, there was a lot of pressure. Like I said, I got a very tough skin, because everybody was pretty tough on me.

If Pete reaped the benefits of being the only jazz drummer in town, he dealt with the drawback of not having a jazz drum teacher. “There was no other drummer,” he explained, “so there wasn’t somebody to tell me, ‘You need to get this book instead of this.’ If anything, I wish there would have been somebody that would have done that for me back then.”

Meanwhile, Pete continued with his first musical pursuit, rock drumming. Around the same time he joined his first jazz groups, he and several friends started a rock band called Boathouse. At the time, Pete preferred playing with Boathouse as opposed to playing with the older jazz musicians.

Boathouse was definitely what I felt comfortable with. That was a fun thing because it was with all of my friends, like Jack and a bunch of other guys that were my age. We would get together and practice, play small shows in town, so that was a fun, enjoyable thing. Wednesday night big band was like, "Oh God! I’ve got to go to big band again!" You know what I mean, pressure.

After high school, the members of Boathouse decided to move to a bigger city.

Jack wanted to go to Cactus University, so we all kind of just migrated up here with him, which was the perfect thing to do, I think. My hometown, there is no music scene there, you know. It was a good step for us.

Pete began studying music at Alden Community College, taking lessons with jazz drum instructor Marvin Damon. Pete eventually transferred into the jazz studies department at Cactus University, where Damon also taught. At the beginning of the study, Pete had three more semesters to complete at the university before he graduated. He lived with his

longtime girlfriend and augmented his income from musical engagements with a part-time job at Trader Joe's grocery store.

Performing and recording in varied musical settings. Drummers and percussionists often lead particularly diverse musical lives. Classical percussionists learn how to play dozens of instruments, from mallet percussion instruments such as the marimba, an assortment of drums from the snare to the tympani, and all sizes and types of cymbals. They are expected to be able to play these instruments in a variety of musical contexts. Meanwhile, drum set players play four instruments at a time, one for each limb, most of which are various kinds of drums and cymbals. The gigging drummer must not only be fluent with different varied instruments but also a variety of types of music, including several sub-styles of rock, pop, jazz, Latin, country, rhythm and blues, and many others.

During the summer of 2012, Pete Navarro performed and recorded in a variety of musical styles and situations. He believed that such disparate experiences had the potential to lead to greater musical learning and fulfillment. He explained, "All these situations, to me, it's like, what are the differences, and what are the things that are difficult about the experience that I'm getting something from?" However, despite the musical diversity, Pete only recounted a small degree of satisfaction and learning from these gigs and recording sessions.

Pete's steadiest musical work came from working two engagements at two different churches on Sundays. Pete referred to these as "church gigs." The morning church gig took place at Our Lord and Savior Lutheran Church in Alden. The group Pete played in was a contemporary Christian worship band in which he played drum set.

Joining him in the worship band were three highly regarded professional musicians, and Pete loved playing with them. In addition to the high level of musicianship, Pete appreciated the expedience of the rehearsals as well as the opportunity to learn how to perform with in-ear monitors:

JL: Then you just have this brief rehearsal?

PN: Pretty much, yeah. That's been good for me because it's a bigger room with a full sound system. I've really learned how to use in-ear monitors now, which was very strange, very isolating. But if you don't have those in, you can't really hear. So that was a new experience for me. Also, just the pace. There are six songs that we have to go through in an hour.

Pete's church gig at Central Catholic church was decidedly different, both in terms of the music and the atmosphere:

The other church gig is a Catholic church in Alden. That service is very low key, because it's a Catholic church, so it's more conservative, so it's just cajón and shakers, and that's it. It's a Spanish mass, so it's like cumbias and stuff like that. That's just with piano, and they have this guy that plays weird sounds on the synth, like pan pipes. I think the other day, he did an accordion. Stuff like that.

Pete's other ongoing musical engagements were the aforementioned recording projects at Sleepy Dog Studios with Valerie Franks. He explained the nature of his work for Valerie:

PN: I've been [working] with her for two or three years. . . . She's a piano singer/songwriter. She does original stuff as well as a top 40 thing as well as writing tunes for an outside person who writes lyrics. So I've been doing a lot of recording with her. She has her own studio. That's a big learning experience as well.

JL: The recording part is the part that you think is the biggest learning experience?

PN: And also coming up with new ideas for all the different songs that they write.

During the study, Pete participated in four recording sessions at Sleepy Dog Studios.

Valerie would periodically hire Pete for other musical engagements outside of the studio. As an extension of the songwriting project with the outside lyricist, Pete was

filmed in a music video for one of the songs he had recorded. He described the experience as surreal:

So it's like I'm doing this song. It's not a bad song but it's just, I don't know, it was tough to keep up that energy because you have to perform for the camera or whatever. It's like you have to do that ten times and I didn't get home till 3:00 in the morning and I had been there since 6:00 p.m. . . . We were way up north in somebody's backyard and they bought 200 pounds of dry ice and they were putting dry ice in the swimming pool and the Jacuzzi and it was so crazy. . . . They're putting a package together to try to get somebody from Nashville to want to produce it and there's been lots of talk of us, Valerie and me, in particular, going to Nashville and rerecording the songs in Nashville with some producer or something. I guess that's the end goal.

By the end of the summer, no further progress had been made with shopping the music video or attracting a producer.

Pete also performed with a top 40 band organized and fronted by Valerie. He played one wedding gig with this band in July, at which he played jazz standards and pop tunes. Pete also owed his gig at Central Catholic Church to Valerie—that church's musical director—who hired him and played with him in the band. Pete acknowledged her value in hiring him for “many different things.”

Early in the summer, Pete subbed for another local drummer at a local dinner theater for a few performances of a musical review of the music of Patsy Cline. He had mixed feelings about playing this show because he found the situation to be particularly stressful:

Definitely interesting, definitely a learning experience, very hesitant to ever take those gigs. They're good money. The pay is usually pretty decent but it's just so stressful, that whole situation, and they definitely got easier towards the end but I'm always hesitant to do that. . . . 'Cause the music is not difficult by any means but it's the whole piece of everything, listening to the narration in between and then knowing when to come in, all that stuff. And then the acting portion of it, too. I think that's definitely a big part of it, too.

The Patsy Cline shows were learning experiences for Pete, but some of that was learning to deal with a difficult situation:

By the end of that I felt I had learned some stuff, maybe a little bit of both sides as far as like pulling the music, just reading the charts. It was like an institution thing, just read the charts, play the charts. It was almost like being in a wind ensemble or something. It wasn't like a lot of variation, just play the music. On the other side I learned some gig knowledge, to not just say what I feel all the time, just play the gig and not flip out or anything. That's super-important to any gig you're doing, not to bring attention to yourself. . . . Don't rock the boat.

Jazz gigs only accounted for a small percentage of Pete's musical work. He played one gig at Gold Mine Casino with vocalist Perry Giovanni, a Sinatra imitator. Pete had been working with Perry for two years. "I really like that gig," said Pete, here using the term *gig* to describe his series of ongoing engagements with Perry. "It's really helped me to develop that medium feel."³⁰ Pete also played a one-time jazz gig at an upscale seafood restaurant with musicians that he had not played with before.

When CU drum instructor Marvin Damon was not available to do a recording session with some of the best jazz musicians in town, he recruited Pete as a sub. The recording was organized for saxophonist Dez Kim, who was making a demo with some of his best musical friends before leaving town. Pete did not know Dez or most of the musicians, but he did know Latin percussionist Don Perez, and Don guided him during the session:

So it was kind of a nerve wracking situation to be in the recording studio playing tunes that we didn't rehearse, didn't even know some of the tunes, but to have Don there, he's helping me out, not babysitting me but somebody there to loosen you up and kind of give you, "Oh, it's this kind of tune and there's a break here." And then you nail the tune. . . . That was definitely a learning experience too, just to be playing with some of those guys. That's like the first, I'd say, really big

³⁰ Pete was referring to a swing groove being played at a medium tempo.

recording session I've done, even though it was a casual thing, it was still most of the big cats in town.

After listening to the demo tracks from the recording session, Pete honed in on a weakness in his playing: "I also learned something else about myself too is I have this thing where when I play with really good bass players sometimes I lose confidence in my time, like my internal clock." Pete concluded that further opportunities to play with top-level musicians would help him gain confidence. For this reason, he was particularly looking forward to an upcoming gig with Foster Murdoch—an excellent trumpet player—that would occur after this study concluded.

Pete played a range of musical performance engagements in a variety of musical styles including rock/pop, jazz, musical theater, and two decidedly different styles of church music. He recorded extensively and also played many live performances. Despite some positive feelings toward these engagements, Pete also felt a growing sense of frustration with his gigging situation.

Dissatisfaction with gigs. Pete described a system that his drum instructor Marvin Damon devised for determining which gigs offers to accept. Damon considers three aspects of the gig: the quality of the musical experience, the amount of money the gig pays, and the enjoyableness of the social situation with the musicians he is playing with. If at least two of the three elements are sufficient, he will take the gig, but if only one or none of them are, he will pass. Damon's system provides a way for a musician-for-hire to keep some standards about what musical situations to accept in order to maintain a positive attitude about life as a working musician.

Whereas Pete preferred to use Damon's system, economic realities forced him to either take or continue playing gigs that were frustrating or somehow unsatisfying. "Somebody my age or my level—status, I guess you would say—it's a little more I have to take what I can get," explained Pete. Although his job at Trader Joe's provided a steady income stream, it was not enough to support him without additional income from musical performances.

To some extent, Pete's situation was a reflection of a seasonal problem in this part of the country. Due to the intense heat in the desert climate, many people choose to travel elsewhere for the summer months, and those who remain in town are more likely to stay at home during the evenings. The demand and opportunities for live musical performance drop significantly during the summer. "Things are still pretty slow for the summertime," admitted Pete.

One of Pete's steady gigs worsened significantly over the summer. He always looked forward to his Sunday morning "church gig" at Our Lord and Savior Lutheran Church in Alden because of the exceptional musicians in the worship band. Then the keyboardist left to become the music director at another church. A month into the summer, the band's singer was let go for budgetary reasons. The bassist grew frustrated with the degradation in musical quality and promptly quit. Pete was the only remaining member of the once-exceptional worship band.

The music director at Our Lord and Savior reassembled the worship band with volunteer musicians from the church community. Pete was now the only professional musician in the group, and the situation was highly frustrating.

The Lutheran church is getting pretty rough over there. It's just kind of amateur hour, you know, not to be rude or anything, but it's definitely tough to show up and they want me to, like, come at 8:30 now, so that's two hours of rehearsal plus the service, which is pretty excessive in my opinion, especially since it's tunes that are super easy for me and super straightforward; just Christian rock stuff that we've done before, and it's like I have to sit there and wait for them to get their stuff together, but that's part of the gig, I guess. Just got to suck it up and deal with it.

Pete was even given a raise to ensure he would remain and anchor the band. Although he wanted to quit, it was not something he could afford to do.

I can't afford to lose that weekly income, but that's where I think about the integrity part of it. It's like, do I stick around on this gig that's not really that great just for the money every week? It's what I have to do. I just want better musical experiences to start coming in but that takes time to get going.

Meanwhile, Pete also had frustrations with his Catholic church gig:

I just feel like I don't really fit in the music there as much as I try to. And also I feel really awkward there because percussion is not something that's really used in a Catholic mass like that. As far as I know, nobody else uses it. . . . And I don't speak Spanish. I can understand it, I know what's going on, but it's like, you're in a foreign country and you don't speak the language, so I just feel kind of like all alone in there. But it's nice to have the extra money at the end of the month.

At summer's end, Pete felt generally negative about his church gigs. "Playing church music is not challenging. And I don't get a chance to really expand anything or stretch out; it's always like holding things together."

Despite Pete's longstanding musical relationship with Valerie Franks, he was wearying of working with her. Again, he cited a lack of musical challenge as his primary frustration:

PN: It's kind of one of those things where I feel like, how far do you go with something until it's almost bringing you down as far as performance-wise, or how many bad wedding gigs can you do before it starts to affect your musicality and stuff? I don't know if that makes sense.

JL: It does, but you have a close relationship with her musically and friend-wise.

PN: I guess I just want something more. I want something that's going to challenge me more.

Although Pete was initially excited about being a part of a music video, he grew disgusted as he learned more about the project:

I know what we were doing, but I just found out today that there's going to be some kind of interpretive dancing stuff going on and there's going to be scenes with a convertible or something. I don't even know. I just hope that it's going to be something that doesn't hurt me. Because you put your name on stuff and people associate you with that kind of stuff, too, and it's like, am I going to be a part of this really cheesy, stupid project? I don't know if I should be saying that, but you know what I mean, integrity-wise.

In particular, Pete bemoaned his lack of jazz gigs, and he was not satisfied with the ones that he had. Opportunities to play with Perry Giovanni had helped him to improve his swing feel, but after many of the same shows, he felt he had learned everything he was going to learn from that situation. Performances with Perry lacked room for interaction and spontaneity. His one-time performance at the Corner was even more frustrating. Although Pete was initially glad to have been hired by musicians that he did not know well, he found them to be subpar jazz musicians. Meanwhile, the patrons at the Corner paid the band no attention. Pete scoffed at having to produce "musical wallpaper."

Pete also described one situation in which he turned down a gig opportunity:

I also had another offer from Elise Barboa, who's a Brazilian lady that I've done some work with that I was kind of trying to avoid because it was one of those situations where it was just not very professional. You know, not together. So I had kind of been avoiding her phone calls. I guess she's been doing some kind of duo gig lately so she brought that up to me, which I think is like a \$60 gig or something. So I don't know how I feel about that. I really told myself that I didn't want to work with her anymore.

Pete's recording session for Dez Kim's demo was his jazz performance highlight of his summer. In addition to having the opportunity to play with top-level jazz musicians, Pete appreciated the mentorship he received from percussionist Don Perez. He indicated that such tutelage was rare. He described a differing experience from before the summer in which he played with an excellent piano player, who complimented his playing after the gig but never called him again. "It's frustrating because they base everything on the one experience," Pete explained. "The way that Don [Perez] did that was what I wish other people would do, too."

Fueled by his desires to continue to learn about and improve at music and to get hired for more gigs with exemplary musicians, Pete continued to practice the drums, usually at Valerie's studio. He tended to practice fundamentals and rudiments more than during the school year, when much of his practice was dedicated to learning music for various ensembles. He noted, however, that his practicing was providing less benefit now than in previous years.

I think I'm realizing my progress is going to be a lot slower from now on. It's not like when I was 14 and I would spend four hours a day in my room just playing drums. I have all this stuff going on: life, things are more complicated now. I'm just realizing my progression is going to be a lot slower. I'm sort of coming to terms with the end like I'm okay with it, you know.

By summer's end, Pete looked back on the majority of his musical experiences with disappointment:

Almost every musical situation that I've been in all summer has not been helping me in any way as far as I can tell. You know what I mean? Nothing has challenged me. Nothing has been super fulfilling. It's just like a job, filling a role, but it's not doing anything for you, which is kind of frustrating.

I found this statement to be somewhat hyperbolic, as over the course of the summer, Pete had identified various musical learning experiences from his performances and recording sessions. Coupled with his comment about appreciating and learning from different musical styles, I can only conclude that many of his varied gigs began as inspiring learning experiences and eventually became perfunctory and unfulfilling. He frequently expressed a desire to have more opportunities to play music he deemed more creative and to play with top-level professionals.

To some extent, Pete had fallen into the passive pattern of a sideman,³¹ waiting to be called for a gig as opposed to organizing a musical activity to his liking. “So it’s partially my fault,” Pete admitted, “because I mean, you definitely have to get out there and sell yourself if you want to have gigs. Nobody’s going to come knocking on your door.” Between his job at Trader Joe’s, his various gigs, practicing his instrument, and his life with his fiancé,³² he seldom hung out with his peers with any frequency. “I don’t really get to do a lot of musical things just for fun anymore just ‘cause of time-wise,” Pete explained. “I think usually if I’m doing something musical it’s for money, to get paid, ‘cause that’s how it is.”

Musical frustration motivated Pete to take more control of his musical situation. He began formulating plans to put together a gigging trio with a pianist and bassist from Cactus University. He also expressed interest in returning to school for the sake of

³¹ Brown (2008) referred to a sideman as “a supporting character to an Artist on any stage” (p. 12). Brown indicated that the Artist (or a representative of the Artist) contacts the sideman and asks him/her to play on the gig in question. The role of the sideman is thus somewhat of a passive role, as he/she is not the creator or the initiator of the gig but instead fills a role as one of the members of the musical ensemble. The term “sideman” is a longstanding music-business vernacular term and is obviously gendered.

³² Pete got engaged to his longtime girlfriend at the end of the summer.

musical fulfillment: “I think that’s a good thing for school to start too so there will be more opportunity to do the artistic stuff as opposed to just keeping time.”

Inspiration from observation. Balancing out Pete’s frustration with his gig situation was some musical inspiration from seeing some excellent live jazz performances. Though he was constantly listening to a variety of music, usually straight-ahead jazz, Latin jazz, rock, and R&B, he expressed that “live music is a million times better than ever listening to an album.” Two performances that Pete attended during the summer were particularly noteworthy, as he had the opportunity to see and also meet two legendary artists. Pete gushed as he recounted his experience with legendary jazz drummer Jimmy Cobb:

I was fortunate enough to see Jimmy Cobb with Joey DeFrancesco, and when they first came out and I saw Jimmy Cobb I kind of welled up a little bit, and they started playing and it was like, oh my God! It was sensory overload, because it’s somebody that I’ve listened to on so many albums so many times, spent hours listening to, and to see him there in real life like 83 years old, still playing. It was like if you’re Catholic, and you saw Jesus in real life. You’re just like, oh my God! It was amazing. I will never forget that, and I got to meet him, and it was just crazy. Even talking about it now I just feel like super amped up. I don’t know. I wish there was like a Jazz Showcase³³ here where people like that were coming through every week. It’s amazing to see people in the flesh playing at that level.

Cobb was particularly gracious to Pete, shaking his hand, autographing his ticket, and taking a picture with him.

Pete had a similarly positive experience when Bernard Purdie, another drum legend, sat in at a jam session at Hatwell’s:

Another super exciting thing was Sunday night at the Hatwell’s jam. Bernard Purdie was there. It’s huge, huge, huge, very exciting. Bernard is like a living legend. One of the most recorded drummers in the history of the music industry, and just a huge inspiration to people everywhere. Super nice guy, great player.

³³ The Jazz Showcase is a famous jazz club in Chicago.

Yeah. He played a couple tunes. Awesome to see him play super close, you know. I don't know. It was just crazy when you see somebody of that caliber, just the presence that they have is just hard to explain, you know. And on top of that, he was super nice. So then he said a few words about music in general, and it was just great, a great experience.

Purdie's impromptu lecture on the value of musical simplicity resonated with Pete. "He's like, 'Just play the groove. Make it feel nice.'"

Pete's overall approach to the drums might be described as groove-oriented, tasteful, and not overly flashy. The experience of meeting and hearing Cobb and Purdie live helped to reaffirm Pete's confidence in his own style:

It makes me feel better about what I do, because I don't necessarily have all those chops. So it makes me feel better about that, to not have to feel like, "Man, I'm not playing enough, I'm not busy enough. I'm not doing all this stuff." So to see Jimmy and Purdie and see the way they play it's like, "All right, I feel better about what I'm doing." So that was cool for sure.

Pete also went to a couple of gigs with experienced local musicians that he found refreshing. Earlier in the summer, Pete singled out a performance by percussionist Don Perez's quartet at the Mountainside Jazz Series as "the first time I had heard, you know, real good live music in a while." He also spoke highly of a Sunday brunch gig at Danny's with Omar Willis on guitar, Vic Castilla on bass, and Nelson Landry on drums. Despite having worked with Castilla extensively, Pete had never heard Willis or Landry play. Like Cobb and Purdie, both were happy to sit down and talk with Pete when they were not on stage.

Pete also attended a gig at Hatwell's with saxophonist Lucas Pino and trombonist Nick Finzer, two world-class jazz musicians in their 20s. He was impressed to hear musicians at their age playing at such a high level:

Lucas Pino, wow, those guys were ridiculous. I know they went to Juilliard and stuff, but it was just do cool to see musicians my age that were really just on top of it and really into it. Just like great motivation to really hit it hard practicing and stuff. These guys are ridiculous. Just amazing, super cool.

Pete clearly appreciated his opportunities to observe, hang with, and learn from a variety of high-level musicians.

Summary. Pete Navarro engaged in a range of musical activities, including playing gigs and recording sessions, practicing, listening, and attending live musical performances. Although his experience may seem rich and enjoyable to an outsider, Pete primarily expressed frustration about his musical life. He was able to support himself somewhat through various gigs and musical engagements, but he was not working in music as much as he wanted, and many of the paid engagements that he did have were not musically satisfying. He grew perpetually more dissatisfied playing with less-experienced musicians and on gigs that required him to play in ways that he considered to be not creative. Conversely, he relished his few opportunities to play with exceptional musicians, such as the recording session with saxophonist Dez Kim and the early summer church gigs at Our Lord and Savior Lutheran Church before the personnel shakeup. Pete felt as if he was not growing substantially from his ongoing professional musical engagements, though he did indicate that he learned from and was inspired by attending performances by various top-level musicians.

Though still an undergraduate, at 25 years of age, Pete was several years older than many of his Cactus University peers. Accordingly, he felt as if he was in a difficult transitional stage in his musical life, neither reaping the full benefits of young

studenthood nor adulthood: “I feel like I’m kind of in the no man’s land right now, ‘cause I’m not old enough to be one of the old guys, but I’m not a super young kid anymore.”

Chapter Summary

This chapter was comprised of within-case analysis of the study participants. These cases were presented as independent narratives focusing on each participant and were to some degree organized around themes that emerged in data analysis that were particular to the individuals. Data addressed all four of the research questions. The following chapter is a cross-case analysis, an investigation in which data from all four participants is considered together.

CHAPTER 5

CROSS-CASE ANALYSIS

The purpose of this study was to investigate how undergraduate students enrolled in a jazz studies program engaged with music during the times when they were not involved in their formal academic studies. The previous chapter is comprised of within-case analysis (Creswell, 2007) of the four study participants: Dexter Jones, Victor Wolff, William Baxter, and Pete Navarro. This chapter is a cross-case analysis, or “a thematic analysis across the cases,” (p. 75), because this study is “interested in a general phenomenon or a population of cases” (Stake, 2005, p. 444). In Chapter 6, I will further discuss and provide implications for these findings.

The research questions for this study are as follows:

1. In what ways were undergraduate students who were enrolled in a jazz studies program engaging with music when they were outside of their collegiate studies?
2. If students were engaging with music, why were the students doing what they are doing?
3. What types of musical learning experiences did students say they were involved in (if they were involved with any such experiences)?
4. If students were engaging in musical activities or if they described learning experiences from outside of their collegiate studies, how did those musical engagements and learning experiences relate to their in-school curriculum?

In this cross-case analysis, data were organized to address the research question to which they were most applicable. Some data were discussed in reference to multiple research questions. To analyze data across cases in reference to each research question, various

data were reviewed, including interview transcripts, observation notes, and the within-case analysis itself. Coding logs from the within-case analysis, or the initial lists of codes generated for each participant, were also reviewed. New composite coding logs and mind maps were created. The mind maps were a combination of handwritten diagrams and digital mind maps using the program SimpleMind Free that were used to help organize and group codes in order to determine themes. Through this analysis, new themes emerged.

Research Question 1: In What Ways Were Students Who Were Enrolled in a Jazz Studies Program Engaging With Music When They Were Outside of Their Program Studies?

It was, at times, difficult to categorize the engagements of the participants thematically because some of their activities bridged several themes. As an example, at some point in the summer, all of the participants chose to devote some of their practice time to studying some of the music that they were listening to on recordings. The themes of practicing and listening to recorded music had overlap at times but not always.

Practicing. All four participants practiced their instruments over the summer. The content of their practicing was more often than not connected to the Cactus University Jazz curriculum in some way. Dexter and William frequently mentioned the guidance of their private instructors in reference to what they chose to practice. William's practicing was uniquely tied to an adjustment in his musical technique as guided by Monty Davidson. Much of Victor's practicing was directly connected to the CU jazz curriculum, though his learning of classical music and exploration of other genres exceeded the boundaries of his school curriculum. Pete's practice of fundamentals emerged from his

lessons with school instructor Marvin Damon, whom he credited as having introduced him to rudiment books. Victor and William would sometimes practice with other musicians. Both attended multiple sessions of Kenneth Martin's line classes. Victor also began practicing on a regular basis with Logan Rosenthal, another Cactus University jazz piano major.

Transcribing. A core component of the participants' practice routines was what they called transcribing, or learning recorded solos and repertoire by listening to them and then playing or singing along (see Chapter 3 and in particular Footnote 16 for a broader discussion of the term "transcription"). During the study, Victor transcribed a series of piano solos by Lennie Tristano, Brad Mehldau, and Keith Jarrett. Victor usually learned to play the solos on the piano, though he learned to sing one Lennie Tristano solo when he did not have access to a piano while traveling. Victor also transcribed a composition by pianist Robert Glasper by listening to a recording of the piece and then notating it. Dexter Jones transcribed a solo by saxophonist Dexter Gordon on "Scrapple from the Apple." Pete did not mention which recordings and musicians he transcribed, but he reported playing along with the recordings of various drummers and absorbing some of the musical phrases they played. Though William's trumpet-specific practicing was relegated almost completely to changing his embouchure, he reported transcribing one solo by alto saxophonist Charlie Parker. As shown by William, jazz musicians sometimes transcribe solos by musicians who play instruments different from their own.

Teaching. Teaching music was an area of significant interest for two of the participants. Victor Wolff was most actively engaged as a music teacher, in his case as a private piano lesson teacher. Dexter desired work as a teacher but was unable to find any

during this period. Pete did not teach any formal music lessons, though he did give two informal lessons to a bass player who was an acquaintance. Victor and Dexter both spoke about how they intended teaching to factor prominently into their musical futures.

Outside of the realm of music, William worked as a respite and rehabilitation provider, mentoring a ten-year-old boy with a comprehension disorder. He planned to continue working with the boy while finishing up his degree and to potentially seek more clients after graduation.

Three of the participants discussed an intrinsic appreciation for the teaching process. Part of Dexter's reason for searching for teaching work was that he had enjoyed teaching in the past. William found his work as a respite and rehabilitation provider to be challenging but rewarding. Victor, perhaps due to the frequency of his piano teaching, would discuss the value of teaching periodically. "I love it," he revealed. "Just the feeling of helping somebody get better at something they want to do."

Victor also discussed various irritations that came with teaching, including working with uninterested students: "There's also the frustrating sense of it like when I have these younger kids that don't want to play and it's like the mom is making them play. So it's like I'm not really helping anybody out except the mom." Pete had experienced the same phenomenon. "I have done it before. I know what you mean," he concurred. "Some parents just drop their kids off and you're babysitting." All of the participants acknowledged the monetary value of working as a teacher. Victor explained it as "just part of my goal to be able to sustain myself making money with music."

Although he was unable to find any students, Dexter aspired to teach enough lessons so that he would not need to find another job.

Gigging, recording, and playing music with others. The range of the number of gigs that the participants played was wide. Two of the participants, Victor and Pete were gigging frequently during the time of this study, and both were employed in a broad range of performance settings. Pete was the only participant who was employed as a studio musician.³⁴ He was also the only participant to express notable frustration with his gigs. Dexter and William were not playing gigs, though William likely would have been gigging had he not eschewed such opportunities to most effectively work on changing his embouchure.

The participants also varied substantially in their predilection to play music with others in non-gig settings. Victor frequently sought out opportunities to play with others when not being paid, as exemplified by his many practice sessions with fellow Cactus University pianist Logan Rosenthal and his private electronic music jam sessions with friends from high school. Pete generally did not pursue opportunities to play music with others except for paying gigs and the occasional chance to play music with a mentor. Dexter and William both played in one jam session each. Again, William's comments led me to believe he would have also participated in jam sessions more frequently were it not for the paramount importance of changing his embouchure.

Attending live musical performances. Two of the study participants, Pete and William, attended live musical performances frequently. Pete found live shows to be an important source of inspiration, as he had grown frustrated with his own performing opportunities. His reaction to seeing jazz drum master Jimmy Cobb perform for the first

³⁴ The term "studio musician" refers to a musician who is employed by making recordings in a studio.

time was effusive, likening the experience to “if you’re Catholic, and you saw Jesus in real life.” William, who was a member of a tight-knit group of musical friends, conceived of live performance as both a source of enjoyment and edification and also a way to support other musicians in the community. He believed that supporting certain local players by attending their shows could potentially lead to gigs down the road. In particular, he hoped to be hired by local performer and musical mentor Hugh Noonan. Victor attended a few live performances, and Dexter only attended one musical performance, which happened to be a jam session in which he also participated.

Most of the live performances that the participants attended were jazz performances. The exceptions were two shows that Victor attended, including a rock concert with the band Circa Survive and the performance of a worship band at the Unitarian Universalist Musicians Network Conference.

Socializing with other musicians. Two of the study participants, Victor and William, had tight-knit social groups with other like-minded musicians, many of whom were current students or recent graduates of the Cactus University jazz program. The social and musical lives of these individuals were deeply intertwined. There was some overlap between Victor and William’s circles of musical friends. Dexter, aside from attending one jam session at Hatwell’s, did not socialize with other musicians during this period.

At 25 years of age, Pete was older than most of the other students in the CU jazz program, and he tended not to socialize with musicians his age or younger. Occasionally, he met up with mentors or veteran musicians in town. Between his many obligations, he did not seek social/playing situations with any frequency. He conceived of being a

musician more in professional than social terms: “I don’t really get to do a lot of musical things just for fun anymore just ‘cause of time-wise,” Pete explained. “I think usually if I’m doing something musical it’s for money, to get paid, ‘cause that’s how it is.”

Listening to recorded music. All four of the study participants listened to music constantly. Classic and contemporary jazz recordings made up a sizeable portion of their listening. William expressed that without gaining a high level of familiarity with jazz by listening, a performer would “never be able to play jazz at a high level.” Whereas Pete was frequently listening to recorded music, he told me on several occasions how much more he preferred live performances, especially by masterful players such as Jimmy Cobb: “To listen to it with your headphones, it’s not even close to getting into a place with them, seeing them interact,” he said. “Live music is a million times better than ever listening to an album.”

The participants listened to other styles of music aside from jazz. Victor’s other listening interests included hip-hop, rock, singer-songwriters, electronic music, and classical music. In addition to jazz, Pete listened to rock, R&B, and various styles of Latin music. William’s other musical listening preferences were particularly eclectic, as he listened to rock, soul, R&B, hip-hop, classical music, and music from India, Brazil, and Ghana. Though Dexter listened almost exclusively to jazz, he occasionally listened to rock music.

Engaging with non-jazz musical styles (aside from listening). Three of the four students participated in a range of musical activities that involved styles beyond the genre of their school major of jazz studies. William analyzed a classical piano piece, practiced clapping and singing Carnatic rhythms, translated the Portuguese lyrics to the Brazilian

song “Ela É Carioca” into English using Google Translate, and studied the rhythmic style of a popular singer and a rapper. Pete recorded and performed more pop/rock music than jazz during the summer, including his recording projects for Valerie Franks and his gig with the church band at the Lutheran Church. His Catholic church performances were in the Hispanic musical tradition. He expressed a strong interest in learning about different musical styles.

Classical music factored into Victor’s piano practice as well as the private piano lessons he taught. He also performed in a hip-hop jam band, rehearsed electronic music with friends from his high school, and taught some of his private piano students pop songs. Only Dexter focused exclusively on jazz. The two participants who worked as professional musicians, Pete and Victor, made most of their money performing musical styles besides jazz. Of Pete’s paid musical engagements, only two of 41 were jazz gigs. For Victor, only three of 49 paid musical engagements³⁵ explicitly involved jazz.

Research Question 2: If Students Were Engaging With Music, Why Were They Doing What They Were Doing?

The love of music. William and Dexter often spoke about their love of music. “For me it’s just really obvious that I play music because I love it,” Dexter explained. Of all the participants in the study, he was the only one explicitly committed to playing or studying a single genre of music, which happened to be jazz. “I’m getting a degree in playing jazz because that’s what I love to do,” he further expounded.

³⁵ When Victor taught several piano lessons in row, I chose to count it as one musical engagement.

William Baxter believed that even for well-known musicians, an appreciation for music itself comes before a thirst for fame:

You know, like, to getting into music, no matter how famous the musician is, at some point, they were always interested in music. That's why they were doing it, you know? I mean, there's the fame side of it, but, like, even when you're a five-year-old kid, like, that person's probably, like, singing or whatever. Like, Britney Spears was probably singing before she knew what being a mega star was.

William indicated on several occasions that he did not want to be "a jazz star." He simply said, "I enjoy playing music." Victor never made an overt statement such as William's, but at various times, he indicated that he enjoyed practicing, performing, teaching, and playing with others. Despite his periodic frustration with his progress, it was clear that he deeply cared about music and being a musician.

Dexter and William both expressed overt appreciation for their respective instruments. "I've always enjoyed playing saxophone," Dexter explained. "I mean I started in 4th grade and I don't think my parents ever had to tell me to go practice. I mean I've always really enjoyed it and it was never something I was forced to do." William had many thoughts about his affinity for the trumpet:

It's because it's so iconic. It's such a strong instrument. It's a really masculine instrument. It's all about war. And at the same time, you can use it to create these really pretty sounds. You can do a lot with it.

Victor and Pete played instruments that had been played by members of their families for generations, and although they may have been expected to continue family traditions, both of them seemed no less in love with their instruments. Pete cared deeply for music, but for him to enjoy performing, certain parameters needed to be met. He relished opportunities to play with musicians at or above his musical level, and he preferred

musical experiences that either challenged him or gave him the option to express some level of creativity.

The desire for musical excellence. All four of the study participants constantly worked to better their musicianship. That each possessed the intrinsic motivation to practice extensively during what could have been their free time was an indicator of this commitment. Though William was already an experienced trumpet player and jazz musician, he believed that only by changing his embouchure would he eliminate particular barriers to excellence. “I would have just essentially peaked and never been able to play above a certain point, never been able to play with a good enough sound,” he admitted. The end result of the painstaking process, he hoped, would see him “playing the trumpet really, really well.”

Dexter believed practicing was the key to major improvement as a musician. “I just want to get better I guess is the main reason I practice. Obviously, I enjoy playing my instrument, but I just want to get to a higher level of music,” he explained. As the return to school neared, Dexter concluded that “it was a very frustrating summer musically, but it just helped me realize that music is the most important thing to me, and I should be striving to do that more even if it means taking out [student] loans.” Dexter was willing to restructure other major aspects of his life to pursue musical advancement in a manner he found more productive.

Victor indicated that he was committed to doing the work necessary to become a top-of-the-industry level player. He suggested this when he said: “I don’t think I’m ever going to be some jazz superstar, but working toward being a ‘jazz superstar,’ that’s only going to make me a better player, I think.” Victor had high goals for the efficiency of his

practicing and he was willing to alter his routine when he was finding it difficult to be productive. His trip to Salt Lake City was primarily planned to regain his ideal practice focus.

Pete had only two jazz gigs but still continued practicing his jazz playing. He was pleased when Foster Murdoch, a top jazz trumpet player in town, hired him for an upcoming gig. Pete had only played one gig with Murdoch several years ago, so he was looking forward to an opportunity to show his improvement. “I’m kind of excited to play with Foster again and maybe show him that I have improved,” Pete explained. Pete had high standards for himself as a musician and also wanted to gain respect from other elite musicians in the community.

Financial considerations. The participants had different opinions on music’s relationship, or ideal relationship, to their personal finances. Two of the participants, Victor and Pete, played many paid musical engagements. Whereas Victor was more likely to talk about art than monetary compensation, he expressed the goal of being able “to sustain myself making money with music.” Over the summer, he worked only as a musician. Victor lived at home for a portion of the summer and thus was not responsible for paying rent.

Pete made his income both by working as a professional musician and as a Trader Joe’s employee. He frequently discussed music in relationship to making money: “I think usually if I’m doing something musical it’s for money, to get paid, ‘cause that’s how it is.” As a young professional supporting himself partially as a music performer and studio musician, he sometimes took or stayed at musical jobs that he found unsatisfying

artistically. He dealt with these frustrations because he needed the money and wanted to continue to build his career and reputation.

William, on the other hand, was willing to make his living outside of music if that allowed him to carefully choose his ideal musical situations:

I'm also not dead-set on being a gigging musician as a profession. The idea of having stability and a day job really appeals to me. I guess I'm kind of conservative as far as that goes, but I would really rather be in a situation where I play like one gig a week, but it's my music or the music that I really want to play with musicians that I really want to play with rather than being the guy who goes out and plays musicals, plays wedding gigs, plays everything just to make a living.

His comments over the course of the summer suggested that he thought of music in artistic, social, and experiential terms as opposed to in monetary terms.

Dexter desired to work exclusively as a music performer and teacher but felt that he was “not there yet,” meaning he was both not accomplished or experienced enough as a performer and lacked an effective way to obtain students. Dexter theorized the idea of a regular, well-paying gig at a hotel or restaurant as “the dream, or one of the dreams.” Dexter may have wanted to make money playing and teaching music, but he was also willing to take student loans in order to pursue music with the time commitment he felt was necessary. Quitting his job at Freezies restaurant opened up his schedule to practice more regularly and efficiently. Dexter also lived at home during the summer, which allowed him to save money that he might have spent on rent.

The aspiration to affect others positively with music. William, Pete, and Victor spoke about making a positive impact on others with music. William wanted to use music as a means “to do something that benefits the world. . . . Whether that means from a musical perspective, where I'm playing and my music is heard, and changes people's

opinions, or whether it's my approach to music." He wanted to find a balance so that his music was artful but also entertaining and enjoyable to others. "What I'm trying to learn how to do is try to entertain people, but at the same time, do it in an artful way, some way that takes into account creativity," he explained.

Pete frequently spoke of the monetary aspect of being a professional musician, but he also wanted the people that he played for to appreciate the music. "I think on the surface you're like, 'oh, I do it for the money,'" he said, "but somewhere you're like, it's cool to make people happy too and have them listen to what you're doing and enjoy it." He referenced that he had recently received positive feedback on his playing from parishioners at the Lutheran church.

Victor expressed similar sentiments to Pete about playing in church: "People really appreciate it, and I feel like I'm making a difference with people, and I'm making money at the same time, so it's all good. It's really cool." Victor also appreciated the opportunity to teach music, because he cared about "helping people get better at something they want to do."

The connection with other musicians. Victor and William talked frequently about how much they valued the social aspects of being a musician. Victor had a productive span of practicing while in Salt Lake City, but he felt the absence of his musical friends:

I miss playing with people. I've been practicing, I've been learning new vocabulary, all my Tristano shit, and I have no way to use it playing with people. And just the hang, not even playing but just hanging out with my friends.

William also had a multifaceted appreciation for the social side of being a musician. "I play music so I can hang out with my friends who also play music," he

explained. “So I have something to talk about with people.” However, it also included a sense of enjoyment and fulfillment that was only possible when making music with others:

I think it’s the idea of co-existing and being able to fit inside the group as well as being like having your own personal part that you’re outstanding at. That’s like what I practice for and get better at, but the reason why I play music is so that I can share with . . . other people.

Research Question 3: What Types of Musical Learning Experiences Did Students Say They Were Involved in (if They Were Involved With Any Such Experiences)?³⁶

Learning by practicing. All four participants described an array of musical learning experiences over the course of the summer. For each of the participants, musical practice resulted in learning. Dexter needed to be able to practice with some frequency to be able to learn. After quitting his job at Freezies and thus making time to practice, he reported benefit from his practice, particularly concerning repertoire and technical exercises. William’s embouchure change was about relearning how to play his instrument, and whereas he had not mastered the process by summer’s end, he had made some progress.

Pete described learning by playing along with some of his favorite recordings of jazz masters:

I think for me just from playing with records and stuff, I’ve noticed a few things in my vocabulary that I didn’t have before. Does that make sense? Like licks or whatever. I’ve noticed things are creeping in a little bit to what I’m playing and what I’m hearing.

However, he also reported that his rate of improvement from practice was more moderate than in earlier years:

³⁶ See Chapter 3 for information on my strategy for asking questions about learning.

I think I'm realizing my progress is going to be a lot slower from now on. It's not like when I was 14 and I would spend four hours a day in my room just playing drums. I have all this stuff going on: life, things are more complicated now. I'm just realizing my progression is going to be a lot slower. I'm sort of coming to terms with that, and I'm okay with it.

Victor reported a variety of learning experiences from practicing, including the learning of repertoire and transcriptions and the advancement of his pianistic technique. He was surprised by the positive impact of learning a solo by singing while in Salt Lake City. He also learned by practicing with others, including fellow Cactus University jazz piano major Logan Rosenthal, two singers in town, a composer he met at a conference, and Kenneth Martin and other CU students during the summer line classes. Victor keenly noted two distinct kinds of learning that emerged from practicing:

Practicing has two parts to it, I guess: what I need to do immediately for a gig or something or learning a song for church, and then long term-goals, like looking ten years down the line, and laying the groundwork for that. I practice to get better.

Learning by listening to recordings and attending live performances. All of the participants indicated that they learned about music by listening to recordings. William's comment on the value of listening seemed to represent the perspectives of all four individuals:

If someone hasn't listened to music, they can be all over the facts of what they're trying to do, but if they don't understand the emotional history that is accompanying that, all the unique idiosyncrasies of what jazz is, then they'll never be able to play jazz at a high level.

Pete said that when he was younger, it was difficult for him to learn about jazz because he did not know what recordings to investigate:

At CU, there are all these people listening to so many different things, people like you and Kenneth and Marvin saying, "Oh, you need to listen to this person. You need to listen to that person." When I was in high school trying to play jazz, I

didn't even know who Philly Joe Jones was, or Art Blakey. I didn't know any of these people. How can you play jazz if you don't know any of these people? But there was nobody there telling me to investigate these people.

Each participant studied exemplary jazz recordings in order to work on a project to benefit their musicianship. Dexter reported scrutinizing various clips of Ella Fitzgerald on YouTube and trying to absorb her style when interpreting melodies. He listened to recordings of songs from the CU jazz repertoire list in order to better internalize and memorize them. He also began working on a Dexter Gordon transcription. His tune and transcription learning was decidedly limited by sporadic practice time during the majority of the summer before he quit his job at Freezies.

Victor learned a series of solos by ear from recordings of pianists such as Lennie Tristano, Brad Mehldau, and Keith Jarrett. While in Salt Lake City, before locating a keyboard instrument to practice on, he learned a solo by singing along with a recording. After returning home, he learned and notated a song by Robert Glasper by listening to the recording.

William was constantly listening critically to recordings, which allowed him to learn about music beyond the embouchure-centered content his practice regime. His detailed descriptions of various tracks in his listening rotation made it abundantly clear that he was gleaning musical concepts from recordings, as exemplified by the following observations on the improvisational styles of trumpeters Clifford Brown and Woody Shaw:

Clifford Brown created these great bebop lines, but in a close interval style, you know? What Woody was doing is really just like expanding on that with wider intervals, but he's still using a chromatic motion. . . . It's just interesting because they both do such a great job of creating harmony, but their approach is different.

His particularly diverse range of listening also allowed him to learn about musical cultures beyond jazz, including popular music and music from countries such as India, Brazil, and Ghana. William also noted that some live music shows he attended were learning experiences:

As far as going out to a show, there's a social side of it and there's the musician side of it that wants me to listen. And it kind of depends on the night. There are some nights where I'll be sitting in the front row in front of like the band that's playing and I'll actually be able to listen a lot better. There are some nights where I'll be standing outside on the patio smoking cigarettes the entire time and I won't really hear a whole lot of the band and it'll just be mostly a social thing. So yeah it kind of just depends on where my head's at and who all is around I guess.

Pete described learning from recordings, in particular by playing along with recordings of some of his favorite drummers. From this process, he picked up some new idiomatic phrases that crept into his own playing. Despite the benefits of listening to recordings, for Pete, attending live musical performances was a decidedly more powerful way to take in music. "Something that's huge for me and reaffirmed is live music is a million times better than ever listening to an album," he explained. "It's amazing to see people in the flesh playing at that level." Pete explicitly referred to seeing Cobb play as a "huge learning experience. . . . It was reassuring to me, just to see him not play a ton of notes and be super busy was very good for me because I'm not necessarily that kind of player."

Learning from paid musical engagements. Victor and Pete reported that they learned from certain paid musical engagements. Victor said he figured out how to "play the vibe of a room" at church. He cultivated this skill by figuring out how to improvise behind sermons.

Pete described a few learning experiences from paid engagements. He singled out his recording session with saxophonist Dez Kim and other top jazz musicians from the area:

The recording session I did with Dez and all those guys, that was definitely a learning experience too, just to be playing with some of those guys. That's like the first I'd say really big recording session I've done, even though it was a casual thing, it was still most of the big cats in town. So it was just cool to be in that environment, to be around those guys who were very relaxed but it was just cool to be in that situation.

Despite his general discomfort with the Patsy Cline review, Pete learned a few things from the experience, including how to behave as a sub when he was challenged by a longtime member of the band: "Don't rock the boat. Be the ultimate sideman. You don't cause any trouble, you just play the gig and everything's cool. I think I learned a little more about that on the Patsy Cline gig for sure." Pete also reported learning how to perform with in-ear monitors at his Lutheran church gig.

Despite these learning experiences, Pete insisted that he did not learn anything from a majority of his gigs and recording sessions. "I feel like all the gigs I have are most like gigs where I'm already doing stuff that I know," he explained, "like playing pop music or playing Frank Sinatra. I'm not learning anything from playing with the other musicians really."

Learning by socializing. Victor and William socialized frequently with music-friends, and "the hang" was often a musical learning experience. Both described social situations in which they had informative musical discussions with peers and listening sessions in which they discovered recordings that were new to them. William learned from a mentor, Hugh Noonan, who was a member of his musical-social circle. Pete

generally did not socialize with musicians his age, but he did get to hang out and play with two of his mentors, Latin percussionist Don Perez and his CU drum instructor Marvin Damon, one time each during the summer.

Learning by teaching. Victor, the only participant who taught music extensively, indicated that he learned from the process: “Understanding how the kids learn, I figure out how I’m supposed to learn at the same time.” Victor also explained that working with young students helped him develop a greater sense of patience, a skill that applied to his life beyond the teaching of lessons. Dexter, who wanted to teach but was unable to find any students, could not reap any of the potential benefits of learning by teaching.

Learning by reading. William read a book that helped him cope with the challenges of his life, musical and otherwise. He cited Eugen Herrigel’s *Zen in the Art of Archery* as helping him find the confidence to commit to the lengthy process of his embouchure change. The book helped William “to build patience, focus, listening skills, and attention to detail.”

Barriers and challenges to learning. All of the students reported various challenges that impinged upon their learning. For Dexter, the job at Freezies occupied a major portion of his time during a majority of the summer. This limited his practice time and negatively impacted the efficacy of what practice time he had. For William, the commitment to his embouchure change required the conscious avoidance of potential learning experiences such as jam sessions and gigs. Pete kept his musically unsatisfying gigs because that was part of the way he supported himself, but at some level, they were contributing to a feeling of musical burnout. Victor put in valuable practice time, but he battled with restlessness and a perfectionist streak while doing so. “I’m always moving

from place to place, trying to find some sort of inspiration to practice,” he admitted, somewhat sheepishly.

Not reaching learning goals. All four participants bemoaned that they did not learn as much as they had hoped to over the summer. Dexter was particularly disappointed with the lack of progress from his limited practicing:

I had a lot of transcriptions that I wanted to do and I didn't practice at all. So my goals were like, I didn't do shit. I didn't do any of my goals so far. I mean stuff happens. I couldn't account for how much I'd be working, so I don't feel awful about it, but it does suck to have set goals and then not even get close.

Victor did not reach all of his goals with regard to the learning and practicing of transcriptions:

Well, at the beginning of the summer I wanted to transcribe a lot of Keith Jarrett and Lennie Tristano. My whole summer was going to be dedicated to that. I didn't do too much of that. I got a Keith solo down and a Tristano solo but not as much as I thought I would do.

Despite an extensive amount of practicing, William wished he could have accomplished more. “I wish I had practiced more vocabulary, and I wish I had practiced like I did the past month at the beginning of summer,” he conceded. “And I wish I had been more focused just in general.”

Pete also fell short of his learning goals:

I wanted to do so much more, and not like just progression-wise, but I didn't have very many gigs, didn't have a lot of opportunity to play. I had almost no jazz gigs, and I had like all church gigs, and that was it, pretty much all summer.

During the second focus group interview, as the participants were all recounting their disappointments with not reaching their learning goals, Pete displayed the wisdom of a few extra years of experience and urged them to consider whether their goals were actually attainable:

I think part of that is learning to set realistic goals. I know before when I was younger, I would set all these crazy goals that I could never accomplish. “Man, I’m going to do all this and I’m going to do all this and this,” and then like anything, things start popping up here and there and you don’t have time to do stuff all the time. So it’s worse to set a bunch of goals and not accomplish anything than to set like two goals and actually be able to accomplish those.

Commitment to lifelong learning in music. At times, some of the participants framed their musical pursuits in a way that related to the concept of lifelong learning.

Pete, so frequently frustrated by the state of his gigging situation, displayed a sense of clarity when he stepped back and looked at the overall trajectory of his musical life:

I think I’m very fortunate to have something where I can always better myself and always keep learning, because some people don’t have that. You just spend your whole life watching TV or whatever, whereas musicians and other people too have this thing where they can just keep expanding and cultivating all this knowledge. I just feel very fortunate for that. I think it’s helping me to be more patient with some things that aren’t necessarily as fulfilling musically, I guess. Just like, man, you’re still getting to play music, just relax.

During the second focus group interview, William and Victor considered the idea of building toward a musical future years down the road as opposed to focusing on short-term goals. William began the discussion:

There’s like a mid-range level, early 30s is probably where I think about it where you look at the big New York scene or something like that, and you see Walter and Ambrose³⁷ and cats that are really, really good that are not established so much. Then you think about Hugh and other guys around the scene that are outstanding musicians and that are in that same age group and it’s more like that’s where we should be looking. We should be looking ten years down the road versus tomorrow or six months from now as far as seeing ourselves really be happy.

In analyzing his own practicing, Victor concluded that some of it was focused on short-term goals such as preparing “for a gig or something or learning a song for church,”

³⁷ William was referring to jazz musicians Walter Smith III and Ambose Akinmusire.

whereas other types of practice pointed towards long term-goals, “like looking ten years down the line, and laying the groundwork for that.”

Dexter did not discuss music in ways that related to the concept of lifelong learning. He seemed very focused on his present situation and challenges, and only made reference to the distant future when I asked him hypothetical questions such as what he would be doing in his ideal musical life. When he said, “I’m a student right now. Really, I’m a saxophone player, and I focus on jazz, but I’m at a point in my life where I’m just trying to improve and get better,” he may have been implying that at some point, he would reach a satisfying level of musical excellence. Dexter later made a related comment: “There is a *there*. I mean, as far as getting better and improving, it’s just doing all the hard work and practicing, and I don’t know when, but I know I’ll get there as far as my level of play.” Even though William and Victor’s conception about building for ten years down the road suggests that some musicians reach a high level of ability in their 30s, William only labeled it as a “mid-range level,” which implies that learning and progress continues thereafter. After all, William appreciated 36-year-old Hugh Noonan not just for what he had already accomplished musically but also for the new things he continued to do.

Research Question 4: If Students Were Engaging in Musical Activities or if They Described Learning Experiences From Outside of Their Collegiate Studies, How Did Those Musical Engagements and Learning Experiences Relate to Their In-School Curriculum?

Findings that relate to Research Question 1 concern the musical engagements of the participants, and findings that relate to Research Question 3 concern the musical

learning experiences that the participants said they were involved in. I here revisit those two sets of findings to determine how they relate to the participants' school music curriculum (see Appendix A for Cactus University 2012-2013 Jazz Studies Bachelor's Degree Program Major Map). As the themes that emerged in cross-case analysis for Research Question 1 and Research Question 3 were somewhat similar, this section could have been structured using either set of themes. I here organize the following section using themes that related to Research Question 1: practicing, teaching, gigging, recording, playing music with others, attending live musical performances, socializing with other musicians, listening to music, and engaging with non-jazz music styles (aside from listening). Gigging, recording, and playing music with others were originally grouped as a single theme that related to Research Question 1, but here, for the purpose of clarity, I organize them into three separate sections.

Practicing. All four study participants reported engaging in and learning from practicing. Much of the participants' practicing during the summer related to the Cactus University jazz curriculum. Transcribing was an essential form of practicing for all participants. By engaging in this process of listening to and imitating recorded solos, they reported gaining understandings of the improvisational styles of various jazz masters. Transcription factors prominently into the curriculum of most CU jazz classes, in particular the jazz improvisation classes, the jazz theory and ear training class, in private lessons, and often in the studio class for each of the respective instruments. Study participants had the autonomy to choose their transcription projects while they were outside of school, whereas often during the school year, the instructor chose transcriptions.

Much of what students practiced was related to assignments from their lessons with their private studio instructor. William's work on his embouchure change was guided by advice that his trumpet teacher Monty Davidson gave him during the school year. Other rudiments and exercises emerged from private lessons, including Dexter's practicing of scale patterns and intonation exercises from his saxophone instructor Rubin Byers and Pete's practicing of rudiments from books to which his drum instructor Marvin Damon introduced him.

Dexter and Victor worked explicitly to learn repertoire on the CU jazz repertoire list to get a head start on the next semester's list. The jazz repertoire list falls under the curriculum of private lessons and also factors into the jazz juries at the end of each semester. Some of the repertoire from this list is studied in the jazz improvisation classes as well.

As exemplified by Victor learning Robert Glasper's "Enoch's Meditation," at times the participants learned repertoire outside of the departmental list. In the CU jazz program, the transcription of repertoire factors into the ensembles, particularly the jazz combos. Students periodically listen to and then notate a jazz piece that they like and bring it in to their combo for rehearsal and potentially performance.

Group practicing, which Victor engaged in over the summer, takes place in several Cactus University jazz studies classes. It is frequently part of the studio classes, such as when students practice sight-reading together. Group practicing also sometimes occurs in the jazz improvisation classes, such as when Kenneth Martin teaches sessions of his line class as part of the curriculum.

Teaching. Undergraduates in the CU jazz program do not have frequent opportunities to teach as part of their program of studies. Some jazz studio classes call for each student to give a teaching demonstration on a topic related to their given instrument. In the two large jazz ensembles, section leaders have the opportunity to lead sectionals.³⁸ The jazz pedagogy class, mandatory for jazz studies graduate students, is optional and taken infrequently by undergraduates. Because the jazz pedagogy class is not part of the undergraduate program of study (see Appendix A for Cactus University 2012-2013 Jazz Studies Bachelor's Degree Program Major Map), it is not clear how many jazz students are aware of its existence.

Informal teaching from student to student happens frequently in the jazz department. As a faculty member, I have observed that after classes and ensemble rehearsals, students often stay around for a few additional minutes and share licks³⁹ or concepts with other students. These small teaching moments spill out into the hallway near the jazz classrooms and rehearsal spaces. As this sort of interaction often involves one student in the role of teacher and another in the role of learner, it mirrors the individual instruction that jazz majors have in their private lessons.

The piano lessons that Victor taught were likely less similar to his lessons with Kenneth Martin and more similar to piano lessons he had received from other private

³⁸ During sectionals, the four sections of a large jazz ensemble (woodwinds, trumpets, brass, and the rhythm section) break off into four separate locations to work on musical challenges that pertain specifically to their section. The section leader, often whoever is playing 1st chair, takes a leadership role and acts to some degree as a teacher, giving direction to the rest of the section members. Sectionals are sometimes led collectively and not by a specified leader.

³⁹ Lick is a jazz vernacular term for a short linear phrase, often initially found in the improvisation of a recording artist.

teachers earlier in his musical development. During his lesson with Anna, Victor worked with her on finger patterns, major scales, counting, and repertoire appropriate for a younger pianist. He indicated that his repertoire choices for all of his students were a combination of classical and pop repertoire, not jazz.

Gigging. The jazz gigs in which the participants play are to some degree simulated by CU jazz concerts. CU combo concerts seem more related to out-of-school performances than CU large ensemble concerts, because all of the paid gigs that the participants played were in small groups. One notable difference between out-of-school gigs as compared to in-school concerts is that students do not get paid for in-school concerts. In some cases, students obtain out-of-school gigs on referral from their faculty instructors. Such was the case with Victor, who was referred to the Hope Unitarian Universalist Congregation by his instructor Kenneth Martin.

Pete indicated that he learned by playing music that challenged him. He reported that he did not learn from many of his out-of-school gigs, as he felt that much of the music that he played at those gigs was repetitive and unchallenging. He was looking forward to returning to CU in the fall because “there will be more opportunity to do the artistic stuff as opposed to just keeping time.” For Pete, the degree of challenge and the opportunity to learn that he found in CU jazz ensembles exceeded that which he found in most of his professional gigs outside of school.

Pete’s experience as a sub for a Patsy Cline musical review suggests that being a professional musician is not purely about playing music. When a longtime member of that show’s band brusquely challenged Pete after a performance in which Pete had made some slight musical errors, Pete chose to stay quiet as opposed to arguing with the other

musician. At the time of this study, there were many CU courses that involved teaching students how to better play their instruments, but there were no courses that explicitly concerned how students were to conduct themselves as professional gigging musicians in the broader world. More recently, CU began offering a course called The Enterprising Musician that was designed to address matters such as these, among others.

Playing music with others. Like gigs, out-of-school rehearsals are to some degree similar to the in-school rehearsals of various jazz ensembles. The notable difference occurs with combo rehearsals. In-school combo rehearsals have a faculty coach present, whereas out-of-school combo rehearsals would likely not have a coach of any sort present. Large jazz ensembles tend to have a conductor, whether they are school ensembles or not.

Victor's experience rehearsing with two singers exposed an area largely untouched by the CU jazz curriculum. As CU has no jazz majors that are primarily vocalists, interactions between instrumentalists in the jazz program and vocalists are rare. Guidance in accompanying vocalists could potentially be addressed during private lessons, particularly in the piano and guitar studios.

Jam sessions are also not part of the CU jazz curriculum. The process of learning and memorizing jazz standards from the departmental jazz repertoire list helps to prepare students to participate in jam sessions, in which the performance practice generally calls for musician to memorize tunes as a rite of passage. Informal jam sessions initiated and organized by students sometimes take place in school practice rooms and classrooms. It has also become a tradition for students to host out-of-school jam sessions during the

school year at their houses. The time and location of these events are often written on the whiteboard in the main jazz rehearsal room a few days in advance of each session.

Recording. Studio recording plays a limited role in the CU jazz curriculum. The jazz department offers a studio recording techniques class, but that class concerns the processes of the sound engineer, not those of the musicians being recorded. On occasion, student ensembles have recorded tracks at a local studio, but the CU program offers no explicit instruction for playing in recording studios.

Attending live musical performances. The school of music at CU encourages and to some degree mandates that students attend a variety of musical concerts. At the time of this study, all music students took a required concert attendance class, in which they observed performances in a variety of genres by fellow music majors. CU jazz majors are required to attend all other jazz students' recitals. They are also encouraged to attend performances by the jazz faculty and also those of student jazz ensembles in which they are not members. The settings for these performances tend to be concert and recital halls, considered to be more formal musical performance spaces as compared with clubs and bars, where participants in this study attended out-of-school jazz performances.

Socializing with other musicians. Group assignments, group practice, and ensembles encourage collaboration between students, and that collaboration can potentially lead to socialization and friendship. Jazz is, after all, a social art. Whereas pianists and guitarists sometimes play solo jazz gigs, the overwhelming majority of jazz performances involve groups of various sizes. Findings indicate that the out-of-school social circles of some jazz students included other jazz students from the university. Though socializing with jazz musicians is not technically a part of the CU jazz

curriculum, it emerges as a result of the school's jazz activities and the social nature of the music itself.

Listening to music. A significant portion of CU's jazz curriculum is comprised of listening to music. Listening occurs in private lessons, ensemble rehearsals, and a variety of classes including studio, jazz theory and ear training, composition, arranging, and jazz improvisation. The recordings that teachers played in CU jazz classes influenced the participants' listening choices during the summer to some degree. As an example, Dexter Jones described discovering tenor saxophonist Dexter Gordon in a CU jazz class, and he often listened to recordings of the legendary tenor player during the study.

Listening to recordings in other genres besides jazz is an unusual occurrence in CU jazz classes. However, the study participants reported being introduced to music from different traditions in other courses at CU. William reported discovering Ghanaian and Indian music at CU and then listening to music from those cultures during the summer. William and Victor also reported listening to classical music during the summer, which they encountered in CU music history and theory classes, some of which are required courses for jazz majors.

The participants also listened to other musical genres over the summer that did not factor predominately in the CU curriculum, including rock, hip-hop, R&B, and soul. This listening repertoire may show the influence of the participants' out-of-school musical experiences.

Engaging with musical styles besides jazz (aside from listening). William was clearly affected by music that he discovered in non-jazz courses at Cactus University. He cited an introductory musicology course as being extremely beneficial in familiarizing

him with music of different cultures. That class featured a unit on Indian music, and he was interested enough to later take a class on Carnatic rhythms. William also said that his 20th century theory class exposed him to composers whose music he grew to love, such as Paul Hindemith. Some of the music that he discovered in these classes inspired him to the degree that he spent his free time further studying and learning about it, as exemplified by his practicing of Carnatic rhythms and his analyzing of the score for Hindemith's *Ludus Tonalis*.

Aside from the aforementioned examples, some of the types of music that participants engaged with were not fostered explicitly by the curriculum in the School of Music. There are a handful of online classes at CU concerning various special topics in rock and roll and hip-hop. Victor took one of these classes, which concerned the solo careers of the four members of The Beatles after the band broke up, though he reported that he did not enjoy the class. There is a Rock Ensemble class at CU, but that class is not intended for music majors. It would seem that Victor and Pete's knowledge on how to play gigs and recording sessions in styles such as pop/rock and hip-hop was not primarily obtained at CU. Various aspects of contemporary music technology such as Pete's use of in-ear monitors and Victor's use of a sampler were also not addressed in their university curriculum.

Chapter Summary

This cross-case analysis built upon the within-case analysis to further shed light on the central phenomenon of this study, which is the musical engagement of collegiate jazz students outside of their academic studies. The chapter was structured around the four research questions. Answering those questions through analysis across cases

required reviewing within-case analysis, individual coding logs, and various data. To further analyze the data, mind maps and composite coding logs were created. In this process, new themes emerged.

The findings from this chapter indicate that the participants engaged with music in a variety of ways over the summer, including practicing, teaching, gigging, recording, playing music with others, attending live musical performances, socializing with other musicians, and engaging with non-jazz musical styles (aside from listening). The reasons why the participants were engaging with music included the love of music, the desire for musical excellence, financial considerations, the aspiration to affect others positively with music, and the connection with other musicians. The participants learned about music by practicing, listening to live and recorded music, gigging, recording, teaching, reading, and socializing with other musicians. Out-of-school musical activity, in particular practicing, tended to relate to the in-school curriculum to some degree. Other activities such as gigs, rehearsals, jam sessions, attending live performances, listening and studying music, and engaging with musical styles outside of jazz were somewhat related to the school curriculum, whereas teaching and studio recording were for the most part disconnected.

Chapter 6 will include discussion of the findings from both the within-case analysis and the cross-case analysis and their relation to existing research. The chapter will also include implications of the study as they relate to various related constituents as well as to the characterization of jazz study in academia. It will also include new directions for future research.

CHAPTER 6

DISCUSSION AND IMPLICATIONS

This study in particular builds on research that depicts the out-of-school musical lives of jazz students (Goodrich, 2005; Kelly, 2013; Wilf, 2010). The central phenomenon of this study is the musical engagement of undergraduate jazz students outside of their academic studies. This study addresses the intersection of research concerning jazz education, informal learning in music, and in-school and out-of-school learning.

In this chapter, I discuss the findings from the within-case and cross-case analyses in connection to related literature. This discussion will, as in the previous chapter, be organized by research question. I then outline a range of implications for undergraduate jazz students, collegiate jazz educators, the music education profession, and schools of music. I then explore implications for research and also for the characterization of jazz study in academia.

Discussion

Research Question 1: In what ways were undergraduate students who were enrolled in a jazz studies program engaging with music when they were outside of their collegiate studies? This study confirms Campbell's (1998) assertion that students⁴⁰ engage with music both inside and outside of school. It builds upon the research of Goodrich (2005), Kelly (2013), and Wilf (2010), who found that jazz students engage with music outside of school. All four participants in this study were engaging extensively with music.

⁴⁰ Campbell referred specifically to children, but the point remains for older students.

Practicing. All four of the study participants practiced frequently. They practiced various exercises to improve their instrumental technique, as exemplified by William's efforts to change his embouchure. All participants transcribed (see Chapter 3 and in particular Footnote 16 for an explanation of their use of the term) by listening to recorded solos and imitating them on their respective instruments. Victor, Dexter, and William reported studying jazz repertoire during their practice time, sometimes learning by ear and at other times using sheet music.

Practicing is an important component what Berliner (1994) called "paying dues," (p. 51), an essential right of passage for the developing jazz musician. Berliner indicated that mentors often aid young musicians by providing or suggesting information to be sorted out in practice. For the participants in this study, many of their mentors happened to be from Cactus University, and thus various instructions as to what to practice emerged from them.

Teaching. The only participant who taught music with any frequency and commitment was Victor. Teaching was an important way for him to further his musical goal to support himself through music. Dexter, though he was unable to find teaching work during the study, wanted to teach private saxophone lessons and eventually hoped to obtain a collegiate jazz faculty position. In a survey of 5,731 working musicians, Thomson (2013) found that while most of the participants made money as performers (83.2%), more than half of them (53.2%) also identified doing so as teachers. This 53.2% figure is similar to a figure from Lindemann and Tepper (2012), who found that 52% of those who graduate with a music degree work as either part-time or full-time music teachers. Having dual occupations as a music performer and teacher, as realized by

Victor and aspired to by Dexter, would seem to be a rather commonplace career path in today's music world.

Gigging, recording, and playing music with others. Victor and Pete, who gigged extensively, benefitted artistically and monetarily. Their engagements at times were powerful musical learning experiences, such as when Pete received valuable guidance from percussion mentor Don Perez at a recording session. At other times, particularly in Pete's case, gigs could be boring and not particularly musically beneficial outside of monetary benefit. Victor and Dexter also sat in at jazz jam sessions, participating in an important jazz forum described by Berliner (1994).

Considering the amount of gigs that some jazz students play, it would seem that the boundary between student and professional is blurred for some jazz majors. Javors (2001) recommended that jazz educators "require students to interact musically and professionally within their region as much as possible, particularly in endeavors independent of the school" (p. 160). Though not offering this recommendation directly to students, he expressed that it was important for them to be active players in the jazz community.

Is there a relationship between gigging and gaining private students? Dexter wanted to teach saxophone lessons but did not know how to find students. He failed to see the potential connection between establishing a profile in the community as a music performer and gaining students as a result. This was despite the fact that he found his one former private student after playing a concert and being approached by the student's parent.

Attending live musical performances. Campbell (1991) noted the importance of “observation and listening” in the development of the jazz musician (p. 180). Some of the participants in this study took the opportunity to frequently observe musical performers in live settings, while others attended live performances more sparingly. Although during the first portion of the summer, seeing live performances was difficult for Dexter due to his evening work schedule, I was surprised that he did not attend more live shows after quitting his job at Freezies. Whereas gigging and growing a private teaching studio may not have been feasible at this time, attending shows could have been another powerful way for him to engage with music.

Socializing with other musicians. Some jazz students such as William and Victor engaged frequently in what Berliner (1994) called “hanging out,” which he described as a “way for young artists to share information . . . through informal study sessions, a mixture of socializing, shoptalk, and demonstrations” (p. 37). William and Victor both enjoyed and found tremendous value in their social-musical relationships with other jazz players, many of whom were other jazz students. Becker (1963) found that jazz musicians need both a reasonable level of performance ability and also relevant friendships and professional connections in order to be hired for gigs. Victor possessed both the aforementioned performance ability and social connections; he played and gigged with musicians from his friend group. William described a similar sort of social circle, though he chose not to gig to focus on his embouchure change.

Pete did not socialize frequently with either CU students or with other musicians around his age. Those who made up his professional musical network tended to be older than him. Many of Victor’s stimulating performing opportunities were an outgrowth of

his tight-knit musical-social group. It is possible that Pete missed out on these sort of opportunities because of his reticence to hang out with musical peers. When Pete expressed his frustration with his lack of inspiring gigs, he never considered that spending more time socializing with other students or similar-aged musicians might help him to be hired for the type of gigs that he would consider desirable.

Pete's experience seemed to corroborate Wilf's (2010) findings that some jazz students do not gig as much as they would like, and those gigs that they have can be frustrating. In Pete's case, his gig-related frustration was connected to the unchallenging music that he was often playing and the less-than-inspiring musicians with whom he often played with. It is worth noting that Pete was the sideman on every professional engagement he played, and thus he was never the bandleader. Drummers and other rhythm section players—particularly bassists—are often hired to support a more famous artist (sometimes called a frontman), or simply the musician who books the gig (Brown, 2008). Sidemen often have to conform to the will of the bandleader. As sidemen do not necessarily have the opportunity to shape the creative experience extensively and to collaborate as full partners, some musical experiences could be construed as potentially less satisfying.

Listening. All four participants listened to recorded music frequently, much of which was jazz. They often listened to music alone, though William and Victor described social gatherings in which groups of musicians listened to recordings together. That the participants listened to jazz recordings with a high degree of frequency suggests that they do indeed like jazz. Had they chosen to listen exclusively to non-jazz musical genres, it might suggest that they preferred other musical genres to jazz. However, all four

participants listened to jazz extensively but also listened to other musical genres of their choice. This suggests that jazz students may appreciate listening to a variety of musical genres.

Engaging with non-jazz musical styles (aside from listening). The frequency of the participants' engagements with non-jazz musical styles (aside from listening) in the study suggest that participation in a range of stylistic musical practices outside of jazz, such as performing various genres of popular music, may be somewhat commonplace for jazz students. The participants never claimed to enjoy their jazz activities more than those in other musical genres. With the possible exception of Dexter, they had diversity built into their musical lives, which they found satisfying.

Research Question 2: If students were engaging with music, why were the students doing what they were doing? Data indicate that participants engaged with music because of: 1) the love of music, 2) the desire for musical excellence, 3) financial considerations, 4) the aspiration to affect others positively with music, and 5) the connection with other musicians. As well as building upon existing jazz research, these findings relate to studies concerning both motivation and employment in music. The following subsections discuss the aforementioned themes.

The love of music. Farmer (1990) deemed "the joy of music making" as a key musical motivation, which he further defined as "an innate or acquired yearning for the experience of music itself." The participants in this study spoke in similar terms about their appreciation for music, as exemplified by Dexter, who said, "for me it's just really obvious that I play music because I love it" and by William, who explained simply, "I enjoy playing music."

Pete enjoyed only some of his musical engagements. When he was unable to play with musicians at or above his musical level or when he was asked to play music that neither challenged him nor gave him the option to express his creativity, he became disgruntled. Pete's frustrations are shared by any number of mid-career musicians, including orchestral section players (Parasuraman & Purohit, 2000) who can struggle with boredom when "the orchestra does not fully use the musician's repertoire of skills" (p. 80). While Pete was initially pleased to learn a new musical style or context such as at his Spanish church service, such gigs eventually became repetitive and boring.

The desire for musical excellence. All four participants were motivated to improve as jazz musicians. They all expressed the desire to achieve musical excellence through hard work, which, for the most part, meant practicing to them. William practiced with the aim of mastering his embouchure change in the hope that he could finally play the trumpet at what he considered an elite level. Dexter practiced with the intent of becoming a strong enough performer to obtain steady gigs, but he mostly spoke of improvement in general terms, striving "to get to a higher level of music." Victor aspired to put in the necessary work through practicing to reach the level of a "jazz superstar" even though he realized that the effort and time he expended would not guarantee stardom. Pete also practiced with the goal of improving his playing, but he expressed a different motivation than the other participants: he wanted to improve to the level where he would get hired to work with the top musicians in town on a more regular basis.

Whereas Pete and Victor indicated that they learned from some of their gigs, only Pete discussed gigging as an essential way to reach his musical potential. When Pete had opportunities to gig or record with elite musicians in the area, he sometimes got nervous

and was unable to play his best. He realized that he needed more experience playing with top musicians to gain confidence and to become accustomed to playing his best in those situations.

William's desire to become an excellent musician motivated him to explore music in a variety of ways besides playing the trumpet. He analyzed scores and recordings and practiced Carnatic rhythms to bolster his conceptual musical understanding. He also read the book *Zen and the Art of Archery*, by Eugen Herrigel, in an attempt to strengthen his mental fortitude in order to deal with the frustration of his lengthy embouchure change.

Financial considerations. A limited number of studies (Goodrich, 2005; Kelly, 2013; Wilf, 2010) investigated students who happened to be professional musicians earning money in the field while being concurrently enrolled in school. Pete and Victor were able to earn money as musicians while still students as opposed to having the goal of becoming professional musicians after graduation. By gigging and teaching, Victor was, to some degree, already meeting his goal, which he described as “to sustain myself making money with music.” Pete admitted that one of the important reasons he engaged in gigging and recording session work was “for my wallet,” though at this point making money by performing meant continuing to play some gigs and recording sessions that he neither enjoyed nor reported learning from.

When Dexter quit his full time job at Freezies and found a part time job as an usher, he understood that he might later have to take out college loans to pay for the remainder of his collegiate education. He felt that working less hours gave him the best chance to succeed in the long term, as he indicated that he needed more practice time in order to improve as a saxophonist and thus maximize his musical growth while at CU.

Neither Freezies nor the usher job was Dexter's ideal employment situation. He expressed a preference for teaching saxophone lessons, but he was not able to find any students. He also conveyed the desire to make money through obtaining steady gigs and eventually sought to become an educator/performer.

Thomson (2013) found that 81% of the working musicians she surveyed reported collecting revenue from multiple musical roles, such as being a composer, recording artist, performer, salaried player, session player, teacher, or administrator. Accordingly, just 18% of the respondents made all of their music-related income in only one role. She concluded that "21st-century musicians are playing multiple roles and gathering income from a variety of sources" (p. 523). Pete and Victor were already engaging in multiple avenues of making money in music, and Dexter also sought to do so, giving them a greater chance at finding a sustainable niche in the field.

The aspiration to affect others positively with music. William, Victor, and Pete wanted to better people's lives through music. William indicated that this was a goal that he was working toward, whereas Victor and Pete were pleased to have received positive feedback from parishioners at their respective church gigs and expressed the importance of making people happy with their music. Victor wished to continue teaching music because he enjoyed "helping people get better at something they want to do." These aspirations to reach others through music coincide with Parkes and Jones's (2011) findings on the motivations of undergraduate music performance and music education majors, which included the category "I want to give back to the community and/or music world" under the theme of "usefulness" (p. 22). Considering that study alongside this one, it would seem that some collegiate music students—who major in various

disciplines such as jazz studies, music performance, and music education—wish to better others’ lives through music.

The connection with other musicians. William and Victor believed that playing music with others was a valuable social experience. William explained that “the reason why I play music is so that I can share with . . . other people.” While on vacation in Salt Lake City, Victor admitted that he “missed playing with people.”

Victor and William discussed how the friendships fostered through the study of jazz can have independent value, apart from any music-specific developmental opportunities that such relationships may provide. On his vacation, Victor admitted that he missed “just the hang, not even playing but just hanging out with my friends.” William commented, “I play music so that I can hang out with my friends who also play music, so I have something to talk about with people.” Most researchers who describe relationships born through the study of jazz, including Berliner (1994), focus almost exclusively on how the friendships create opportunities for musical development. In this study, the participants indicated that while friendships help musicianship grow, music also provides a context in which strong friendships may emerge.

Research question 3: What types of musical learning experiences did students say they were involved in (if they were involved with any such experiences)? Findings from Research Question 1 comprised participants’ musical engagements, whereas those from Research Question 3 concerned their musical learning experiences. To clarify the relationship between musical engagements and learning experiences, I built on Dewey’s (1938) conception that “the belief that all genuine education comes about through experience does not mean that all experiences are

genuinely or equally educative” (p. 25). Therefore, in this study, I conceived of all musical learning experiences as being musical engagements, though not all musical engagements were necessarily learning experiences. I relied on the participants’ descriptions of which musical engagements they learned from, as my role as researcher did not include assessing or evaluating learning.

Participants’ musical learning experiences. The following six subsections include discussion of the experiences that participants indicated they had learned from. These were learning by practicing, listening to recordings and attending live performances, playing paid musical engagements, socializing, teaching, and reading.

Learning by practicing. All of the participants indicated that they learned by practicing their instruments. Each participant reported spending a substantial amount of practice time on etudes or exercises. The participants reported a range of results from technical practice. Victor indicated that practicing Hanon exercises benefited his overall technique. William committed the majority of his practice time to changing his embouchure, but by the end of the summer, he had not yet mastered the new technical approach.

Before Dexter quit his job at Freezies, he had limited time to practice. He recounted that he was not able to learn or progress much with only sporadic practice time. After quitting that job, he reported benefitting from regular practice. Other jazz musicians have recounted that they were only able to progress substantially by committing to practice regularly, and for many hours a day. Exemplary guitarist Emily Remler recounted one such period of her life in which she benefited musically by practicing obsessively:

I played and practiced the guitar constantly, five hours a day. At one point, I went down to the Jersey shore and locked myself in a room for a month. I lost twenty pounds, stopped smoking, and became a serious guitar player. (Berliner, 1994, p. 115)

Kelly (2013), however, warned that the image of the “rabid practicer” has become a sort of jazz mythology.

Transcribing: The participants described valuable learning experiences through engaging in the practice of what they called transcribing, which involves learning either the solos of other musicians or repertoire by listening to and then playing or singing along with recordings (see Chapter 3 and in particular Footnote 16 for an explanation of their use of the term). Their conception of transcribing is similar to that of aural modeling, which many scholars and jazz practitioners (Berliner, 1994; Campbell, 1991; Galper, 1993; Javors, 2001) have claimed to be the primary way by which jazz is learned. Pete described how the process of playing along with master drummers on recordings subtly changed his approach to playing jazz:

I think for me just from playing with records and stuff, I’ve noticed a few things in my vocabulary that I didn’t have before. Does that make sense? Like licks or whatever. I’ve noticed things are creeping in a little bit to what I’m playing and what I’m hearing.

By incorporating transcription into their practice routines, the participants were able to bolster their improvisational skills by absorbing knowledge from masterful solos.

In addition to transcribing several piano solos, Victor transcribed Robert Glasper’s composition “Enoch’s Meditation” by listening to the recording and then notating it in order to perform it with a group in the future. In doing so, Victor was able to learn a piece of music that likely was not available for him to purchase in the form of written musical notation.

Group practicing. Whereas most of the participants' practicing was solitary, Victor and William learned by means of group practicing. Both participated in Cactus University jazz director Kenneth Martin's ad hoc line class. Victor also practiced frequently with fellow CU piano student Logan Rosenthal. Berliner (1994) included practicing with "closely knit study groups" (p. 39) as one of the common activities under the umbrella term of hanging out.

Learning from paid musical engagements. Musicians often learn how to succeed on a given gig as they play that gig. One cannot truly learn how to negotiate a gig purely by amassing the related subject matter from afar; the experience of playing the gig is essential. That jazz musicians learn by gigging suggests a connection to Dewey's (1916) philosophy of learning from experience. Thus, Victor and Pete would not have reached their current level of proficiency without previous gigging experience amassed over the course of years. Berliner (1994) listed a series of musicians such as Josh Schneider, Melba Liston, and Tommy Flannigan who, much like Victor and Pete, started gigging as teenagers and learned along the way.

This learn-as-you-go concept differed from Dexter's take on gigging: "I mean, I've only had three gigs I think my whole life, so I mean obviously I'm not up to that level where I'm getting consistent gigs, I guess." He believed that his best route to get gigs was to improve via practicing. In my role as researcher, I could not share my opinion during the study, but I felt Dexter was short-changing his ability as a saxophone player, and that he was more than good enough to get gigs. However, in order to do so, he would have needed to establish himself as a presence in the local jazz scene by means such as attending the shows of other local jazz musicians, playing with other musicians and

peers, and expressing the willingness and eagerness to play with others. Berliner noted that “because of the jazz community’s surplus of talent, performers must compete for the attention of band leaders to be considered for desirable appointments as supporting players or sidemen,” and he also indicated that “newcomers without contacts often struggle to establish a reputation” (p. 47). I hoped that at some point, Dexter would be willing to put in the time to establish the necessary connections in order to draw the attention of other musicians in the community. I also thought that if Pete would have connected more with other students or musicians his own age by socializing with them and attending their shows, he might have obtained more gigs, which could have expanded his opportunity for musical learning.

Musicians desire “steady gigs” because they offer dependable employment. A disadvantage of many steady gigs is that musicians often must perform the same repertoire at each engagement. Dewey (1916) suggested that overly repetitive group activities lead members to learn less over time: “Any social arrangement that remains vitally social, or vitally shared, is educative to those who participate in it. Only when it becomes cast in a mold and runs in a routine way does it lose its educative power” (p. 7). Such was the case with Pete’s afternoon church gig. He was initially surprised to be hired to play for a Spanish Mass, as he was unfamiliar with percussion being used in this context. He explained that the initial weeks of the engagement were educative, as he developed a subtle approach to playing in the small ensemble. Over time, as he found the music to be repetitive and unchallenging, he reported that this church gig had ceased to be a musical learning experience.

Research Question 4: If students were engaging in musical activities or if they described learning experiences from outside of their collegiate studies, how did those musical engagements and learning experiences relate to their in-school curriculum?

Overall musical learning. The participants in this study all identified a series of musical engagements and learning experiences while outside of school. However, during the study, students also frequently commented on how much they valued their in-school musical engagements and learning experiences at Cactus University. For the participants, in-school and out-of-school experience and learning had substantial but not complete overlap. Boundaries between in-school and out-of-school learning were hazy, as participants frequently continued school projects on their own time when out-of-school and reported occasionally bringing musical concepts primarily explored out-of-school into the school context. Thus, in-school and out-of-school musical learning, both considered valuable by the study participants, would seem to combine together into a broader category of overall musical learning.

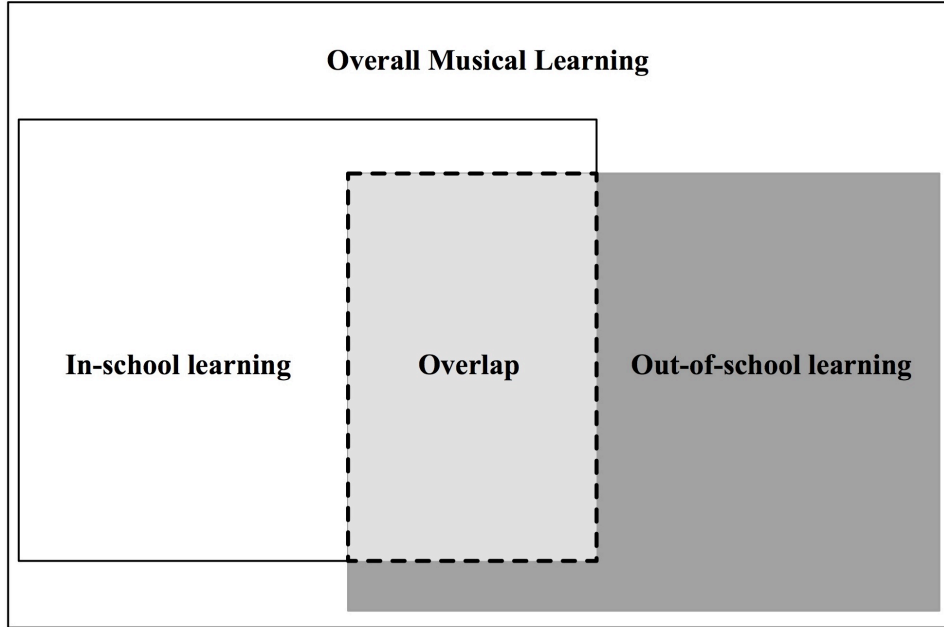


Figure 3. Model of Overall Musical Learning

That some jazz studies majors learn about music both in and outside of school may seem obvious, but contemporary discourse or scholars rarely address this point. Historically, jazz education existed before there was widespread formalized jazz education, as indicated by Berliner (1994):

Traditionally, jazz musicians have learned without the kind of support provided by formal educational systems. There have been no schools or universities to teach improvisers their skills; few textbooks to aid them. Master musicians, however, did not develop their skills in a vacuum. They learned within their own professional community—the jazz community. (p. 35)

With the current prevalence of collegiate jazz programs, some scholars suggest that jazz has moved from the out-of-school environments into school. Ake (2012) asserted that “by nearly any measure, college-based programs have replaced not only the proverbial street as the primary training grounds for young jazz musicians but also urban nightclubs as the main professional homes for hundreds of jazz performers and

composers” (p. 238). Wilf (2010) opined that “it would be safe to say that jazz programs have become the foundation of the jazz scene in the U.S.” (p. 47).

Let me summarize this somewhat dichotomous encapsulation of how jazz education has changed over the history of the music: in the early years of jazz, there was little to no jazz in schools, and it is reported that those who learned jazz did so in the context of a jazz community that existed outside of school. This has often been written about as the first way to learn jazz. Now, the study of jazz is rumored to live in universities and schools and not in the broader community. This is often considered as the current way in which aspiring musicians learn jazz. However, this study suggests another explanation of how students learn jazz: they take advantage of school jazz learning experiences, which dovetail with other valuable musical learning experiences outside of school. I would contend that this has been happening for a long time, and that those who have overemphasized the importance of either in-school or out-of-school experience in discussions of formal jazz education have provided an oversimplified depiction of the jazz learning process.

Participants’ music learning practices. In studying how popular musicians learn, Green (2001) provided a description of what she called their informal music learning practices:

Young musicians largely teach themselves or ‘pick up’ skills and knowledge, usually with the help or encouragement of their family and peers, by watching and imitating musicians around them, and by making reference to recordings or performances and other live events involving their chosen music. (p. 5)

Green juxtaposed these ways of learning with those she associated with formal music education, which included:

Educational institutions from primary schools to conservatories, partly involving or entirely dedicated to the teaching and learning of music; instrumental and vocal training programmes running either within or alongside these institutions; written curricula, syllabuses or explicit teaching traditions; professional teachers, lectures or “master musicians” who in most cases possess some form of relevant qualifications; systematic assessment mechanisms such as grade exams, national school exams or university exams; a variety of qualifications such as diplomas and degrees; music notation, which is sometimes regarded as peripheral, but most usually, central; and, finally, a body of literature, including texts on music, pedagogical texts and teaching materials. (pp. 3-4)

Although Green’s (2001) research participants performed popular music, specifically “Anglo-American guitar-based pop and rock music” (p. 9), scholars such as Gatien (2009)⁴¹ have applied Green’s notions of informal music learning practices and formal music education to other musical genres. I initially regarded Green’s (2001) conceptions of formal and informal as constructs to further understand the learning experiences of jazz students. After discussing various conceptions of formal and informal learning, Folkestad (2006) concluded: “The analysis of the presented research within this area suggests that formal – informal should not be regarded as a dichotomy, but rather as the two poles of a continuum” (p. 143). I intended to use this idea to create an informal/formal learning continuum as a means of interpreting the potential learning experiences in which the participants engaged. During data analysis, I attempted to place each of the participants’ learning experiences on a continuum (see Figure 2 in Chapter 3), but I found that doing so was impossible, as their learning engagements were often multifaceted and were thus difficult to categorize in this way. It eventually became clear to me that it was not necessary to declare the engagements and learning processes of jazz

⁴¹ Gatien’s (2009) article was a response to Green’s (2008) empirical follow-up study to her (2001) research.

students as either informal or formal (or some fraction thereof). Therefore, I eventually discarded the theoretical framework of an informal/formal learning continuum.

Even after abandoning this intended theoretical framework, I remained appreciative of how Green (2001) had brought attention to the learning practices of a group of musicians—in her case popular musicians—who at the time were not at the center of scholarly music education discourse. In this study, I sought to highlight the learning practices of undergraduate jazz studies majors, a group of musicians for whom there is limited empirical research in music education scholarship.

Figure 4 is a list of what I have deemed the participants' essential music learning practices, which are mostly derived from themes that apply to Research Question 3. After reviewing Green's (2001) definition of formal music education, I added two additional music learning practices for the participants, as they also learned from reading musical notation and by engaging with professional teachers. Some of these music learning practices overlap with each other. For instance, various aspects of learning by practicing overlap with learning by listening to recordings. A significant finding of this study is that through a combination of academic study and out-of-school engagement, the participants were fluent in learning in a particularly wide variety of ways.

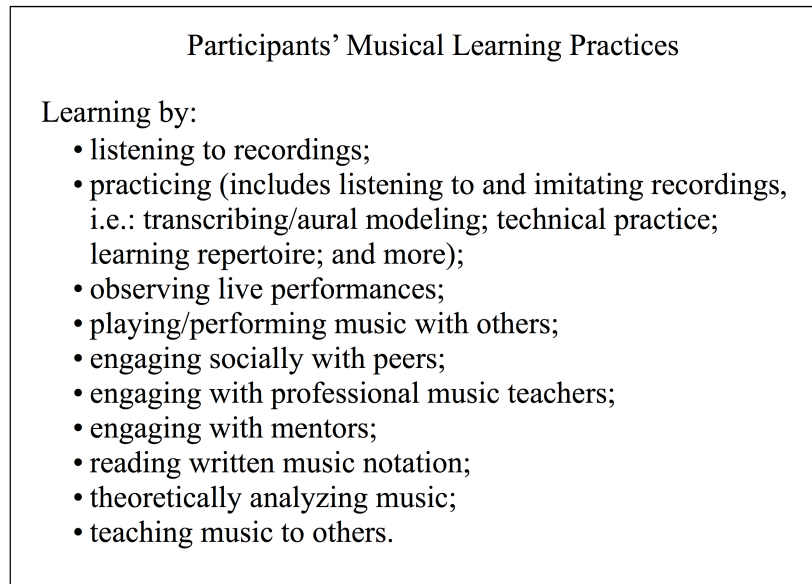


Figure 4. Participants' Music Learning Practices

Identifying a composite list of Dexter, Victor, William, and Pete's learning practices, as shown above, is a step toward broader inquiry into the potential learning practices of undergraduate jazz students. Such broader inquiry would require more empirical research on jazz students.

Green (2001) acknowledged that in the last three to four decades of the twentieth century, a variety of musics such as jazz, popular music, and "world music" have gained prominence in school music. She later claimed, though, that the learning practices associated with those musics had not entered schools:

For whilst a huge range of such musics have entered the curriculum, the *processes* by which the relevant musical skills and knowledge are passed on and acquired in the world outside school, have been left behind. These processes in most cases differ fundamentally from the processes by which skills and knowledge tend to be passed on and acquired in formal music education settings. (2008, p. 3)

Does Green's claim overstate the case? Kelly (2013) claimed that "listening and transcribing remain primary components of collegiate jazz programs," (p. 187) and with regard to the curriculum at Cactus University, this study corroborates Kelly's observation. Learning by imitating recordings is exactly the sort of musical learning practice that Green (2001) suggested is found outside of our musical institutions, not inside of them. This study suggests that Green's notion of formal music education does not account for the different sorts of teaching and learning found in many of today's music institutions and programs, particularly those that include jazz.

Different conceptions of curriculum. Various conceptions of curriculum provide lenses to better understand the relationship between the in-school and out-of-school musical engagements of jazz studies students. Schubert (2008) described the intended curriculum as "explicit goals to shape outlooks and capacities" or "a delineation of overt topics to cover" (p. 407). A syllabus usually includes the intended curriculum of a given course. When teachers cover different material than that which is listed on the syllabi, the taught curriculum differs from that which was intended. Focused on student learning, the experienced curriculum (Erickson & Pinnegar, 2010) "refers to how the child responds to, engages with, or learns from the events, people, materials, and social or emotional environment of the classroom" (p. 362). Also relevant here is the null curriculum, which Eisner (1994) describes as "what schools do not teach" (p. 97). Though it is impossible to cover everything in a given class, when curriculum makers and teachers choose what not to teach, they are determining that certain information is not important enough to discuss.

Participants' experiences and taught curriculum at Cactus University. Many of the participants' engagements over the summer related somewhat closely to the taught

curriculum (Schubert, 2008) at the school music at Cactus University. A clear connection came in their practicing, which was closely related to that which they worked on with their private instructors and to some extent what they were taught in other jazz classes. Meanwhile, some of William's non-trumpet related musical engagements, in particular his analysis projects, show the clear influence of classes he took in ethnomusicology and music theory.

Popular music and the Cactus University jazz studies curriculum. Notable differences from the taught curriculum (Schubert, 2008) emerged in Pete's gigging and recording and in Victor's gigging and teaching engagements. Returning to the issue of musical genre, many of Pete and Victor's engagements involved them playing in a variety of contemporary musical styles such as pop/rock and hip-hop. It is important to note that jazz students are sometimes also professional popular musicians. By helping jazz students to become fluent with similar ways of learning to what Green (2001) called informal music learning practices, collegiate jazz programs potentially assist in the development of skills related to the performance of popular music, albeit somewhat indirectly. Though not necessarily intended by teachers or curriculum makers, if students are learning skills that relate to popular music, this could be said to exemplify the experienced curriculum (Erickson & Pinnegar, 2010).

How did Cactus University support jazz students to become popular musicians? Whereas a few music courses offered by the school of music for non-majors may be taken by music majors to learn about popular music and hip-hop, these classes do not count as required degree credits and are not necessarily intended to propel students to performance careers in their respective disciplines as other school of music classes are.

Accordingly, the recently instated rock guitar class series and rock ensemble taught at the university are not intended for music majors. It would seem that since pop/rock and hip-hop styles do not fit into the curriculum of the CU jazz program, even as electives, they are part of the null curriculum (Eisner, 1994). Perhaps the implication is that should jazz students wish to learn about performing popular music, they can do so outside of the school.

Are there any ways in which a CU jazz major could obtain instruction concerning non-jazz popular music styles at the university? Potentially. As seen with Victor and Pete, some jazz musicians play a variety of gigs involving popular music, so it may be that the instrumental instructors in the jazz department have experience with popular music that they can pass along in private lessons. Jazz students may have the opportunity to play in a variety of popular styles at times in their school jazz ensembles. Hybrid musics such as jazz fusion—a combination of jazz and rock—have existed under the jazz umbrella since the late 1960s.

Pedagogy and the Cactus University jazz studies curriculum. During the study, Victor taught piano lessons and began formulating plans to teach a middle school jazz group, while Dexter expressed interest in becoming a collegiate jazz instructor. Was anything in the participants' school curriculum helping them to learn the art of teaching? The jazz studies undergraduate degree program required no classes in music education, although up to eight credits of music education courses may meet elective requirements in the degree program. Though students had the option to take introduction to music education courses or the jazz pedagogy course as electives, it is not clear whether the jazz students were aware of these courses. It is possible that teaching-related topics emerged

in piano lessons with Kenneth Martin or in other classes. These asides could be considered part of the taught curriculum though not necessarily the intended curriculum (Schubert, 2008). Victor also may have had the opportunity to direct other students in big band sectional rehearsals. The teaching moments that occur between student to student in hallways, practice rooms, and after classes may suggest the modeling of university jazz instructors and thus reflect the experienced curriculum (Erickson & Pinnegar, 2010). These social learning and teaching moments are an extension of hanging out (Berliner, 1994), and they show how jazz culture in school has become at least somewhat like jazz culture outside of school.

Students in a collegiate jazz department may learn about teaching by experiencing how their professors instruct, engaging in what Lortie (1975) dubbed the “apprenticeship of observation” (p. 61). Learning from professors through observation could be particularly important to students such as Dexter who expressed an interest in teaching music at the collegiate level. However, there are limits as to what any student can learn about teaching through observation. Lortie noted that “what students learn about teaching is intuitive and imitative rather than explicit and analytical; it is based on individual personalities rather than pedagogical principles” (p. 62). If jazz students may teach music in some capacity, how could their collegiate programs help them to learn more about pedagogy in the course of their studies?

Socialization and the Cactus University jazz studies curriculum. Dewey (1915) believed that schools should have an internal atmosphere that models the social life of the community outside of school. Do university jazz programs create environments that model the social nature of the out-of-school jazz community? They may to some degree.

In-school group assignments, group practice, and ensembles of various sizes establish the collaborative musical environment that bears similarity to the jazz social/musical/learning culture of hanging out and gigging that takes place outside of school. The socialization that ensues in jazz programs is another element of the experienced curriculum (Erickson & Pinnegar, 2010).

In this study, William and Victor indicated that some of the musical friends that they hung out with outside of CU were other jazz studies majors from the program. This suggests that the socialization that begins in collegiate jazz programs may continue outside of school. While collegiate jazz departments may to some degree encourage a sort of socialization reminiscent of out-of-school jazz interaction, the social networks that form in school may emerge in the out-of-school community as well.

Lifelong learning in music. All of the study participants showed substantial commitment to learning about music when on their own time. Although all four individuals were currently enrolled in a university jazz program, it is important to remember that they had the option to take their summer off musically should they have wanted to do so. They were under no obligation to the university to continue working on their craft during the summer. Doing so indicated that these participants were interested in progressing as musicians in the broader world and not only as university jazz studies students. Their particular manner of out-of-school engagement and learning seems to align with aspects of Knapper and Cropley's (2000) definition of lifelong education, including the:

. . . unwillingness to accept that school is the dominant institution in all learning and dissatisfaction with the view that all necessary qualifications can be acquired

during a brief period of learning prior to commencement of the working life. (p. 7)

Pete, William, and Victor made unprompted comments that explained the value they placed on lifelong learning with regard to music. Pete articulated this by saying “I think I’m very fortunate to have something where I can always better myself and always keep learning.” William and Victor talked about continuing to improve their musicianship to build toward their musical lives ten years later and beyond. These three participants expressed an understanding of the boundlessness of musical study and the enjoyment that comes from committing to such a life.

Dexter clearly enjoyed immersing himself in musical study, and he seemed committed to years of practice ahead, though he may have suggested that there was an attainable musical goalpost at some point in the future when he said, “There is a *there*. I mean, as far as getting better and improving, it’s just doing all the hard work and practicing, and I don’t know when, but I know I’ll get there as far as my level of play.” Is there anything to be made of the fact that Dexter, the participant in this study with the least jazz experience, was the only individual that discussed progress and learning as having some sort of tangible endpoint? Perhaps the other participants, due to their additional hours of gigging and engaging with the local jazz community—and, in the cases of Pete and William, with more contact with older musicians—had accepted that musical learning was and should be a lifelong endeavor.

Horizontal integration. Knapper and Cropley’s (2000) concept of horizontal integration, which refers to the linking of learning from traditional institutions to that which is gleaned from non-institutional settings, is applicable to the participants’

experiences. Although this study examined musical engagement and learning outside of school, I periodically received unprompted comments from all four participants about how much they were learning about music and jazz at school. William suggested that getting a jazz degree is important for developing musical skills to use when outside of school: “We get the degree so that we're educated musicians, so that we know what we're doing and we can accomplish more in a musical setting.” Although Pete acknowledged that musical skills can be learned both in and outside of school, he suggested that music school can accelerate the process:

I think the institution is like a catapult that makes you progress. I don't know if there's like a set number, but say you get ten years of street knowledge in four years of college. I think it helps you progress much quicker than if you were just on your own trying through self education or learning from playing gigs or whatever.

Victor provided the specific example of playing in his out-of-school hip-hop group, Planetshade, in which he adapted musical concepts learned at the university: “In that group, I play a lot of stuff I learned at CU, just kind of in a different way.” The participants clearly felt their in-school experiences were contributing to their out-of-school musical lives.

Victor also described instances where he used musical knowledge gathered outside of school and brought it into the school context, such as playing a sampler on another student's jazz recital: “The sampler thing, it's not in the CU curriculum, but at the same time I did use my sampler on a kid's junior recital.” He also planned to perform Robert Glasper's “Enoch's Meditation”—a song he discovered outside of school—during his recital in the next school year. As the participants synthesized their in-school and out-

of-school musical learning and experiences, they embodied the concept of horizontal integration (Knapper & Cropley, 2000).

Implications

The following implications are based on this study's findings. I begin by detailing implications for undergraduate jazz students, collegiate jazz educators, the music education profession, and schools of music. Next, I offer a set of implications in the form of suggestions for future research. Thereafter, I consider this study's implications as they relate to the characterization of jazz study in academia.

Implications for undergraduate jazz students. The student participants in this study had rich musical lives outside of school but also reported the value of their university experience. Undergraduate jazz studies students should be aware that some of their peers are gaining valuable jazz experience outside of school in addition to their taught curriculum (Schubert, 2008). While obtaining a jazz studies degree, a balance of in-school and out-of-school musical experience may help students to maximize their overall musical learning.

Some students in this study benefitted substantially from being a part of unofficial social/musical networks of like-minded musicians. This aggregation of music students and other musicians in the community provided a means of group practice, musically beneficial social hangs, and, in Victor's case, enjoyable gigs. Jazz students have the opportunity to create or be a part of communities like this while still in school, which can provide social, educational, and professional benefit during college and can help to ease the transition into post-collegiate musical life. Those jazz students such as Pete and

Dexter who do not make it a point to hang with their peers may miss out on gigs that may be unattainable other ways.

The participants who frequently attended jazz shows saw inspiring music and occasionally had opportunities to interact with mentors. Others played in jam sessions, thus introducing themselves to members of the broader jazz community. Jazz students should strongly consider meeting local musicians and sitting in at jam sessions or gigs if such opportunities exist. Excluding oneself from these situations due to concerns about being “not there yet,” as was the case with Dexter, is not recommended. Students who pursue only solitary means of musical learning such as practice lose the opportunity to build a musical peer group, learn on the bandstand,⁴² or to meet potential musical mentors in the community.

Findings indicate that working jazz musicians may play gigs in other genres more often than they play jazz gigs. Jazz students preparing for lives as performers need to know that jazz gigs are scarce in many communities. Musicians must develop their own value system for what gigs they are willing to take.

Lastly, jazz students might consider opportunities to teach, but only if they are genuinely interested in helping other musical learners, as was the case with Victor. Teaching can be a valuable way to supplement income from gigs. Out-of-school teaching opportunities often emerge as the result of developing a reputation as a strong performer. Those jazz students who are interested in teaching might explore what pedagogy or education classes could be available to them in their schools.

⁴² This is a jazz vernacular expression for learning while playing on stage, which could refer to a jam session or a gig.

Implications for collegiate jazz educators. Findings from this study will hopefully be valuable to collegiate jazz educators as they consider the experiences they provide for their students. Specifically, this study suggests that one of the best ways for jazz students to learn is to play with older, more experienced musicians. Pete described the Dez Kim recording session, which included top professional jazz musicians from around town, as one of his most powerful learning experiences of the summer. Collegiate jazz faculty have the ability to provide a valuable opportunity for their students by playing music with them as opposed to offering only performance instruction. Teachers could do this by stepping in periodically to play in school ensembles or potentially inviting students to play on their out-of-school gigs. When jazz faculty play with their students, they create a collaborative environment that benefits both student musicianship and morale. In the case of a community in which an institution housing a jazz program is not surrounded by an active jazz scene, faculty who play with students likely provide them with an experience that they may not be able to find outside of school.

In this study, Pete and Victor obtained some of their gigs through referrals from their Cactus University teachers. Jazz educators may be able to advocate for their students by connecting them to important musicians and musical experiences outside of the school. This could involve introducing students to local musicians and mentors, informing them about performances or jam sessions, or procuring gigs for them. If the local community has no jam sessions, perhaps the teacher could start one that caters to their students among others, thus providing an out-of-school outlet for gaining experience and a means of connecting students to the broader musical community.

The participants in this study expressed the desire for a music business course or at least additional advice related to music business from the faculty. Some jazz students may have limited knowledge of the non-musical skills that are needed to succeed as a professional performer. To help fill these potential knowledge gaps, jazz departments (or schools of music) could consider offering a music business course if they do not already. If creating a course is not possible, integrating content related to music business into preexisting jazz courses might also be helpful.

Jazz's spirit of both tradition and innovation allows for jazz departments to create musical environments that incorporate students' out-of-school musical interests into the school experience. Faculty can actively encourage students to bring their other musical interests into school, or they can simply allow the opportunity for students to do so. Victor found ways to personalize his school experience by performing with a digital sampler on another student's recital, and he transcribed a contemporary jazz piece by Robert Glasper for his recital that would occur during the following school year. Small group ensemble contexts such as school combos or student recital groups provide ideal contexts for this if students are given the opportunity to choose at least some of the repertoire to be performed. Jazz departments that encourage student composition and arrangement are also likely to see aspects of jazz majors' out-of-school musical influences seeping into their writing.

Jazz students influence their school environment when they recommend music to their professors. Over the summer, the participants introduced me to a quite a bit of music through the data I collected on participant music listening. This occasionally led to informative follow-up discussions about the music, such as when William told me about

Gretchen Parlato's recording of Antonio Carlos Jobim's "Ela É Carioca." Although I was acting in the role of researcher during the summer, William's loving description of that song reminded me of other times during previous school years in which my students had introduced me to songs or artists. When a school experience is more of a conversation between teacher and student as opposed to a lecture in which information only travels one direction, both parties can inevitably learn from each other.

With the exception of Victor's work as an accompanist, all of the gigs that the participants played were in small groups, and thus none of them were big band gigs. Some jazz educators and scholars have argued that collegiate programs should shift their emphases from large to small ensembles (Collier, 1993; Elliott, 1983, Javors, 2001; Prouty, 2002; Sarath, 1993) if they have not done so already. In explaining the common prevalence of big bands over small ensembles in collegiate programs, Prouty (2002) suggested that they align with music departments' tendency "to favor large group instruction over small group instruction. In purely economic terms, this makes perfect sense. Large groups make better use of scarce instructional resources" (p. 207). He also noted that despite the historical importance of big bands, their commercial viability has decreased significantly, and thus "their continued centrality to jazz education seems anachronistic" (p. 207). Considering this study's findings on the types of gigs that students obtained, it suggests that small group ensemble experience and instruction may be more applicable to current jazz students' professional lives.

Implications for the music education profession. Findings from this study show that jazz studies majors may eventually teach music in some capacity, and that some students, such as Victor, teach before they graduate. However, these students may have

limited or no access to explicit instruction on pedagogy from their own department. Collegiate jazz and music education departments could consider partnering to provide jazz students expert pedagogical guidance. As an example, music education faculty could recruit and welcome jazz majors into music education courses. Jazz faculty could assist in this process by familiarizing their students with these courses and recommending that they take them.

Dexter's high school band director led his school jazz band despite having little to no jazz experience, and accordingly the saxophonist found his high school jazz education to be less than adequate. Specifically, he recounted that his teacher did not recommend essential jazz albums for students to listen to and was unable to provide instruction on improvisation aside from teaching the blues scale. What might music teacher educators do to help pre-service educators obtain a foundation of jazz instruction and experience so they would be better equipped to lead jazz ensembles in their future jobs? Music education and jazz departments could partner for this purpose as well. Jazz faculty could make a concerted effort to place music education students in their ensembles, thus providing them with jazz performance experience. The two departments could also collaborate to create a jazz pedagogy class for music education students. These two ways of learning about jazz, through ensemble experience and principles of teaching and learning, could even be combined in a single class for music education students.

An argument could be made that the musical skills and the flexible learning practices of the participants in this study (see Figure 4) could be seen as valuable components of any music student's education. I suspect that many music education students have not spent time learning to improvise, learning pieces of music by ear, or

grooving to a steady beat. If these future teachers do not have these experiences or do not value these ways of understanding music, then it is less likely that they will provide such opportunities for their future students. Jazz experience for music educators might broaden conceptions of comprehensive musicianship for teachers and students alike. Additionally, by studying with jazz faculty, music education students could to some degree prepare themselves to teach certain popular music styles, as this study suggests that there is notable crossover between the learning practices of jazz and at least Anglo-American guitar-based popular music as detailed in Green (2001).

Implications for schools of music. The undergraduate jazz studies majors who participated in this study reported the educational value of both their out-of-school and in-school musical experiences and indicated that at times there was overlap between the two domains. As that which happens in schools likely encompasses only a portion of music students' overall musical learning, perhaps decision makers in schools of music and curriculum committees will consider students' out-of-school musical lives when making curriculum decisions and shaping the future of their programs. Hiring jazz and other faculty who explicitly intend to facilitate, promote, and take interest in the out-of-school engagements of their students could help to create an optimum environment and culture for maximizing overall musical learning.

Findings indicate that at least some jazz majors are fluent in a wide variety of music learning practices that make them versatile, flexible, and employable musicians. These competencies could be useful to other music students. Perhaps more or maybe all music majors could benefit by spending some time engaging in aural modeling,

improvising, and bettering their ability to groove to a steady beat. Doing so may expand their comprehensive musicianship, versatility, and potential employment options.

As schools of music examine new paradigms for 21st century music education, they should consider the teaching and learning that likely occurs in their jazz departments. In the previous section, I suggested that jazz departments could partner with their respective music education departments to help broaden conceptions of comprehensive musicianship for music education majors and thus potentially their future students. The same principle applies here: jazz departments, along with ethnomusicology departments, house faculty who are prepared to instruct other non-jazz music majors in improvisation, groove, learning by ear, and other related proficiencies. As these learning practices and skills could potentially be beneficial to many music students (not just the jazz and music education students), they could and perhaps should be taught by other faculty members outside of jazz studies and ethnomusicology departments.

As exemplified in this study by Pete and Victor, some collegiate jazz students lead a sort of musical double-life as professional popular musicians. Even though these two particular individuals were accomplished enough to gig as popular musicians, this does not imply that all other music majors who might be interested in doing so would be. Perhaps all interested music majors could benefit from opportunities to bolster their popular music performing skills through elective courses in schools of music. These courses could potentially include ensembles or private lessons with expert popular practitioners or their respective instruments or voices. If music students seek diverse performing opportunities outside of school, might our schools do more to assist them on their musical journeys?

Implications and suggestions for future research. A limited number of music education research studies (such as Elliott, 1983; Gatién, 2009; Goodrich, 2005; Kelly, 2013; Warner, 2013) concern jazz. Why is this? One reason is that the four tracks of band (wind ensemble), orchestra, choral, and general music remain the predominant disciplines of music education in the United States at both K-12 institutions and, where tracking exists, at universities. If collegiate institutions continue to hire music education professors that specialize in only these four traditional music education tracks, then jazz-focused music education research will continue to be rare.

Amongst a somewhat limited number of jazz research studies, more have focused on jazz educators (Javors, 2001; Johnson, 1985; Kearns, 2011; Kleinschmidt, 2011; Mason 2005; McBride, 2004; Rummel, 2010; Treinen, 2011; West, 2008) or exceptional professional players (Bakkum, 2009; Berliner, 1994, Davis, 2010; Goldman 2010, McKinney, 1978; Norgaard, 2008) as opposed to students (Dorian et al., 2001; Goodrich, 2005; Kelly, 2013; Ramnunan, 2001; Wilf, 2010). To address this issue, in this study, I forwarded the voices of four undergraduate jazz studies majors. Findings from studies that address student perspective could assist educators and curriculum makers to reconsider the experiences that they shape for students.

This study is bounded by time and place and by a limited number of participants. Other researchers might use this model or a similar one to conduct a related study, potentially in a different place and with different participants, who may be jazz majors or perhaps those studying other musical disciplines. Additional related studies could provide valuable findings on the nature of the musical engagements of another group of student

participants. Student experience and perspective will always be valuable and inevitably unique at different times and in other situations.

Goodrich (2005), Kelly (2013), and Wilf (2010) generated data about jazz students both in and outside of school. Others who continue this line of research could potentially provide a more comprehensive depiction of students' overall musical learning and experiences. Generating data both during some of the school year and some of the summer could potentially contribute to an ideal bounded system for additional understanding.

Regarding participant demographics, it would be valuable to include jazz studies students who are more ethnically diverse and who are female. As Victor, Dexter, and William self-reported their race as White, and Pete self-reported as Hispanic/Latino, the majority of the data generated in this study concerns the experiences of male, White/Caucasian jazz studies majors. A more diverse depiction of student experience would be invaluable.

This study's participants displayed a wide range of music learning practices. As this study provides a list of learning practices that applied to the participants (see Figure 4), a follow-up study would be necessary to determine if these learning practices and experiences were indeed commonplace for other jazz students.

The participants in this research study who played rhythm section instruments played substantially more gigs than the horn players. In this case, the small sample size and factors specific to the particular participants (Dexter's relative inexperience, William's embouchure change) may have impacted the data. That rhythm section players play more gigs than horn players of equivalent levels is anecdotally considered a truism

by the majority of jazz musicians with whom I have discussed the matter. Further studies could investigate whether rhythm section players do indeed gig more than their horn player counterparts.

This study utilized the experiential time sampling technique as described by Prescott et al. (1981). As opposed to a beeper, I generated data using SMS text messages as was done by Andrews et al. (2011) to collect data concerning recent music listening experiences. In this case, the response rate of the participants to text messages was very high. I was able to collect a substantial amount of data in this manner without disturbing the participants in a significant way. Although my data and findings were of a different sort, I concur with Andrews et al. that experiential time sampling through the use of cell phones and SMS text messages seems to be a viable and efficient means of collecting certain data (that which is easily expressed to the researcher in a limited number of text characters) and could be recommend for future studies if applicable.⁴³

As a jazz educator, performer, and researcher who conducted a study with participants from the department in which I teach, various challenges and ethical issues emerged. I discuss these issues here in the hope that doing so may help to inform those considering future research studies with related parameters.

This project required me to put on my “researcher hat” and to, at times, hide away my educator one. Periodically, I witnessed the participants struggling with some aspect of jazz music or being a musician. During the school year, I would have potentially offered a solution or provided something to work on. However, in the study, I purposely withheld

⁴³ Generating data from participants in this way requires that they have cell phones capable of sending and receiving SMS text messages and that they provide their permission for the researcher to engage in this manner of data generation.

this sort of advice to keep within my role as researcher. An example of this was when Dexter expressed that he wanted to find private students but did not know how. If I was acting in the role of Dexter's teacher at that time, I might have said something to the effect of: "If you don't get out of your house to perform and network in the community, you will struggle to establish credibility as a performer, which is often necessary to establish a sizeable private studio. How are you going to meet young students or their parents doing what you are doing now?" However, it would have been inappropriate to offer that kind of advice during this study, so I instead asked Dexter follow-up questions about how he intended to seek out private students. This was difficult for me, because my instinct was to actively help Dexter to succeed, but it was not my place to do so in that way at that time.

Ethically, I felt it was my obligation to at some time have this conversation with Dexter, but in order not to influence his thoughts or actions unduly during the study, I did so after I had finished generating data. During the following school year at Cactus University, I had a long talk with Dexter in which I expressed my concerns that his solitary musical habits would limit his progress and potential not only as a private lesson instructor but as an overall musician. Thereafter, I had a similar conversation with Pete in which I expressed my belief that if he was able to make more time to socialize with other musical peers, it might result in more enjoyable gigs. During these conversations, I explained to each of them why I was unable to discuss matters such as these during the summer of 2012. They understood the contextual difference and seemed receptive. Follow-up discussions with Dexter, Pete, and the other participants after data generation

allowed me to normalize my relationships with these four individuals as students and, in the cases of Dexter and Pete, fulfilled an ethical responsibility that I had to them.

Implications for the characterization of jazz study in academia. This study demonstrates that some undergraduate jazz students engage with and learn about jazz both inside and outside of school. What they learn in both domains corresponds to some degree and pools together into what might be called overall musical learning. This bears similarity with Tobias's (2014) concept of crossfading, which he defined as "overlap between students' in-school and outside-school musical experiences (p. 1). It also affirms Knapper and Cropley's (2000) broader concept of horizontal integration from the domain of lifelong learning, which describes the synthesis of learning from inside and outside of formal settings.

Ake (2012) indicated that institutional jazz is often a subject of disparagement: "This far-reaching and seemingly inexorable move from clubs to schools remains ignored, marginalized, or denigrated throughout a wide range of jazz discourse" (p. 238). Many of these criticisms, including some from Javors (2001), are weakened when viewed through the lenses of horizontal integration (Knapper & Cropley, 2000) and crossfading (Tobias, 2014). Javors suggested that collegiate jazz departments are inauthentic substitutes for the "real world" (p. 262). In doing so, he failed to position the academy as a beneficial element of a student's education or a valuable component of an individual's lifelong learning. Schools are likely only part of the picture for contemporary jazz learners, and any criticisms and accolades that institutions receive should be considered in this light.

Javors (2001) also claimed that institutional jazz departments have an “insular nature” (p. 150) creating a culture in which students and faculty do not interact enough with the out-of-school jazz community. That assertion regarding students should be regarded with skepticism, as Javors relied solely on the perspectives of jazz faculty and did not include students in his study. This study shows that some jazz students choose the academy *and* engage extensively in the broader jazz community outside of school.

This study has sought to give jazz students a voice to identify which musical engagements they find beneficial, whether in or outside of school. The participants here undeniably declared the importance and value of their musical experience at their university. Though findings from a qualitative research study are not generalizable, in this case they may help to counterbalance the often negatively skewed narrative on the efficacy of jazz in the academy. This affirmation of institutional jazz education aligns with the sentiment expressed by Ake (2012), who concluded that “ultimately, the fact that so many institutions now provide a home for widely different understandings of and approaches to teaching, playing and learning jazz is the cause for celebration, not despair” (p. 259).

Synthesis

This study was intended as an investigation of the out-of-school musical engagements of four undergraduate students who were enrolled as jazz studies majors in a large school of music in the U.S. southwest. The time frame of the study was during the summer. The participants’ experiences included practicing, teaching, gigging, recording, listening, socializing, and attending live music shows. Studying their out-of-school engagements without acknowledging their in-school activity was not possible, because

their rich out-of-school musical experiences had notable overlap with their substantive in-school experiences. As a reflexive researcher (Glesne, 2011), I expanded the scope of the study to include 1) connections between out-of-school and in-school learning and their combined contributions to the participants' overall musical learning, and 2) the participants' music learning practices.

The findings reflect a range of stylistic interests that jazz students may have. Aside from jazz, the study participants listened to, appreciated, and learned from Western classical music, Indian music, African music, South American music, and various forms of popular music. Two of them performed and gigged in various popular music contexts. For these jazz students, genres were part of a body of overall musical learning.

This study indicated that jazz students are fluent in learning music in a variety of ways (see Figure 4). These music learning practices include learning by listening to recordings, practicing (including transcribing/aural modeling, technical practice, learning repertoire, etc.), observing live performances; playing/performing music with others, engaging socially with peers, engaging with professional music teachers, engaging with mentors, reading written music notation, theoretically analyzing music, and by teaching music to others. Thus, they are particularly versatile, flexible, and capable musicians.

In the end, this study also has sought to blend jazz student perspective into the broader fabric of music education research. For research to continue to better the music education profession, the voices of multiple stakeholders must be heard: students, educators, researchers, performers, administrators, and perhaps others. Those involved with musics such as jazz that are not necessarily at the center of the music education discourse deserve a voice as well, and not only because jazz is taught and learned in both

secondary and post-secondary institutions in the United States, but simply because jazz is a music that is taught and learned. Jazz education, and music education, exist both inside and outside of schools. That some jazz students choose to spend their lives studying music both in and outside of school speaks to the power of a blended experience. Perhaps such a blended experience—between in-school and out-of-school musical engagement, between genres, and between a variety of music learning practices—more accurately depicts how jazz students, and maybe other music students, actually learn music today.

EPILOGUE

THE NEW DEXTER JONES

More than two years after the summer of 2012, as I near finishing this dissertation, I marvel in particular at the notable change in Dexter Jones. When I reread his story in Chapter 4, that musician and person seem so different from the Dexter I know today. Dexter now has bravado in his sound and his improvising. He has a large network of musical friends—some from school and some from the community—whom he hangs out with outside of school. He gigs frequently, sometimes with his original music quintet Automan Empire, which has already become one of my favorite jazz groups in town. I periodically see him out in the community attending the shows of other musicians. As he nears the end of his undergraduate program of study, he brims with the confidence and experience that he lacked two years ago.

I have worked with Dexter very little at Cactus University and would never claim responsibility for a student's success in any case. However, I do think Dexter's experience at CU has helped to catapult him, as Pete Navarro described it, further along his path as a professional musician. Seeing a student like Dexter progress so substantially while in college further supports my belief in the potential of institutional jazz education.

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APPENDIX A

CACTUS UNIVERSITY 2012-2013 JAZZ STUDIES

BACHELOR'S DEGREE PROGRAM MAJOR MAP

Term 1 0 - 16 Credit Hours Critical course signified by	Hours	Minimum Grade	Notes
Milestone: School of Music students must successfully complete an entrance audition into the major before enrolling at [REDACTED]			<ul style="list-style-type: none"> • An SAT, ACT, Accuplacer, or TOEFL score determines placement into first-year composition courses. • [REDACTED] Math Placement Exam score determines placement in Mathematics course. • MUP 194: [REDACTED] School of Music Experience - First Year Seminar required of all freshman music majors. • Complete one semester of MUP 100: Concert Attendance with a grade of "Y" - students must complete 6 semesters. • Applicability of transfer credit for ensembles and studio instruction is determined based on successful completion of audition and review of transcripts. • Courses offered fall semester only: MTC 125, MUP 131, MUP 194.
MUP 111: Studio Instruction	2	C	
MUP 117: Applied Jazz Improvisation	1	C	
MUP 194: [REDACTED] School of Music Experience	1	C	
MUP 479: Jazz Combo	1	C	
MUP 479: Jazz Studio Classes	1	C	
MTC 125: Basic Music Theory	3	C	
MUP 100: Concert Attendance	0	Y	
MUP 131: Class Piano	1	C	
ENG 101 or ENG 102: First-Year Composition OR ENG 105: Advanced First-Year Composition OR ENG 107 or ENG 108: English for Foreign Students	3	C	
Mathematics (MA)	3		
Complete MUP 100 course(s).			
Term hours subtotal:	16		

Term 2 17 - 33 Credit Hours Critical course signified by	Hours	Minimum Grade	Notes
MHL 140: Music as Culture (HU & G)	3	C	<ul style="list-style-type: none"> • Complete one semester of MUP 100: Concert Attendance with a grade of "Y" - students must complete 6 semesters. • Applicability of transfer credit for ensembles and studio instruction is determined based on successful completion of audition and review of transcripts. • Courses offered in spring semester only: MTC 221, MUP 132.
MUP 111: Studio Instruction	2	C	
MUP 117: Applied Jazz Improvisation	1	C	
MUP 479: Jazz Combo	1	C	
MUP 479: Jazz Studio Classes	1	C	
MTC 440: Jazz Theory and Ear Training	2	C	
MTC 221: Music Theory: 18th Century	3	C	
MUP 100: Concert Attendance	0	Y	
MUP 132: Class Piano	1	C	
ENG 101 or ENG 102: First-Year Composition OR ENG 105: Advanced First-Year Composition OR ENG 107 or ENG 108: English for Foreign Students	3	C	
Complete ENG 101 OR ENG 105 OR ENG 107 course(s).			
Complete MUP 100 course(s).			
Term hours subtotal:	17		

Term 3 34 - 47 Credit Hours Critical course signified by	Hours	Minimum Grade	Notes
MUP 100: Concert Attendance	0	Y	<ul style="list-style-type: none"> • Complete one semester of MUP 100: Concert Attendance with a grade of "Y" - students must complete 6 semesters. • Applicability of transfer credit for ensembles and studio instruction is determined based on successful completion of audition and review of transcripts. • Courses offered in fall semester only: MTC 222, MUP 235.
MUP 111: Studio Instruction	2	C	
MUP 217: Applied Jazz Improvisation	2	C	
MUP 479: Jazz Combo	1	C	
MUP 479: Jazz Studio Classes	1	C	
MTC 222: Music Theory: 19th Century	3	C	
MUP 235: Jazz Piano	1	C	
Natural Science - Quantitative (SQ)	4		
Complete First-Year Composition requirement.			

◆ Complete Mathematics (MA) requirement.

◆ Complete MTC 125 AND MUP 131 course(s).

Complete MUP 100 course(s).

Term hours subtotal: 14

Term 4 48 - 64 Credit Hours Critical course signified by ◆

	Hours	Minimum Grade	Notes
◆ MUP 100: Concert Attendance	0	Y	<ul style="list-style-type: none"> Complete one semester of MUP 100: Concert Attendance with a grade of "Y" - students must complete 6 semesters. Applicability of transfer credit for ensembles and studio instruction is determined based on successful completion of audition and review of transcripts. Courses offered in spring semester only: MTC 223, MUP 236.
◆ MUP 111: Studio Instruction	2	C	
◆ MUP 217: Applied Jazz Improvisation	2	C	
◆ MUP 479: Jazz Combo	1	C	
◆ MUP 479: Jazz Studio Classes	1	C	
MTC 223: Music Theory: 20th Century	3	C	
MUP 236: Jazz Piano	1	C	
Natural Science - Quantitative (SQ) OR Natural Science - General (SG)	4		
Social and Behavioral Sciences (SB) AND Historical Awareness (H)	3		

◆ Complete MTC 221 AND MUP 132 course(s).

Complete MUP 100 course(s).

Term hours subtotal: 17

Term 5 65 - 78 Credit Hours Critical course signified by ◆

	Hours	Minimum Grade	Notes
MHL 341: Music History (HU)	3	C	<ul style="list-style-type: none"> Complete one semester of MUP 100: Concert Attendance with a grade of "Y" - students must complete 6 semesters. Courses offered in fall semester only: MHL 201, MHL 341, MTC 315.
MTC 315: Modern Arranging	2	C	
MUP 100: Concert Attendance	0	Y	
MUP 311: Studio Instruction	2	C	
MUP 479: Jazz Combo	1	C	
MHL OR MTC OR MUP Elective	3	C	
Computer/Statistics/Quantitative Applications (CS) OR MHL 201: Mac Literacy for Musicians (CS)	3	C	
Complete MTC 222 AND MTC 223 AND MTC 236 AND MUP 235 course(s).			
Complete MUP 100 course(s).			

Term hours subtotal: 14

Term 6 79 - 91 Credit Hours Critical course signified by ◆

	Hours	Minimum Grade	Notes
MHL 342: Music History (HU)	3	C	<ul style="list-style-type: none"> Complete one semester of MUP 100: Concert Attendance with a grade of "Y" - students must complete 6 semesters. Courses offered in spring semester only: MHL 342, MTC 316, MUP 319.
MTC 316: Modern Arranging	2	C	
MUP 100: Concert Attendance	0	Y	
MUP 311: Studio Instruction	2	C	
MUP 319: Recording Studio Techniques	2	C	
MUP 479: Jazz Combo	1	C	
MUP 495: Performance	0	Y	
Literacy and Critical Inquiry (L)	3		
Complete MUP 100 course(s).			

Term hours subtotal: 13

Term 7 92 - 105 Credit Hours

	Hours	Minimum Grade	Notes
MHL 439: Topics in 19th-Century Music (L & H) OR MHL 440: Music Since 1900 (L or HU) OR Upper Division MHL course (L)	3	C	<ul style="list-style-type: none"> MHL 439 or 440 recommended to complete the upper division music history elective and upper division literacy general studies requirement. Otherwise, students must take an upper division MHL elective in term 7 and an upper division literacy course in term 8 in place of the elective. Complete one semester of MUP 100: Concert Attendance with a grade of "Y" if not yet completed -
MUP 311: Studio Instruction	2	C	
MUP 317: Applied Jazz Improvisation	2	C	
MUP 386: Jazz Band	1	C	
MHL OR MTC OR MUP Elective	3	C	
Elective	3		
Term hours subtotal:	14		

students must complete 6 semesters.

Term 8 106 - 120 Credit Hours	Hours	Minimum Grade	Notes
MTC 441: Jazz Composition	2	C	<ul style="list-style-type: none"> MHL 439 or 440 recommended to complete the upper division music history elective and upper division literacy and critical inquiry general studies requirement. Otherwise, students must take an upper division MHL elective in term 7 and an upper division literacy and critical inquiry course in term 8 in place of the elective. Complete one semester of MUP 100: Concert Attendance with a grade of "Y" if not yet completed - students must complete 6 semesters. Course offered in spring semester only: MTC 441.
MUP 311: Studio Instruction	2	C	
MUP 317: Applied Jazz Improvisation	2	C	
MUP 386: Jazz Band	1	C	
MUP 495: Performance	0	Y	
MHL OR MTC OR MUP OR MUE Upper Division Elective	2	C	
Social and Behavioral Sciences (SB) AND Cultural Diversity in the U.S. (C)	3		
Elective	3		
Term hours subtotal:	15		

Total Hours: 120
Upper Division Hours: 45 minimum
Major GPA: 2.00 minimum
Cumulative GPA: 2.00 minimum
Total hrs at []: 30 minimum
Hrs Resident Credit for Academic Recognition: 56 minimum
Total Community College Hrs: 64 maximum

General University Requirements Legend

- General Studies Core Requirements:
- Literacy and Critical Inquiry (L)
 - Mathematical Studies (MA)
 - Computer/Statistics/Quantitative Applications (CS)
 - Humanities, Fine Arts and Design (HU)
 - Social and Behavioral Sciences (SB)
 - Natural Science - Quantitative (SQ)
 - Natural Science - General (SG)

General Studies Awareness Requirements:

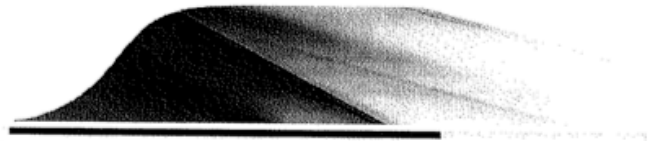
- Cultural Diversity in the U.S. (C)
- Global Awareness (G)
- Historical Awareness (H)

First-Year Composition

General Studies designations listed on the major map are current for the 2012 - 2013 academic year.


APPENDIX B

CONFIRMATION OF EXEMPT STATUS FOR RESEARCH



Office of Research Integrity and Assurance

To: Evan Tobias

From: *for* Mark Roosa, Chair 
Soc Beh IRB

Date: 05/03/2012

Committee Action: Exemption Granted

IRB Action Date: 05/03/2012

IRB Protocol #: 1204007753

Study Title: The Out of School Musical Engagement of Undergraduate Jazz Studies Majors

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX C

PRELIMINARY SURVEY – STUDY PHASE I

Department of Jazz Studies Preliminary Survey – Study Phase I

I am a PhD candidate in Music Education at Arizona State University. I am collecting survey information for the first phase of my dissertation under the advisement of Dr. Evan Tobias.

This is a survey for students majoring in Jazz Studies at [REDACTED]. Its purpose is to identify some basic demographic information, to determine your whereabouts for the summer, and to inquire about your potential interest in the additional phases of this research project, which concern the potential musical activities and engagements of Jazz Studies majors during the summer.

This survey should take only 5 minutes to complete. If you have any questions about this survey, please contact me by phone at [REDACTED] or by e-mail at [REDACTED].

Thank you for your time.

Sincerely,
Jeff Libman

[REDACTED]

7. Do you have any interest in being involved in the continuation of this research project over the course of the summer? The additional phases for this study would involve interviews, observations, and other means of data collection by the researcher in order to determine information about your potential musical activities and engagements during the summer.

Please circle one: yes no

(Circling “yes” does not commit you to participating in this project. If you do circle yes, you may be contacted at a later point in time and would then be provided additional information about the scope of the project).

By signing this form, you are giving the researcher permission to use your responses as part of the data for this study.

Signature: _____

Thank you for taking the time to answer this survey!

APPENDIX D

PARTICIPANT CONSENT LETTER AND CONSENT FORM

Participant Consent Letter

Dear prospective research participant,

I am a PhD student under the direction of Dr. Evan Tobias in the School of Music at Arizona State University.

I am conducting a research study to examine the nature of the musical engagement of collegiate jazz students during the summer. I am inviting your participation. The study would occur during the summer of 2012, between the dates of May 3 and August 22. It will involve approximately four individual interviews, two focus group interviews with other study participants, observations of musical happenings you participate in (at times and locations determined by you and the researcher), the collections of relevant documents (such as fliers for upcoming gigs or method books or other reading material related to musical study, which would be returned), and the collection of audiovisual materials in the form of video blogs (vlogs) and text messages. Your participation in this study is voluntary, and you would be able to leave the study at any time.

Although there may not be any direct benefits to you, it may be enjoyable and beneficial to reflect upon your experiences and activities as a musician. There are no foreseeable risks or discomforts to your participation. This research will have no effect on your grades or your standing as an [REDACTED] student, a [REDACTED] student, or a student within the [REDACTED].

Your responses and data provided will be confidential. You will be given pseudonyms or will be referred to generally. These pseudonyms and general identifiers (such as “the saxophonist”) will be used in data collection and throughout study documents. The results of this study may be used in reports, presentations, or publications but your name will not be used. You will have the opportunity after the summer to check the written report, to verify its accuracy, and to remove any elements that you would prefer not to make it into the final report.

I intend to record interviews and observations using a video camera or audio recording device. Data from the video and audio recordings will be coded, transcribed and used in the final report. Such data might include your responses to interview questions, descriptions of musical happenings that you are involved in, and a brief description of your physical appearance. During interviews and observations, you have the right at any time to ask for the video or audio recorder to be turned off. Digital video and audio files will be stored in a secure location and destroyed five years after the completion of the study.

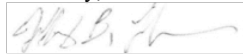
As a study participant, I would be requesting you to record a series of video blogs, or vlogs. The vlogs would be a sort of video journal concerning your musical endeavors over the summer. You would independently record these vlogs using your own computer, cell phone, or recording device. If you do not have such a device, I would provide one for you. Vlogs would be recorded approximately once every two weeks and uploaded to a private YouTube channel.

Libman

Additionally, I would be sending you text messages twice a week and asking what music you had listened to most recently in order to determine information about your musical preferences. You would then send a text response back with the most recent song, track, or piece of music that you had listened to.

If you have any questions concerning the research study, please contact the research team at Arizona State University School of Music (480) 522-6559. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Research Compliance Office, at (480) 965-6788.

Sincerely,



Jeffrey B. Libman,
PhD Student, Arizona State University School of Music

By signing below, you are agreeing to be a participant in this study. *Note: You must be 18 years or older to participate in this study.*

Date _____

Printed Name _____

Signature _____

By signing below you are agreeing to be digitally recorded in video form in interviews and observations.

Date _____

Printed Name _____

Signature _____

By signing below you are agreeing to be digitally recorded in audio form in interviews and observations.

Date _____

Printed Name _____

Signature _____

By signing below, you are agreeing to provide video blogs (vlogs).

Libman

Date _____
Printed Name _____
Signature _____

By signing below you are agreeing to receive and send text messages as part of this study.

Date _____
Printed Name _____
Signature _____

APPENDIX E

SAMPLE INDIVIDUAL INTERVIEW QUESTIONS

1. What are your plans for the summer?
2. Do you expect to have a lot of free time in the weeks that follow? If so, what do you intend to do with it? If not, what is going to be taking up most of your time?
3. What or who has been inspiring you of late?
4. How does it feel to be a musician at this point in your life?
5. Do you have any musical plans for the next few days or weeks?
6. Have you been listening to any music lately? If so, what have you been listening to?
7. Does your musical listening change over time? If so, what leads to changes in listening patterns?

APPENDIX F

SAMPLE VIDEO BLOG (VLOG) PROMPTS

1. What have you been doing musically, if anything, since the last video blog entry?
2. If so, has anything particularly exciting or positive happened musically? Has anything frustrating or negative happened?
3. Have you had any thought brought on by the focus group discussion we had? If so, what were they?
4. Do you have any musical plans for the next few weeks?
5. Do you have anything to add about music or your experience in music?

APPENDIX G

VISUAL MODEL OF PRE-PLANNED DATA GENERATIONS

